



## *Let the River Run*

*June 2 & 3, 2018*

Shenandoah	James Erb (1926-2014)
River	Joan Szymko (b. 1957) <i>Laura Nolan; HS Seniors Small Group: Regina McElroy, Jessica Bach, Peri Munter, Gabriel Lukijaniuk</i>
Rivers of Living Water	Trevor Weston (b. 1967)
There is a River	Ellen Voth (b. 1972)
Song of the Volga Boatmen	Vadim Prokhorov (b. 1946)
Along the River	A.V. Sveshnikov (1890-1980) <i>Mark Hewitt, Ken Short, Gabriel Lukijaniuk, Matthew Shurts, Joe Keefe</i>
Water Night	Eric Whitacre (b. 1970)
A Pescar Camarón	arr. Paul Caldwell (b. 1963) & Sean Ivory (b. 1969)

### INTERMISSION

Super Flumina Babylonis	G.P. Palestrina (c. 1525-1594)
Mouth Music	arr. Dolores Keane (b. 1953) & John Faulkner
<i>John Lamb, bodhrán</i>	
<i>CHAMBER SINGERS</i>	
Peace I Ask of Thee, O River <i>women</i>	Gwyneth Walker (b. 1947)
Bound for the Rio Grande <i>men</i>	arr. Alice Parker (b. 1925)
<i>Will Roper</i>	& Robert Shaw (1916-1999)
Moonlight <i>Runner-Up</i>	Carl Hausman (b. 2000)
The River, My Soul <i>Grand Prize</i>	Reshma Kopparapu (b. 2000)
The Boatmen's Dance	Daniel Emmett (1815-1904)
<i>Matthew Siebenhuhner</i>	arr. Aaron Copland (1900-1990)
Crossing Over	arr. Ian Coleman (b. 1968)
Roll, Jordan, Roll	arr. Rollo Dilworth (b. 1970)
Song for the Mira	Allister MacGillivray (b. 1948)
<i>Michele Yurecko, Kim Williams, Jamie Vergara</i>	
Let the River Run	Carly Simon (b. 1945)
	arr. Craig Hella Johnson (b. 1962)

### Instrumentalists

Piano: Helen Raymaker

Organ: George Moser

Percussion: Joe Keefe (leader), Linda Clark, Mark Hewitt, Eric Roper,  
Will Roper, Ben Schroeder

Flute (Saturday): Shelli Skeels

Oboe (Sunday): Teddy Love

This year I have felt like I am programming for my life. The more crazy and anxiety-ridden the world gets, the more carefully I want to choose what to sing and what to teach and how to embody community. The river is a metaphor for so much – a place of work, of rest; of peace, of strife; of God, of recreation; of memories, and of swift currents of time rushing forward. I hope the theme helps you journey with us through all of the yearnings of the human spirit and be renewed. Let go of the shore!

Feel the wisdom of the following text which inspired one of our pieces:

MESSAGE FROM THE HOPI ELDERS (text source material)

You have been telling people that this is the Eleventh Hour. Now you must go back and tell the people that this is the Hour. And there are things to be considered...

Where are you living?

What are you doing?

What are your relationships?

Are you in right relation?

Where is your water?

Know your garden.

It is time to speak your truth.

Create your community.

Be good to each other.

And do not look outside yourself for your leader.

This could be a very good time.

There is a river flowing now very fast. It is so great and swift that there are those who will be afraid.

They will try to hold on to the shore. They will feel they are being torn apart and will suffer greatly.

Know the river has its destination. The elders say we must let go of the shore, push off into the middle of the river, keep our eyes open, and our heads above the water.

And I say, see who is in there with you and celebrate. At this time in history, we are to take nothing personally, least of all, ourselves. For the moment that we do, our spiritual growth and journey come to a halt. The time of the lone wolf is over. Gather yourselves! Banish the word 'struggle' from your attitude and your vocabulary.

All that we do now must be done in a sacred manner and in celebration. We are the ones we've been waiting for.

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The beloved American folksong *Shenandoah* appears to have originated with Canadian and American voyageurs or fur traders traveling down the Missouri River in canoes, and developed several different sets of lyrics. There have been many arrangements, but this one was written by **James Erb** for the University of Richmond Choir's European tour in 1971, and has become deservedly popular. Erb was founding conductor of the Richmond Symphony Chorus, as well as a composer and musicologist. The rhythm of this arrangement evokes the "rolling river," while the central canonic section wraps the listener in layers of hauntingly nostalgic sound.

