



Cambridge Chamber Singers
presents
Rejoice in the Lamb

8:00 PM, Saturday, May 18, 2024
Lindsey Chapel at Emmanuel Church, Boston
7:00 PM, Sunday, May 19, 2024
Pilgrim Congregational Church, Lexington

Contributors

The Cambridge Chamber Singers wishes to thank the following individuals and corporations for their generous and important support. Their financial and in-kind contributions help make our continuing operations possible.

Angels - \$500+

Thomas Barber
Stephen Bart
Raymond E. Fahrner
Marina Grossi
Adam Jaffe
James Meyers
M. Lynn Norsworthy
Bina Pliskin
Christopher Porter

CCS is a registered 501(c)(3) nonprofit organization. We rely on donations to run the organization and award our composition competition prize. We sincerely appreciate your generosity.



Donate here!

Benefactors - \$100+

Walter Horn
David Chia
Tim & Betsy Groves
Samia Hesni
Suzy Liebert
John MacDougall
Carolyn T. Roosevelt
Verdery A. Roosevelt
Diane L. Smith
Jo Ann & Ted Wong

Sponsors - \$10+

Elizabeth Canick
Estelle Disch
Mark MacMillan & Jacqui Kennedy
Margaret Ormes
Jon Herskovits

Patrons - \$50+

Peter Jacobs

Thanks to: Rachel Greenhaus for website help.

David Chia, for box office help;

MIT for rehearsal space;

Bina Pliskin and Chelsea Kryspin for publicity;

David McClave at Pilgrim Congregational Church and Robb Scholten at Emmanuel Church for concert arrangements;

Chelsea Kryspin for ticketing;

Chris Porter for audio recording;

Lin Haring for concert bookings;

Carolyn Roosevelt and Diane Smith for program proofing;

Our volunteer box office help;

Suzy Liebert and the Singers for refreshments;

The Singers for their dedication, hard work and musicality.

Our audience!

Officers:

Chris Porter	President
Bina Pliskin	Vice President of Publicity
Lin Haring	Vice President of Concerts
Chelsea Kryspin	Scribe
Adam Jaffe	Treasurer
Ray Fahrner	Music Director

The Cambridge Chamber Singers is a member of the Greater Boston Choral Consortium, a cooperative association of diverse choral groups in Boston and the surrounding areas. <http://www.bostonsings.org/>

For the Mouse is a creature
Of great personal valour.
For this is a true case--
Cat takes female mouse,
Male mouse will not depart, but stands threat'ning and daring.
If you will let her go, I will engage you,
As prodigious a creature as you are.
For the Mouse is a creature
Of great personal valour.
For the Mouse is of an hospitable disposition.

For the flowers are great blessings. For the flowers are great blessings.
For the flowers have their angels, Even the words of God's creation.
For the flower glorifies God And the root parries the adversary.
For there is a language of flowers. For the flowers are peculiarly
The poetry of Christ.

For I am under the same accusation With my Savior,
For they said, He is besides himself.
For the officers of the peace Are at variance with me,
And the watchman smites me With his staff.
For the silly fellow, silly fellow, Is against me,
And belongeth neither to me Nor to my family.
For I am in twelve hardships, But he that was born of a virgin
Shall deliver me out of all,

For H is a spirit And therefore he is God.
For K is king And therefore he is God.
For L is love And therefore he is God.
For M is musick And therefore he is God.

For the instruments are by their rhimes,
For the shawm rhimes are lawn fawn and the like.
For the shawm rhimes are moon boon and the like.
For the harp rhimes are sing ring and the like.
For the harp rhimes are ring string and the like.
For the cymbal rhimes are bell well and the like.
For the cymbal rhimes are toll soul and the like.
For the flute rhimes are tooth youth and the like.
For the flute rhimes are suit mute and the like.
For the bassoon rhimes are pass class and the like.
For the dulcimer rhimes are grace place and the like.
For the clarinet rhimes are clean seen and the like.
For the trumpet rhimes are sound bound and the like.

