



Join us for a musical tour
through nine decades of
Milwaukee Choristers' history

JOURNEYS

FRIDAY, APRIL 12
SATURDAY APRIL 13, 2024
7:30 P.M.

ST. SEBASTIAN PARISH, MILWAUKEE

- 1933
- 1943
- 1953
- 1963
- 1973
- 1983
- 1993
- 2003
- 2013
- 2023



Our Mission

To further our legacy of sharing rich, diverse and artistically excellent choral experiences that bring together our members, audiences and communities.

Our Vision

To be a vibrant and inclusive chorus, advancing the finest of the choral arts and inspiring audiences in Southeast Wisconsin and beyond.

Our Commitment to Diversity, Equity and Inclusion

We value the wealth of diversity reflected in our members, audiences and communities. We celebrate all members for the strength their individual uniqueness, perspectives and lived experiences bring to our organization. We acknowledge that this is a journey. We commit to finding new ways to ensure inclusive and equitable opportunities and experiences for everyone.

The Milwaukee Choristers
P.O. Box 26301
Milwaukee, WI 53226-0301
(414) 354-1933
info@milwaukeechoristers.org

milwaukeechoristers.org



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Choristers **ROOTS**
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Dates to Remember

New Member Auditions: Wednesday, August 21, 2024

Wauwatosa Avenue United Methodist Church.

milwaukeechoristers.org/auditions | auditions@milwaukeechoristers.org

Christmas with the Choristers: Friday, Dec. 13 and Saturday, Dec. 14, 2024

Spring concerts: Friday, April 25 and Saturday, April 26, 2025

Concerts are supported in part by a Wisconsin Arts Board grant with funds from the State of Wisconsin and the National Endowment for the Arts and a Milwaukee County CAMPAC Arts Fund grant.





Welcome ...

And thank you for joining us for “Journeys,” the spring concert of our 90th anniversary concert season lovingly titled, “Music, Still in Our Hearts!” Tonight’s program offers a musical tour through our 90-year legacy of providing rich and diverse choral musical experiences for our members, audiences and community. Read more in Music Director Dr. James B. Kinchen Jr.’s program notes starting on page 13.

Many of you are familiar with our musical journey:

During the height of the Great Depression, nearly 20 graduates of Milwaukee’s Riverside High School wanted to continue singing. Their high school conductor, Ellen Sargeant, agreed to continue leading them. On Nov. 19, 1933, the Riverside High School Alumni Chorus held its first rehearsal. They performed publicly for the first time on March 4, 1934. Through economic uncertainty, wars, two name changes and seven directors, members of the Milwaukee Choristers have kept music in their hearts.

We invite you to read more about our origins and enjoy some highlights from our nine decades of history starting on page 3. We have been very busy this season adding to those highlights—and we’re not done yet!

- Last month, we participated in the Milwaukee Symphony Orchestra’s inaugural Bach Fest. We performed in the festival’s kick-off concert on the Bradley Symphony Center stage on March 18. We also sang in the beautiful atrium on March 24.
- Next month, several dozen Choristers will head to New York City to perform in a concert at Carnegie Hall. We will sing Margaret Bonds’ *The Ballad of the Brown King* under James’ direction on May 25. This is the Choristers’ sixth opportunity to perform in New York City and James’ fifth opportunity to conduct there.

In addition to celebrating our 90th anniversary this season, we are also celebrating James’ 30th anniversary as our music director! The Milwaukee County Board of Supervisors issued a commendation honoring James’ 30 years on the podium and the Choristers’ 90 years as a community chorus. The City of Milwaukee declared Nov. 19, 2023, “The Milwaukee Choristers’ Day.”

Thank you again for joining us on this very special night. We look forward to greeting you after the performance. Thank you, also, for bringing nonperishable food items that will be distributed by Tosa Cares to area families in need.



—The Milwaukee Choristers

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MILWAUKEE

Choristers

HIGHLIGHTS OF OUR 90 YEAR JOURNEY

On Sunday, November 19, 1933 at 2:00 p.m. a group of 18 Riverside High School alumni—all of whom had sung in the school's A Cappella Choir—gathered at Plymouth Congregational Church to form a new chorus. They began rehearsing under their former choir director, Ellen Sargeant, and performed publicly for the first time on March 4, 1934 as the Riverside High School Alumni Chorus.