O Shenando',  
I long to see you,  
And hear your rolling river.  
O Shenando',  
I long to see you,  
'Way, we're bound away,  
Across the wide Missouri.

I long to see your smiling valley,  
And hear your rolling river.  
I long to see your smiling valley,  
'Way, we're bound away,  
Across the wide Missouri.

'Tis sev'n long years since last I see you,  
And hear your rolling river.  
'Tis sev'n long years since last I see you,  
'Way, we're bound away,  
Across the wide Missouri.

**Joan Szymko** is a composer and choral conductor who has led choirs in the Pacific Northwest for over 25 years, and has a significant body of choral work, especially replete with literature for women's voices. The American Choral Directors Association recognized her contribution to the choral arts by awarding her the prestigious Raymond W. Brock Memorial Commission in 2010. She explains:

*River* was commissioned by the Cincinnati Children's Choir, whose mission is Building Tomorrow's Leaders, One Voice at a Time. I hoped to create a new work that related to CCC's mission and to the lives of the singers. As the threat of climate change accelerates, we all - young people in particular - face an uncertain future together on Earth. The opening theme of *River* on the words, "There is a river now flowing fast, flowing very fast," develops with ever growing urgency by means of texture and key changes while accompanied by an unrelenting piano groove. The tension breaks with a single hopeful voice - a call to action. The full chorus joins in and *River* flows into a celebration of empowered community.

There is a river now flowing very fast.  
It is so great and swift that there are those who will be afraid.  
They will try to hold on to the shore.  
They will feel that they are being torn apart.

I am only one, but I am one.  
I cannot do everything, but I can do something.  
And because I can't do everything,  
I will not refuse to do the something I can do.  
What I can do, I should do.  
And what I should do, by the grace of God, I will do.

Let go! Let go of the shore!  
Push off into the middle of the river.  
See who is there with you and celebrate!  
We are the ones we have been waiting for.

**Trevor Weston's** musical education began at St. Thomas Choir School in NYC at the age of ten. He attended Tufts University and the University of California (Berkeley) where he received his undergraduate and graduate degrees in music composition. His primary composition teachers were T. J. Anderson, Olly Wilson, Andrew Imbrie, and Richard Felciano. Dr. Weston is currently a Professor of Music and Chair of the Music Department at Drew University in Madison, NJ.

Weston's *Flying Fish*, co-commissioned by Carnegie Hall for the American Composers Orchestra, was described as having "...episodes of hurtling energy, the music certainly suggested wondrous aquatic feats. I was especially affected, though, by an extended slower, quizzical episode with pensive strings and plaintive chords." (*New York Times*). The Boston Landmarks Orchestra commissioned *Griot Legacies* for choir and orchestra, a work created with four innovative arrangements of African American Spirituals, and described as filled with "a knack for piquant harmonies, evocative textures, and effective vocal writing." (*Boston Globe*). The Grammy-nominated Choir of Trinity Church Wall Street, under the direction of Julian Wachner, recorded Trevor Weston's choral works in 2016 including *Rivers of Living Water*, which was commissioned by The American Guild of Organists Region IV Convention in Charleston, SC for performances by multiple churches on Pentecost in 2003. Weston explains:

I composed this work while completing a residency at the Virginia Center for the Creative Arts. The piece uses perpetual motion over static harmonies to represent large bodies of "living" water. The work is dedicated to St. Mark's Episcopal Church in Charleston, SC, where I was the organist and music director for seven years. St. Mark's was formed on Easter Day, 1865 by African American residents of Charleston."

Out of his heart shall flow rivers of living water;  
a river flowing in a parched land.  
"If anyone thirst, let him come to me and drink."

A native of New Jersey (now living in Connecticut), **Ellen Gilson Voth** brings a broad background as pianist, organist, choral conductor, and educator to her work as composer. She received her Doctorate in Composition, with a concentration in choral conducting, from the Hartt School at the University of Hartford, and also holds a Master of Music degree from Westminster Choir College of Rider University in New Jersey and a Bachelor of Music Education degree from Wheaton College in Illinois. She is on the faculty at Gordon College and artistic director of the Farmington Valley Chorale. Voth's works have been published by Colla Voce, ECS Publishing, and Oxford University Press. She says of *There is a River*: "Many choral composers, particularly in the last century, have been inspired to portray the conflict between peace and war. That conflict is captured in evocative language in Psalm 46, and the musical richness of the text lent itself to this piece."