For the trumpet of God is a blessed intelligence
And so are all the instruments in Heav'n.
For God the Father Almighty plays upon the harp
Of stupendous magnitude and melody.
For at that time malignity ceases and the devils themselves are at peace.
For this time is perceptible to man
by a remarkable stillness and serenity of soul.

Hallelujah...

Cambridge Chamber Singers

Soprano 1

Amy Burd
Angela Drougas
Samia Hesni

Soprano 2

Betsy Groves
Suzy Liebert
Julie Park
Carolyn Roosevelt

Alto

Peter Dutilloy
Linda Haring
Chelsea Kryspin
Lynn Norsworthy
Bina Pliskin
Lia Rosenberg

Tenor

Howard Bernstein
Tim Groves
Ned Rowland

Bass

Tom Barber
Stephen Bart
George Bernard
Paul Harter

Bass

Brian McCaig
Chris Porter
Zeke Radik
Jason Teng

Cambridge Chamber Singers

Now in its 43rd season, the Cambridge Chamber Singers has distinguished itself with innovative and diverse programming, yearly premieres, and collaborations, including those with Richard Stoltzman, Renaissances, the Nature Conservancy and Amnesty International. Based in Cambridge, the ensemble has performed throughout the Boston area and on local radio and television broadcasts, as well as in Canada, Germany, Switzerland and Italy. In the summer of 2007 the group performed their *Centennial Tribute to the MacDowell Colony* on the Millennium Stage of the Kennedy Center in Washington, DC. The Cambridge Chamber Singers has released three albums: *Pour le temps de Noël*, featuring French Christmas music, *Madrigalia!* and Duruflé's *Requiem*, for chorus and orchestra. The ensemble was one of eight adult choruses - and the only classical one - to be featured on the second and third seasons of WGBH-TV's *Sing that Thing!*

Raymond E. Fahrner, Music Director

Conductor and composer Ray Fahrner celebrates his 36th season directing the Cambridge Chamber Singers. With them, he has brought to light 44 world premieres and over 100 American premieres. Fahrner has conducted musicians as disparate as clarinetist Richard Stoltzman and Joey McIntyre of *New Kids on the Block*. He has also conducted the Old Stoughton Musical Society, the Boston Chamber Ensemble, the Jamaica Plain Symphony, the Greater Marlborough Symphony Orchestra, the Cape Cod Community College Chorus, and the Colleges of the Fenway Chorus and Jazz Band, where he was Director of Performing Arts for fourteen years. An award-winning composer and fellow of the MacDowell Colony, his compositions include works for orchestra, chorus, jazz band, and theater, including *The Legend of Sleepy Hollow*, for which he was awarded a National Endowment for the Arts Composers Fellowship. His discography includes *The Turning Point* (2012), for orchestra, on Ravello Records; *Pointed Music* (2015), music and poetry, and *Blasphemer* (2020), progressive rock, with Bill Yarrow; *Voices of Earth and Air Vol. IV* (2022), two choral works; and *Holckenhavn Quartet* (October 2023) for string quartet. His *Becoming*, for solo cello, will be performed in Carnegie Hall on September 28, 2024.

Cover photo: Source and copyright: CHAS (Canterbury Historical and Archaeological Society) web site."

Rejoice in the Lamb

Benjamin Britten and His World

8:00 PM, Saturday, May 18, 2024

Lindsey Chapel at Emmanuel Church
15 Newbury Street
Boston, Massachusetts

7:00 PM, Sunday, May 19, 2024

Pilgrim Congregational Church
55 Coolidge Avenue
Lexington, Massachusetts

Program

Early One Morning

Michael Tippett
(1905 - 1998)

Lilliburlero

Michael Tippett

Music, When Soft Voices Die

Frank Bridge
(1879 - 1941)



Australian Up-country Song

Percy Grainger
(1882 - 1961)

Fain would I change that note

John Ireland
(1879 - 1962)

On Craig Dhu

Frederick Delius
(1862 - 1934)



Su Monte Mario

Andrea Montalbano
(b. 1990)

Dark House

Joseph Fong
(b. 1974)

A Red, Red Rose

Matthew Brown

Intermission

If Music Be the Food of Love

Henry Purcell
(1659 - 1695)

Music for a While

Henry Purcell



Rejoice in the Lamb

Benjamin Britten
(1913 - 1976)

Chris Porter, organ



Britten composed *Rejoice in the Lamb* in 1943, a commission from St. Matthew's Church in Northampton, England. Widely praised then and to this day, its essence is that of finding God, spirituality and joy in the great and small: from Nimrod, the mighty hunter, to a mouse.