In 1937 the choir was opened to all high school graduates and renamed The Milwaukee A Cappella Choristers. In 1938 and 1940, they sang for the Music Educators National Conference in St Louis and performed on the NBC radio network.

In June, 1939 the Choristers sang for Prince Olaf and Princess Martha of Norway when they toured several areas in Southeastern Wisconsin.

During World War II, there were fewer male voices and more accompanied music was gradually added. Dorothy Royt assumed the conductor position in the early 1940s, followed by Donald Mohr in 1948. In August of that year, led by member and attorney Edward Ramsey, the group formally incorporated as The Milwaukee A Cappella Choristers, Inc.

In 1955, the Choristers joined with the Waukesha Symphony Orchestra to perform Beethoven's Ninth Symphony. The collaboration proved so successful that the two groups joined in 1957 to present Carl Orff's "Carmina Burana."

In 1964 we performed in the Wisconsin

pavilion and several other pavilions at the World's Fair in New York City. Much of the funding for the trip was generated by a benefit concert staged by Harry John Brown and the Milwaukee Symphony Orchestra, followed by a champagne reception at the Pfister Hotel.

In 1969 the Choristers assisted the

"... and performed publicly for the first time on March 4, 1934 as the Riverside High School Alumni Chorus."

Florentine Opera in staging Verdi's *Aida* starring Richard Tucker. This was the Florentine's first production in the new Performing Arts Center.

In 1970 our name was formally changed to The Milwaukee Choristers, Inc.

During the 1970s, we frequently held concerts at Uihlein Hall or the Pabst Theatre. We featured guest artists such as famed organist Virgil Fox in 1971, pianist Roger Williams with his five-piece instrumental group in 1973, and pianist and composer Skitch Henderson in 1974.

In 1973, Roger Tveiten became conductor. Also during the 1970s, before the formation of the Symphony Chorus, we performed often with the Milwaukee Symphony Orchestra, including Broadway-themed productions in 1972 and 1973 as part of the Symphony Pops series and a concert version of Gilbert and Sullivan's *Trial By Jury*. In 1973, we and several other choirs joined the Symphony to perform Mahler's massive Symphony No. 8 in E-Flat Major. In 1977, we sang in a summer "Music Under the Stars" production of *Porgy and Bess* with Betty Jones and Robert Mosely.

Mark Aamot became conductor in 1979.

continued next page





Ellen Sargeant, first director



Ed & Anne Ramsey (c. 1970s)



“... we were selected, ... to sing for the National Tree Lighting Ceremony, ...”

We celebrated our 50th anniversary in 1983 by commissioning and premiering “Olives of Endless

Age,” by former Milwaukee Symphony Orchestra conductor Kenneth Schermerhorn.

In the fall of 1983 B.H. (Bill) Diekhoff became conductor. The following year we were selected, in a nationwide competition, to sing for the National Tree Lighting Ceremony, in Washington D.C., the first and only Wisconsin chorus so honored.

In 1986 we sang at the North Central division convention of the American Choral Directors Association. The year also marked the first of several times we performed with the Salvation Army Chicago Staff Band.

In 1988 nearly 60 Choristers journeyed to England, Scotland, and Wales for a concert tour.

In 1989 we presented the first full-scale Milwaukee presentation of John Rutter’s “Requiem” with the Concord Chamber Orchestra at the Pabst Theatre.

In 1992 we sang by invitation for the Wisconsin Choral Directors Association (WCDA) conference in Fond du Lac. The Choristers have made several such appearances in the following years; 1996 (Eau Claire), 1999 (Madison), and 2003 and 2023 (Oshkosh).

In 1993 James B. Kinchen, Jr. became conductor.



Long-time members Fred Gerlach, John Schmitt, and Jerry Bowles



Choristers travel to Cuba in 2016 for the experience of a lifetime.

In 1994 approximately 50 singers took part in a concert tour to Germany, Austria, Poland, and The Czech Republic.

In 1996 we were guest performers in a concert presented by The Salvation Army Hendon Citadel Band from London England, which was on a concert tour of the US.

1998 marked the first time contingents of Choristers accompanied Dr. Kinchen to New York for MidAmerica Productions presentations at prestigious concert halls. They joined composer John Rutter on the Carnegie Hall stage. In 2004, many Choristers were part of a larger choir when Dr. Kinchen conducted the Faure Requiem also at Carnegie Hall, and in 2010 a group of Choristers joined other Wisconsin singers as he conducted Glenn Burleigh’s *Nguzo Saba Suite* at Avery Fischer Hall in Lincoln Center.