There is a river whose streams make glad the city of God,  
 the holy place where the Most High dwells.  
 God is within her, she will not fall;  
 God will help her at break of day.  
 Nations are in uproar, kingdoms fall;  
 he lifts his voice, the earth melts.

Be still, and know that I am God;  
 I will be exalted among the nations,  
 I will be exalted in the earth.

Coordinating song to physically hard work is probably as old as song itself. In Russia, the brutal job of hauling barges upriver was done by large groups of serfs who would sing what came to be known as *Song of the Volga Boatmen* – "Ey uhknem" – "uhk" being the sound they made as they all heaved the ropes on their backs in unison. Russian concert pianist and choral conductor **Vadim Prokhorov** (who is also an editor for *Musica Russica*) has made an arrangement that captures the aural image of these groups of workers passing by. He is author of the definitive *Russian Folk Songs: Musical Genres and History*, published by Scarecrow Press.

Ey, uhnem! Ey, uhnem!	Hey, heave-ho! Hey, heave-ho!
Yeshscho razik, yeshscho raz!	Pull again, once again.
Razovyom mi berezu,	All together weave the birch.
razovyom mi kudriavu!	We will weave the curly birch.
Ay, da da ay da, ay, da da ay da.	Ay, da da ay da, ay, da da ay da.

Mi po bereshku idiom,	On the bank we walk along,
pesniu solnishku poyom.	to the sun we sing our song.

Eh ti, Volga, Matreka,	Mother Volga, you're our pride,
shiroka i gluboka.	Volga, you are deep and wide.

Our next Russian song is more light-hearted. The editors at *Musica Russica* provide the following notes:

This whimsical Russian folksong is presented here in an arrangement by **Alexandr Vasil'yevich Sveshnikov**, one of the most prominent Russian choral conductors and arrangers of the 20<sup>th</sup> century. Like most folk songs, this one paints a picture - in this case, a rather humorous one of a village lad walking along and having a conversation with his own hair! More difficult to translate are the nonsense syllables that serve as refrains. *Along the River* belongs to the genre of dance songs (*pliasovïye*).

Vdol da po rechke, rechke da po Kazanke seriy selezen plliviot. Ay, da liuli, liuli...	Along the river, the Kazanka River, swims a grey mandrake. <i>Ay, da liuli, liuli...</i>
Vdol da po bereshku, bereshku krutomu dobriy mollodets idiot. Sami so kudiriami, da sami so rusimi razgovarivayet: "Komu zh moyi kudri, komu zh moyi rusi dostanutsa raschesat?"	Along the bank, the steep bank, struts a handsome lad. As he walks, he talks with his own auburn curls: "Who, my curls, will be the lucky girl who gets to comb you out?"
Dostavalis kudiri, da dostavalis rusi staroy babushke chesat. Kak ona ih cheshet, kak ona ih glladit, tolko vollosi deriot. Dostavalis kudri, dostavalis rusi, krasnoy devitse chesat. Vot ona ih cheshet, vot ona ih glladit, vollos k vollosu klladiot.	An old grandma happened by to comb my auburn curls. How she combs them, how she strokes them! Just pulls out the hair! Then a fair young maid came along to comb my auburn curls. How she combs them, how she strokes them! Each hair is laid smoothly, one next to the other!

**Eric Whitacre** has become one of America's most widely commissioned, published, and performed choral and symphonic composers, and an accomplished conductor and clinician. He received his M.M. in Composition from the Juilliard School, studying with John Corigliano and David Diamond. Whitacre has received composition awards from ASCAP, the Barlow International Foundation and the American Composers Forum. His "virtual choir" YouTube performances have gained him international popular acclaim. *Water Night* (like *Cloudburst*) is one of several Whitacre works that sets the poetry of Octavio Paz (1914-1998), Mexican poet, diplomat, and winner of the 1990 Nobel Prize in Literature. The English translation is by Muriel Rukeyser. *Water Night's* rich texture, deep harmonies, and sensuous tone clusters set the poetry fittingly. Whitacre writes, "the poetry of Octavio Paz is a composer's dream. The music seems to set itself ... and the process feels more like cleaning the oils from an ancient canvas to reveal the hidden music..."

Night with the eyes of a horse that trembles in the night,  
night with eyes of water in the field asleep  
is in your eyes, a horse that trembles,  
is in your eyes of secret water.