The work is divided into three large sections: a choral opening with three separate parts; a series of four solos, with a brief interpolated choral comment; and a finale, punctuated by the final *Hallelujah* from the opening choral section. Soloists are:

Soprano - Amy Burd, Carolyn Roosevelt
Alto - Peter Dutilloy
Tenor - Tim Groves, Ned Rowland
Bass - Stephen Bart, Jason Teng

Rejoice in God, O ye Tongues;
Give the glory to the Lord, And the Lamb.
Nations, and languages,
And every Creature In which is the breath of Life.
Let man and beast appear before him,
And magnify his name together.

Let Nimrod, the mighty hunter, Bind a leopard to the altar
And consecrate his spear to the Lord.
Let Ishmail dedicate a tyger, And give praise for the liberty
In which the Lord has let him at large.
Let Balaam appear with an ass, And bless the Lord his people
And his creatures for a reward eternal.
Let Daniel come forth with a lion, And praise God with all his might
Through faith in Christ Jesus.
Let Ithamar minister with a chamois, And bless the name of Him
That cloatheth the naked.

Let Jakim with the satyr Bless God in the dance, dance, dance, dance.
Let David bless with the bear The beginning of victory to the Lord,
To the Lord the perfection of excellence.

Hallelujah, hallelujah, Hallelujah for the heart of God,
And from the hand of the artist inimitable,
And from the echo of the heavenly harp
In sweetness magnifical and mighty.
Hallelujah, hallelujah, hallelujah.

For I will consider my cat Jeoffry.
For he is the servant of the living God.
Duly and daily serving him.
For at the first glance
Of the glory of God in the East
He worships in his way.
For this is done by wreathing his body
Seven times round with elegant quickness.
For he knows that God is his saviour.
For God has bless'd him In the variety of his movements.
For there is nothing sweeter Than his peace when at rest.
For I am possessed of a cat, Surpassing in beauty,
From whom I take occasion To bless Almighty God.

from their eyes. Their job was to punish humans for their crimes. Alectro, in particular, specialized in the crime of patricide. Apparently, she was a real charmer, having a dog's head and bat's wings, as well. Her weapon of choice was a whip, with which she would reduce the offender to madness.

If music be the food of love,
sing on till I am fill'd with joy;
for then my list'ning soul you move
with pleasures that can never cloy,
your eyes, your mien, your tongue declare
that you are music ev'rywhere.

Pleasures invade both eye and ear,
so fierce the transports are, they wound,
and all my senses feasted are,
tho' yet the treat is only sound.
Sure I must perish by our charms,
unless you save me in your arms.

Music for a While

Music for a while
Shall all your cares beguile.

Wond'ring how your pains were eas'd
And disdaining to be pleas'd
Till Alecto free the dead
From their eternal bands,
Till the snakes drop from her head,
And the whip from out her hands.

Music for a while
Shall all your cares beguile.

Rejoice in the Lamb

Rejoice in the Lamb was previously performed by CCS in 1984 and 2006. It is classic Benjamin Britten: familiar, yet surprising; tuneful, yet novel; by turns humorous and poignant. The text dates back to around 1760. While in a madhouse, Christopher Smart wrote a "long free-verse manuscript." Curiously, most of the lines of text begin with either "for" or "let." There are many obscure and fictitious Biblical references. And for the record, there is no mention of tigers in the Bible.

We are delighted to have Chris Porter on organ tonight. Chris first played the organ at the age of one, when he crawled on a live pedal board in the middle of a sermon. (His mother, Emily Maxson Porter, is a retired Lutheran church organist and composer.). He studied piano for twelve years starting at age six, but it was not until decades later that he decided to take another crack at the organ, beginning independent study in 2013 and then studying with Christian Lane as part of the Boston Organ Studio from 2017 through 2023. He participated in three European study tours, playing historic instruments of many styles and periods in France, Germany, the Netherlands, and Sweden. He has played recitals at Old West Church in Boston; Busch Hall in Cambridge; and University Lutheran in Cambridge. He currently substitutes at his home church of University Lutheran, as well as at other Lutheran churches in the greater Boston area.

Program Notes

Welcome to tonight's concert! We are happy to present Benjamin Britten's *Rejoice in the Lamb*, with special guest organist Chris Porter. The concert offers music by teachers, English contemporaries, and significant influences of Britten, except for the works by Montalbano, Fong, and Brown. *A Red, Red Rose*, by Matthew Brown, is the winner of the 2023 Cambridge Chamber Singers International Composition Competition. The works by Montalbano and Fong, while not prize-winners, are of special note, and worth hearing by a broader audience.

Early One Morning

Michael Tippett (1905–1998) and Benjamin Britten (1913-1976) were contemporaries and good friends. Both Vaughan Williams and Britten were quite supportive of Tippett as he established his name. That said, Tippett's music is considerably less well known than that of Britten, due to its greater rhythmic complexity and more abstract nature.

Tippett's *Four Songs from the British Isles* - from which *Early One Morning* and *Lilliburlero* are taken - are decidedly non-traditional arrangements of these traditional tunes. Each piece has freely composed material that frames the tunes, amplifying the originals' characters. *Early One Morning* seems to capture a hazy dawn with a jilted maid crying in the distance. The interludes become more dissonant and frenetic, perhaps representing the emotional distress of the maiden. The persistent refrain and the dissonant ending seem to indicate no satisfaction from her lover.

Early one morning, just as the sun was rising,
I heard a maid sing in the valley below:
"O don't deceive me, O never leave me!
How could you use a poor maiden so!"

"Remember the vows that you gave to your Mary,
remember the bow'r where you vowed to be true;
O don't deceive me, O never leave me!
How could you use a poor maiden so!"

"O gay is the garland, and fresh are the roses,
I've culled from the garden to bind on thy brow.
O don't deceive me, O never leave me!
How could you use a poor maiden so!"

Thus sung the poor maiden, her sorrows bewailing.
Thus sung the poor maid in the valley below
"O don't deceive me, O never leave me!
How could you use a poor maiden so!"

Lilliburlero

Lillibullero is an extremely popular quasi-Irish march. The tune was written by Henry Purcell, and the text was actually written to poke fun at the Irish during the Williamite war in Ireland from 1689-91.

According to *Wikipedia*,

The song's title and the words of the refrain have been interpreted as a garbled version of the Irish words Lile ba léir é, ba linn an lá, "Lilly was clear and ours was the day". The lily may be a reference to the fleur de lis of France, or to a popular interpreter of prophecies named William Lilly, who had prophesied in the late 16th century that a Catholic would come to the throne of England. Alternatively, the lyrics could mean, "Lilly is clear [about this], the day will be ours". It is also thought that "Lilli" is a familiar form of William, and that bullero comes from the Irish "Buail Léir ó", which gives: "William defeated all that remained."

Tippett captures the mocking rowdiness of the song. His setting is strongly accented and straightforward, but the introduction and interludes add character. The bass line skips around, the meters change, and the dynamics are generally loud. The resulting music is rough-and-tumble.

Lilliburlero, Lilliburlero

Ho! Brother Teague,* dost hear the decree?
Dat we shall have a new deputie.**

Lero lero Lilliburlero Lilliburlero bullen a la
Lero lero lero lero Lilliburlero bullen a la

Ho! By Shaint Ty burnt is de Talbote
And he will cut all de English troate,

**Teague*, also *Taig*, is an abusive term for Irish Catholics.

**Richard Talbot, 1st Earl of Tyconnell.

Music, When Soft Voices Die

The brief text of this work is a famous poem by Percy Bysshe Shelley (1792-1822). It has been set by numerous composers, including Charles H. H. Parry, Philip Legge, Ralph Vaughan Williams, Steven Chatman, and John Harbison, to name a few.