Eyes of shadow-water,  
eyes of well-water,

eyes of dream-water.

Silence and solitude,  
two little animals moon-led,  
drink in your eyes,  
drink in those waters.

If you open your eyes,  
night opens doors of musk,  
the secret kingdom of the water opens  
flowing from the center of the night.

And if you close your eyes,  
a river, a silent and beautiful current,  
fills you from within,  
flows forward, darkens you:  
night brings its wetness to beaches in your soul.

*A Pescar Camarón* is inspired by a traditional refrain from Cuba. The original form is *Son*, the rural root of many well-known Afro-Cuban dance styles. It represents a fusion of the music of Spanish farmers with that of African slaves. **Paul Caldwell & Sean Ivory** have been working together since the early 1990s to make fabulous arrangements of spirituals and other multi-cultural music. Their musical partnership was cultivated from 1993 to 1997 during summers spent together at the American Boychoir School in Princeton. Sean currently directs the Grand Rapids Symphony Youth Chorus, and is also the choral director at Forest Hills Central High School, and an adjunct professor of music at Calvin College. Paul is artistic director of the Seattle Men's and Women's Choruses. Caldwell and Ivory works have become staples in the repertoire of many of the world's finest ensembles. Their music has been telecast on PBS and A&E and performed at Carnegie Hall, Avery Fisher Hall, the Sydney Opera House, and throughout Europe, Asia and Africa.

“Cubiche, que este Cubiche,”  
Me dice un Americano.  
¿Qué es esta canción que cantas?  
¿Y qué sentido tiene ella?  
Dime, dime, ¿qué significa?  
Que vamo' al río a pescar camarón,  
Que río arriba a pescar camarón.  
Que vamo' al río a pescar camarón,  
Que río abajo a pescar camarón.  
Pues, es una canción pa' cantar, no más,  
Una canción pa' pescar.  
Y cuando la canto,  
Me da alegría.

“Hey, little Cuban,”  
an American said to me.  
What is this song you sing?  
And what sense does she have?  
Tell me, tell me, what does it mean?  
Let's go to the river to fish for shrimp,  
the river above to fish for shrimp.  
Let's go to the river to fish for shrimp,  
the river down below to fish for shrimp.  
Well, it is just a song to sing, nothing more,  
a song for fishing.  
And when I sing it,  
it makes me happy.

Psalm 137, *Super Flumina Babylonis* (By the Rivers of Babylon), has spoken to generation after generation of exiles: “How can we sing the Lord’s song in a foreign land?” Yet the psalm itself is a song, and all the compositions based upon it create an oxymoron: a song about not singing. In **Palestrina’s** setting of the first two verses, the great Renaissance master’s soaring lines evoke longing in exquisite counterpoint. At the words “suspendimus organa nostra” (we hung up our instruments) the music takes on a triple meter, like a sad dance, and the motet ends “suspended” on the dominant chord, like the lyres in the trees.

Super flumina Babylonis	By the rivers of Babylon,
illic sedimus et flevimus,	there we sat and wept,
dum recordaremur tui, Sion.	when we remembered Thee, O Zion.
In salicibus in medio ejus	On the willow trees, in the midst thereof,
suspendimus organa nostra.	we hung up our instruments.

Celtic mouth music, sometimes called liltin, diddling or *port-a-beul* (“tunes from the mouth”), was sung during weddings, dances, chores, or just for sport, especially if instrumentalists were not available. With vocal acrobatics, the singers imitate the music of fiddles and bagpipes, and add crazy words to work the complex rhythms to. This particular tune (entitled *Mouth Music*) hails from the Hebrides islands off the west coast of Scotland. It is a transcription of the version sung for many years by the famous Irish musicians **Dolores Keane & John Faulkner**.

Dance to your shadow when it's good to be livin' lad,  
dance to your shadow when there's nothing better near ye.

There are tunes in the river,  
otter pools in the river,  
water pools in the river  
and the river calls him.

**Gwyneth Walker** is a graduate of Brown University and the Hartt School of Music. She holds both Masters and Doctor of Musical Arts degrees. A former faculty member of the Hartt School of Music and the Oberlin College Conservatory, Walker resigned from academic employment in 1982 to pursue a full-time career as a composer. She lives on a dairy farm in Braintree, VT and composes her music surrounded by 400 Holstein cows.