Frank Bridge was Britten's musical inspiration when Britten was ten. Starting in 1927, Britten studied privately with Bridge, and they remained close friends until Bridge's death in 1941. While Bridge's style - and that of this particular piece - grows out of late nineteenth century romanticism, it continued to evolve throughout his life. His music deserves a wider audience.

Bridge's setting of *Music, When Soft Voices Die* is humble and understated. Its form is two stanzas with a coda that repeats the final phrase. There is little overt text painting, as Bridge chooses to let the beautiful text speak for itself. It is an exquisite balance of words and music.

works have been performed throughout the United States and internationally by groups such as Chanticleer, The Crossing, the Los Angeles Master Chorale, the Young New Yorkers' Chorus, L.A. Choral Lab, USC Chamber Singers, Los Robles Master Chorale, and the USC Thornton Symphony. Ensemble 14 presented an entire concert of his choral music at the 2017 Bodenseefestival in Friedrichshafen, Germany. His orchestrations for pop artist Moby were performed by Gustavo Dudamel and the Los Angeles Philharmonic. He enjoys camping, hiking, photography, and astronomy.

The piece itself brings a fresh approach to an old, Robert Burns text. The opening drones and the melodic ornaments are distinctive, reminiscent of bagpipes. This music and love, however, are not simple. As the work develops, the lines become more contrapuntally intricate and varied, the textures lush. Note in particular the contrasting music on "sands o' life shall run." This section provides the perfect counterbalance to the ending, a return of the opening music.

O my Luve is like a red, red rose
That's newly sprung in June;
O my Luve is like the melody
That's sweetly played in tune.

So fair art thou, my bonnie lass,
So deep in lufe am I;
And I will lufe thee still, my dear,
Till a' the seas gang dry.

Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun;
I will love thee still, my dear,
While the sands o' life shall run.

And fare thee weel, my only lufe!
And fare thee weel awhile!
And I will come again, my lufe,
Though it were ten thousand mile.

If Music Be the Food of Love

Though not Britten's contemporary or teacher, Henry Purcell (1659 - 1695) was the most influential of all composers on Britten. Britten dedicated his *Second String Quartet* to Purcell. He arranged many of Purcell's songs. Britten even made a performance version of Purcell's famous opera *Dido and Aeneas*. So tonight we offer two of Purcell's songs, arranged for chorus, though not by Britten.

The first arrangement is one of his best known songs. The text is not by Shakespeare, but by Colonel Henry Heveningham, though the opening line uses Shakespeare's famous line from *Twelfth Night*. Purcell's elegant setting demonstrates his melodic skills, as well as a knack for repeating only certain words to build a small but effective drama with the poem. The result is a rather seductive, charming miniature.

The second work is from incidental music that Britten wrote for a version of the play *Oedipus*, by John Dryden. While the song speaks for itself, a bit of context is in order. Alecto was one of three Greek Furies who had snakes for hair and blood dripping

Dark House

Joseph Fong studied piano with Gabriel Kwok in his native Hong Kong and holds a Licentiate diploma in piano performance from Trinity College London. He studied music composition with Jonathan Berger at Yale University, where he earned his undergraduate and graduate degrees.

Awards for his music include winning the University of Notre Dame Magnificat Choir Composition Commission Competition (2020), the Notre Dame Basilica Schola Composition Commission Competition (2021), the Call for New Sacred Choral Music by the choir of St. Luke's Episcopal Church in Bethesda, Maryland (2023), the Flute Choir Composition Competition by Hoff-Barthelson Music School (2024), and the Guild of Carillonneurs in North America's Franco Contest (2023).

Joseph resides in New York with his wife and three daughters.

The text to *Dark House* is extracted from Tennyson's epic poem *In Memoriam A. H. H.* Arthur Henry Hallam - rich, brilliant, and poetic, "as near perfection as mortal man could be," according to Tennyson - was a close college friend of Tennyson's, and was engaged to Tennyson's sister. At the age of 22, he died suddenly of a stroke.

The poem is an effective, dramatic use of dissonance as grief. The opening, dissonant alto motif riddles the composition. The persistent grief loses its novelty, but always bites. Formally, the two climaxes of the piece are closer to sobs, in that they are not sustained; rather, they almost - appropriately collapse. The end of the piece has one last sob, followed by the infinite "blank day."

Dark house, by which once more I stand
Here in the long unlovely street,
Doors, where my heart was used to beat
So quickly, waiting for a hand,

A hand that can be clasp'd no more—
Behold me, for I cannot sleep,
And like a guilty thing I creep
At earliest morning to the door.

He is not here; but far away
The noise of life begins again,
And ghastly thro' the drizzling rain
On the bald street breaks the blank day.

A Red, Red Rose

CCS congratulates Matthew Brown for his 2023 winner of our international composition competition. A California native, Brown is active in Los Angeles as a composer, orchestrator, arranger, keyboardist, session singer, and tenor with the Los Angeles Master Chorale. His choral works, hailed by the *New York Times* as "quietly mesmerizing," are featured on the Antioch Chamber Ensemble's album *Though Love Be a Day* and are published by Schott, G. Schirmer, and Hal Leonard.

He completed his doctoral studies in music composition at the USC Thornton School of Music. His awards include the VocalEssence Welcome Christmas! Carol Contest, VocalEssence Essentially Choral Commission, and C4 Composition Competition. His

Music, when soft voices die,
vibrates in the memory.
Odours, when sweet violets sicken,
live within the sense they quicken.

Rose leaves, when the rose is dead,
are heaped, heaped for the beloved's bed;
and so thy thoughts, when thou art gone.
Love itself shall slumber on.

Australian Up-country Song

Australian born and musically raised in Europe and England, Percy Grainger finally settled in the United States in 1914. Soon thereafter, he enlisted in the US Army, serving in the band as a saxophonist! His life reads like an exaggerated docudrama: super talent as a pianist, composer, and conductor, friends such as Britten, Delius, and other major composers, influence on three continents, and an affair with the queen of Denmark!

While Britten was not an admirer of the so-called English Pastoral School, as represented by Vaughan Williams - aka the Cow Pat School - he did appreciate Grainger's folk song arrangements, which became the inspiration for Britten's later such works. Britten even conducted a recording one of Grainger's works, the sea chanty *Shallow Brown*.

The *Australian Up-country Song* is a masterpiece of choral orchestration that frames a beautiful, folk-like melody. Opening with three men's parts and one women's part, it expands gradually to a climactic ten-part chord. The text consists of nonsense syllables, such as ta-da and ti.

Fain would I change that note

John Ireland (1879 - 1962) - not Irish, rather a Scots-English mix - is also considered a representative of the English Pastoral School, though he certainly transcended it. Well schooled in the Europeans by Charles Villiers Stanford at the Royal College of Music, Ireland became something of an impressionist, albeit a conservative one.

Ireland taught at the Royal College of Music from 1923 - 1939. From 1930 to 1933, he was Britten's composition teacher, though Britten was still studying with Frank Bridge. Apparently, and to put it kindly, Britten was not enamored with Ireland, though Ireland was known to have said, upon receiving Britten's application, "Either the boy is awarded a scholarship, or I resign."

Fain would I change that note - "fain" meaning "gladly" - is a charming, brief partsong. Though apparently straightforward, it is filled with subtleties of technique. Examples abound. For instance, the opening blurs the key, only to "change that note" and settle in on F major. The words "the perfect sum" arrive on stacked up perfect fifths. And on the final phrase, on the words "fall before thee," the top three voices fall an octave, before the basses do likewise. The technique serves emotional expression, and the whole is movingly greater than the sum of its parts.

Fain would I change that note

Fain [gladly] would I change that note
To which fond Love hath charm'd me
Long, long to sing by rote,
Fancying that that harm'd me:

Yet when this thought doth come
'Love is the perfect sum
Of all delight!'
I have no other choice
Either for pen or voice
To sing or write.