She provides the following notes for *Peace I Ask of Thee, O River*:

It was commissioned by the St. Louis Women’s Chorale (Scott Schoonover, music director) in celebration of their tenth season: 1995-2005, a setting of the traditional song, “Peace, I Ask of Thee, O River.” New material has been added to form the accompaniment and to provide interludes between and after the verses. The intent of creating these additions was to enhance the image of the river as it flows through the song. And perhaps to expand upon the message of peace.

Peace I ask of Thee, O river,  
Peace, peace, peace.

When I learn to live serenely,  
Cares will cease.

From the hills I gather courage,  
Visions of the day to be,  
Strength to lead and faith to follow,  
All are given unto me.

Peace like the falling rain,  
Like the floating cloud,  
Like the flowing stream,  
Like the gentle breeze,  
As it whispers...

When choral giant **Robert Shaw** began to organize the Robert Shaw Chorale for touring, he enlisted the young **Alice Parker** to help him with the arrangements, beginning a partnership that left a lasting legacy of folk music and spirituals for the world. ***Bound for the Rio Grande*** was one of the most popular sea shanties commonly sung on ships leaving the West Coast of England and Wales. It is also beloved of 19<sup>th</sup> century collegiate glee clubs. The Rio Grande referenced in the lyrics is not located between Texas and Mexico but instead refers to the Rio Grande do Sul, in Brazil, where gold was once found.

I'll sing you a song of the fish of the sea,  
Oh, Rio,  
I'll sing you a song of the fish of the sea,  
And we're bound for the Rio Grande.

Refrain:  
Then away, love, away,  
'Way down Rio.  
So fare ye well, my pretty young gel,  
For we're bound for the Rio Grande.

Sing goodbye to Sally and goodbye to Sue,  
Oh, Rio,  
And you who are listening, goodbye to you,  
For we're bound for the Rio Grande.

Refrain

Our ship went sailing out over the Bar,  
Oh, Rio,  
And we pointed her nose for the Southern Star,  
And we're bound for the Rio Grande.

The oak, the ash, and the bonny birk tree,

Oh, Rio,  
They're all blooming green in the North Countrie,  
And we're bound for the Rio Grande.

Refrain

**Carl Hausman**, a senior at Mount Olive High School, is an avid composer. He won second place in the Harmonium High School Composition Contest in 2017 and third place in both 2015 and 2016. Carl began playing cello as a third-grader at Mountain View Elementary School and began composing music and taking private lessons with Peter Moffitt of Jersey City in seventh grade. He currently studies cello with Elizabeth Cabrera of Whippany and is a member of a cello ensemble through the Mason Gross School of the Arts at Rutgers. At his high school, Carl has played in the orchestra under Victor Heifets and in the pit orchestra of the musical *Big Fish*. He studies music theory with Darrell Hendricks. Carl also performs periodically at his church, Church of the Messiah, in Chester. He is a member of several honor societies and has served as a programmer on the robotics team. We are happy to perform his piece, *Moonlight*, which sets a poem by Li T'ai-po, 8<sup>th</sup> century Chinese poet. Says Carl: "When I was writing *Moonlight*, I tried to use the music to create a virtual soundscape of what the poem was portraying. The rich drawn-out chords in the voices emphasize the full beauty of the autumn moonlight, while the running notes on the piano mimic the flowing of a river."

The moon shimmers in green water.  
White herons fly through the moonlight.  
And the young man hears a girl gathering water-chestnuts:  
into the night, singing, they paddle home together.

**Reshma Kopperapu**, 17, is a current 12<sup>th</sup>-grade student at Newark Academy in Livingston. She has been studying the piano for over 10 years. She also plays the oboe and violin along with other instruments. Reshma has participated in numerous music competitions in the area and has performed on the piano at Carnegie Hall and other venues in New York City on numerous occasions. She has also participated in several community service events by performing on the piano. Reshma is pianist in Chameleon, her school's auditioned jazz band and has also participated for many years in the New Jersey Youth Symphony, playing violin. Reshma enjoys composing music and was the 2nd place winner for her compositions in the 2015 and 2017 Harmonium Choral Society Composition Contests. Some of her recent music achievements include her compositions in the NJ Arts Collective Pictures Contest, MTNA New Jersey State Junior Composition Contest, and the Eric Steiner Composition Contest conducted by NJMEA. Besides music, Reshma enjoys volunteering and working at the Reeves-Reed Arboretum in Summit. She also participates in environmental activist gatherings in NYC and acts as president of her school's Green and Blue Committee. She looks forward to going to college next year to study engineering. Of *The River, My Soul*, Reshma writes: "I was inspired to explore dissonance in this piece by using my jazz background to inform harmonic choices I made. I treated this choral composition much like a piano ballad that slowly developed through chord progressions."

My love o'er the water bends dreaming;  
It glideth and glideth away:

She sees there her own beauty, gleaming,  
Through shadow and ripple and spray.

O tell her, thou murmuring river,  
As past her your light wavelets roll,  
How steadfast that image for ever  
Shines pure in pure depths of my soul.

**Aaron Copland** was referred to by his peers and critics as “the Dean of American Composers.” In his obituary in the *New York Times*, John Rockwell called him “America’s best known composer of classical music and a gentle yet impassioned champion of American music in every style.” Copland’s self-consciously “American” style is exemplified in his song cycle “Old American Songs.” This first song in the set is Copland’s arrangement of an original banjo melody by “Dixie” composer **Daniel Decatur Emmett** (1815-1904), which was published in Boston in 1843.

The original text was laden with Negro dialect, and Copland reworked it to remove the racial connotations (in fact, he even changed the title from “De Boatman’s Dance” as found in S. Foster Damon’s Series of Old American Songs to *The Boatmen’s Dance*). As far as the musical setting is concerned, Copland ingeniously designed the song to reflect the Ohio River landscape, as demonstrated by the call and echo effect employed prior to each verse. ([www.songofamerica.net](http://www.songofamerica.net))

High row the boatmen row,  
Floatin' down the river, the Ohio.

The boatmen dance, the boatmen sing,  
The boatmen up to ev'rything,  
And when the boatman gets on shore,  
He spends his cash and works for more.

Refrain

Then dance the boatmen dance!  
O dance the boatmen dance!  
O dance all night 'til broad daylight,  
And go home with the gals in the mornin'.

I went on board the other day  
To see what the boatmen had to say.  
There I let my passion loose  
An' they cram me in the calaboose<sup>1</sup>.

Refrain

The boatman is a thrifty man,  
There's none can do as the boatman can.

I never see a pretty girl in my life,  
But that she was a boatman's wife.

Refrain

1- jail

**Ian David Coleman** was born in Bristol, England and educated at Bath Spa University, after which he pursued degrees in the United States, receiving Master of Music and Doctor of Music degrees from the University of Kansas, Lawrence. He has been chair of the department of music at William Jewell College in Liberty, MO since 2002. *Crossing Over* was written for their concert choir in 2016. Coleman writes:

In this setting I have taken the traditional spiritual 'Deep River' and woven it into the well-known hymn 'Amazing Grace'. The story of the text of 'Amazing Grace,' written by John Newton (1725-1807), a former slave ship operator turned anti-slavery advocate, is well known. Given that the exact details of his life story are complicated and complex, my goal was not to use this to suggest, in some trite way, that 'Amazing Grace' stands as an antidote to the obvious challenges faced in today's world where race and racism are concerned. However, it is fascinating to me that over time the text and hymn tune (New Britain) for 'Amazing Grace' have become so deeply embedded in American culture over time that it can now be heard sung with equal passion and conviction by Americans from multiple ethnic backgrounds.

By placing these two songs next to each other I wish to raise important questions. I want us to ask if 'grace' is indeed enough where racial issues are concerned. I also hope to encourage us to consider deeply what that grace should look like when we discuss racism, and to ask to what extent that grace needs to be shown in equal measure on all sides of the debate in order for progress to be made? These are difficult and uncomfortable questions. If music can be a vehicle through which discussion and dialogue might begin, then perhaps there is something to be said for using it to that end and purpose.

Deep river,  
My home is over Jordan.  
Deep river, Lord,  
I want to cross over into campground.

Oh don't you want to go to that gospel feast,  
that promised land where all is peace?

Amazing grace, how sweet the sound  
that saved a wretch like me.  
I once was lost but now am found,  
was blind, but now I see.

'Twas Grace that taught my heart to fear,  
and Grace, my fears relieved.