O Love! they wrong thee much
That say thy sweet is bitter,
When thy rich fruit is such
As nothing can be sweeter.

Fair house of joy and bliss,
Where truest pleasure is,
I do adore thee:
I know thee what thou art,
I serve thee with my heart,
And fall before thee.

On Craig Dhu

Frederick Delius (1862 - 1934) represents the generation of musicians prior to Ireland and Bridge, though he, too, is included in the English Pastoral School. I'd suggest Delius as another candidate for a popular bio-pic. Intriguingly, Delius managed a Florida orange plantation in his salad days. There, he had intimate contact with both African-American music and women, apparently fathering a child there. The rest, as they say, is history....

Though Delius did not teach Britten, Britten respected his cosmopolitan, even Asian, influences. He particularly admired Delius's *Brigg Fair*, calling it "delicious."

On Craig Dhu is subtitled "an impression of nature." It is distinctive - even progressive - because melody is secondary, subsumed by the overall full, six-to-seven-part texture and lush harmonies. The effect is transcendent. The listener is encouraged to place themselves lying on that mountain top, looking to the sky, and listening, as time stops for a moment.

The sky thro' the leaves of the bracken
tenderly, pallidly blue,
nothing but sky as I lie on the mountain top.
Hark! for the wind as it blew,
rustling the tufts of my bracken above me,
brought from below
Into the silence the sound of the water.
Hark! for the oxen low,
sheep are bleating, a dog barks,
at a farm in the vale:
Blue thro' the bracken, softly enveloping,
Silence, a veil.

Su Monte Mario

The next three works were entries for this year's composition competition, including the winner, *A Red, Red Rose*, by Matthew Brown. Our annual international competition, now in its 28th year, attracts over 400 submissions from 38 countries and 40 states. The entries are judged, blind, by the entire chorus.

Italian Andrea Montalbano began clarinet study at 12, graduating in 2009 with honors at the Conservatory "A. Scontrino" of Trapani, in the clarinet class of M°Giancarlo Lumetta. In 2011 Montalbano qualified as clarinet teacher at the Conservatory of Music "G. B. Martini" in Bologna, during which time he began composing. As a clarinetist, he is active in classical, jazz and contemporary music, having premiered numerous works, including *Essere è tempo* by Mario Ruffini at the Uffizi library in Florence, and performed for the video in *Aristofane in Blue* by Maurizio Pisati at the Oscar Theatre in Milan.

Montalbano's compositions have received national and international awards, and have been performed in many events and festivals. Many are published. He has taught clarinet in middle school since 2014.

Of *Su Monte Mario*, the composer writes:

Composed in 2014, *Su Monte Mario* is based on the first twelve lines of the poem "Su Monte Mario", part of "Le odi barbare", a collection of poems written between 1877 and 1889 by Giosuè Carducci. The entire poem is immersed in a suspended atmosphere, as a metaphysical painting, with the cypresses in the act of watching the course of the Tiber River and the Basilica of Saint Peter, as a shepherd over the city. At the end of the text, the poet invites us to seize the moment, because of the fragility of life. I have tried to emphasize through the music the ethereal and metaphysical images described in the poem.

Solenni in vetta a Monte Mario stanno
nel luminoso cheto aere i cipressi,
e scorrer muto per i grigi campi
mirano il Tebro,

mirano al basso nel silenzio Roma
estendersi, e, in atto di pastor gigante
su grande armento vigile, davanti
sorger San Pietro.

Mescete in vetta al luminoso colle,
mescete, amici, il biondo vino,
e il sole vi si rifranga:
sorridete, o belle:
diman morremo.

Solemnly on the summit of Mount Mario,
The cypresses stand in the
luminous, quiet air,
They gaze at the Tiber flowing silently
through the gray fields,

They look down in silence, as far as Rome
extends, and like a giant shepherd
watching a large herd,
Saint Peter's rises in front.

At the top of the bright hill,
pour, friends, the white wine,
and the sun will refract in it:
Smile, oh beautiful women:
tomorrow we will die.