**Roll, Jordan, Roll** was written by Charles Wesley in the 18th century and became well-known among slaves in the United States during the 19th century. Appropriated as a coded message for escape, by the end of the American Civil War it had become known through much of the eastern United States. The tune transformed as it was set in different styles, including the very blues-y “Gospel Quartet” style. A more call and response spiritual version was written by Nicholas Britell for the 2013 film *12 Years a Slave*. This jazz-inflected version was commissioned by *Chicago a cappella*, and starts with a rolling line in the basses that makes it feel like the Jordan River is rumbling nearby. **Rollo Dilworth** is an award-winning composer who holds a B.S. in Music Education from Case Western Reserve University, a M.Ed. in Secondary Education from University of Missouri-St. Louis, and a D.M. in Conducting from Northwestern University. He is an active conductor, educator, and clinician who has taught choral music at the elementary, secondary, and university levels. He currently teaches at Temple University. His research interests are in the areas of African-American music and music education curriculum and instruction.

Roll on, ol' Jordan, roll!  
Roll, Jordan, roll!  
I wan' to go to heaven when I die,  
Jus' to hear ol' Jordan roll!

Preachers don't you wan' to go there?  
Sinners don't you wan' to go there?  
Crossin' dat river Jordan!  
Yes, mah Lord!  
Sittin' in-a duh Kingdom, Lord,  
To hear ol' Jordan...

**Allister MacGillivray** is a Canadian singer/songwriter, guitarist, folklorist, author, record producer, and music historian. His songs are largely Celtic in style and Maritime in flavor, including *Away from the Roll of the Sea*, *Here's To Song* and his best-known work, *Song for the Mira*, which has become a standard in the Celtic repertoire and something of an anthem in Nova Scotia. Written in 1973, its lyrics speak of a longing for, and eventual return to, the serenity of the Mira River region of Cape Breton, Nova Scotia.

Out on the Mira on warm afternoons,  
Old men go fishin' with black line and spoons.  
And if they catch nothin' they never complain,  
I wish I was with them again.

As boys in their boats call to girls on the shore,  
Teasin' the ones that they dearly adore,  
And into the evening the courting begins,  
I wish I was with them again.

Can you imagine a piece of the universe  
More fit for princes and kings?  
I'll trade you ten of your cities  
For Marion Bridge and the pleasure it brings.

Out on the Mira on soft summer nights  
Bonfires blaze to the children's delight;  
They dance round the flames singin' songs with their friends,  
I wish I was with them again.

And over the ashes the stories are told  
Of witches and werewolves and Oak Island gold.  
Stars on the river face sparkle and spin,  
I wish I was with them again.

Out on the Mira the people are kind,  
They treat you to homebrew and help you unwind.  
And if you come broken they'll see that you mend,  
I wish I was with them again.

Now I'll conclude with a wish you go well,  
Sweet be your dreams and your happiness swell.  
I'll leave you here, for my journey begins,  
I'm going to be with them again.

**Craig Hella Johnson** is one of the most influential figures in choral music today. Educated at St. Olaf, Juilliard, the University of Illinois, and Yale, this dynamic conductor and composer founded his Grammy-winning ensemble *Conspirare* in 1991. Johnson also directs the Victoria Bach Festival. A distinctive aspect of Johnson's programming is his signature "collage" style, which marries music and poetry in a seamless blend of sacred and secular, classical and popular, old and new. Many of these arrangements are now published, including this well-known song by American singer-songwriter **Carly Simon**. She wrote *Let the River Run* for the film *Working Girl* (1988), for which she won the Academy Award for Best Original Song (1988), the Golden Globe Award for Best Original Song (1988) and the Grammy Award for Best Song Written for a Motion Picture, Television or Other Visual Media (1990).

Let the river run,  
Let all the dreamers wake the nation.  
Come, the New Jerusalem.

Silver cities rise;  
The morning lights  
The streets that meet them.  
And sirens call them on with a song.

It's asking for the taking  
Trembling, shaking,  
Oh, my heart is aching.  
We're coming to the edge,  
Running on the water,  
Coming through the fog,  
Your sons and daughters.

Coming to the edge, running on the water, come!

**Harmonium's 21st Annual New Jersey High School Student Composition Contest** seeks to encourage young composers and create new repertoire. The Geraldine R. Dodge Foundation has said, "this contest fills a niche in music education in the state of New Jersey and offers clear goals for musically talented students to strive towards, introduces them to artistic peers and musical mentors, and for the winners, provides a financial incentive and a much-coveted CD recording by the Chorus." Chorus America's 2009 Education Outreach Award was presented to Harmonium Choral Society for this contest. This award is presented to a Chorus America member ensemble whose education outreach program demonstrates mission-based program development, viable music education, effective management and fiscal integrity, a commitment to artistic excellence, and a collaboration that is sustainable, beneficial, and meaningful for all partners. "Most inspiringly, most of Harmonium's past contest winners have stayed involved in music and most have continued to compose," said Joyce Garrett, founder of the Washington Youth Choir, and the award's presenter. "The contest engages young people, builds bridges within the education and performing arts communities in New Jersey, and contributes to the vitality of our art form." "The exemplary leadership demonstrated by Harmonium and other deserving individuals and organizations serves as a model for all choruses as they strive for success in their communities," said Ann Meier Baker, president and CEO of Chorus America.

This year's judges were **Anne Matlack**, the artistic director of Harmonium, organist, flutist and frequent choral adjudicator; **Michael Bussewitz-Quarm**, Long Island composer whose works Harmonium has premiered including *My Name is Lamiya: Don't Call me Refugee* (Dec. 2017) and *I'll Fly Away* (April 2017); **Matthew Harris**, Manhattan musicologist and composer; and **Amanda Harberg**, award-winning Juilliard-educated New Jersey composer whose *Apparitions* was commissioned and premiered by Harmonium in 2009. Composer-in-Residence **Martin A. Sedek** served in an advisory capacity. All contestants receive written comments from the judges. The contest was coordinated by volunteer Harmonium alto **Crary Brooks**.

**Congratulations to our \$1,000 Grand Prize winner! Reshma Kopparapu** of Newark Academy in Livingston, for *The River, My Soul*.

**Second place (\$350)** goes to Mount Olive HS Senior **Carl Hausman**, for *Moonlight*.

**Third place (\$200)** is awarded to **C.J.W. Van Der Wende**. She is a 16-year-old homeschooled student from Jefferson Township. She has been composing music for five years and has had her work performed by the Children's Chorus of Sussex County and the New Jersey Choral Society's

Festival Youth Chorus. In addition to singing in those choirs, she plays piano, violin, guitar, clarinet, and bass clarinet. She is a Scholar Composer-in-Residence at the New Jersey Choral Society. Her works have also been performed in small ensembles and handbell choirs at the United Methodist Church at Newfoundland. Her sponsor was Elisa Schaffer, music composition teacher.

**Henry Marinovic, (Honorable Mention, \$100)**, is a 14-year-old freshman at Madison High School. Henry began playing piano at age four and for the past eight years has studied with pianist and composer Paul Zeigler. At school, he sings bass in the chorus, plays violin in the orchestra, plays keyboards with the Madison Marching Dodgers, and has played piano and mallets in other ensembles. From a very young age, Henry has been fascinated with theory, composition, and improvisation and has composed many pieces for piano and strings, including several piano works that received accolades in the Eric Steiner Composition Contest conducted by NJMEA. *Life is Fine* is his first choral work.

**Honorable Mention (\$100)** also goes to **David MacMillan**, a senior at Vernon Township High School. He plays violin, but dabbles in viola and piano as well, and sings with his school's choir. He is concertmaster of both his school's full orchestra and chamber orchestra; he has played in a string quartet that accompanied a student choir in Carnegie Hall, and has also played for the NJ Board of Education Convention. During his years in the VTHS chamber orchestra, David was invited to play at the New Jersey Teen Arts state level twice. He has also played in the Ridgewood Festival Strings program for seven years, and participated as a mentor for the past three years. David started composing music on his computer before he started high school, and has finally learned to finish a composition. He hopes to go to college to combine his love for music and computers, and to learn to use both effectively to compose music. His sponsor was Kevin Boehm, choir director.

**Honorable Mention (\$100)** for the second year in a row goes to **Justin Witwick**, a senior attending Cranford High School. He is primarily a vocalist and participates in honor choirs regularly. He was recently in the All-Eastern Honor Choir and was in NJ All-State Choir two years in a row. Justin sings in every choir at his school - Concert Choir, Men's Chorus, and their select Madrigal group - and also arranges for his *a cappella* group. He will be continuing his study and love for music in college next year. His sponsor was Anthony Rafaniello.

Congratulations to our graduating High School Seniors!

**Jessica Bach** is graduating from Mendham High School and will be going to University of Michigan to study nursing.

**Regina McElroy** is graduating from Randolph High School and will be attending Moravian College to study music education.

**Peri Munter** is graduating from Madison High School and will study political science at American University.

**Laura Nolan** is graduating from Randolph High School and will attend Rowan University to study music education.

**Gabriel Lukijaniuk** is graduating from West Morris Central High School and will attend County College of Morris, where he intends to start his own singing group.