In 1999 more than 40 singers joined in a concert tour of Italy including the lake district, Florence, Venice, and Rome, culminating in a performance at a Sunday liturgy in St. Peter’s Basilica.

In 2001 our first CD, *Christmas at St. Monica’s*, was released. It was followed in later years by *Shout Now Be Joyful*, *Moments*, and finally *Eight Decades of Song!* which celebrated our 80th anniversary in 2014.

In 2006 we sponsored a Milwaukee appearance by, and joined voices with, the world-renowned King’s Singers at the Pabst Theatre.

In 2008 we commissioned three pieces of original choral music from three African American composers—Robert Harris of Northwestern University, Robert Morris of Minneapolis, and Milwaukee native Judith Baity, now living in California. The pieces were based on texts taken from the Harlem Renaissance period of the late 1920s. The Choristers premiered the compositions as the centerpiece of a special concert at the Zelazo Center in collaboration with the Brazeal Dennard Chorale of Detroit. We later travelled to Detroit to present the program there with the Brazeal Dennard Chorale.

In 2010 and 2012 we collaborated with the Decorah Chorale of Decorah, Iowa (home of Luther College) for performances in Milwaukee and Decorah.

In 2016, two dozen Choristers visited Havana, Cienfuegos, and Trinidad, Cuba to perform, attend workshops, and experience the culture.

In 2018, the Choristers celebrated our 85th anniversary as a chorus and Dr. Kinchen's 25th anniversary as music director. We performed two pieces commissioned for our anniversary: "Softly the Night is Sleeping" by Rosephanye Powell and "When Music Sounds" by James Q. Mulholland.

Despite the global pandemic in 2020, the Choristers found

ways to keep singing together. For over a year, we met in virtual or outdoor rehearsals. In May 2021 we recorded a concert which was posted online for our members, families, and friends.

In 2022, we welcomed our first young singers in the Roots Apprenticeship program.

In 2022 the Choristers performed at the City of Milwaukee Christmas Tree Lighting Ceremony in the Deer District outside the Fiserv Forum.

And the journey continues...



European Tour 1994



August 2008



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in Honor of our 90th**

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The Milwaukee Choristers 2012

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JOURNEYS

90th Anniversary Spring Concert

Dr. James B. Kinchen, Jr., Music Director

Christine Simon Halverson, Assistant Director • Joan Nowaczynski, Accompanist

Sorida Rosephanye Powell
Aly Olsen-Turek, soprano; Vickie Wagner, soprano; MaryAnn Anthony, alto

Oh, How Can I Keep From Singing? Robert A. Harris

Es Ist Dir Gesagt, Was Gut Ist, BWV 45..... Johann Sebastian Bach
Es ist dir Gesagt, Mensch, was gut ist (opening chorus)
Gib, daß ich tu mit Fleiß (closing chorale)
Jing Yuan, cello

Go, Lovely Rose..... Eric Thiman
Heart We Will Forget Him James Quitman Mulholland
Sopranos and altos of the chorus; Allison Schweitzer, horn

Distance Can't Keep Us Two Apart.....Chen Yi
Waters Ripple and FlowCzech-Slovak/arr. Deems Taylor
Cathy Nolan, soprano; Jim Halverson, tenor (Friday); Matthew Martin, baritone (Saturday)

Lift Every Voice and Sing..... John Rosamond Johnson/arr. Roland Carter

— INTERMISSION —

It's a Grand Night for Singing (from State Fair) Richard Rodgers/arr. Jerry Rubino

Seasons of Love (from Rent).....Jonathan Larson/arr. Roger Emerson
Gwen McWilliams, soprano

Der Abend Johannes Brahms
La Barca de Oro Abundio Martínez/arr. Ahmed Anzaldúa
Vickie Wagner, soprano

Feller from Fortune Newfoundlandian folk song/arr. Harry Somers

Elijah Rock.....African American/arr. Moses Hogan



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The Milwaukee Choristers

Soprano I

Katie Angel, Franklin
 Deborah Bernhardt, Brookfield
 Emma Boyd, Milwaukee
 Rachel Chiariello, Milwaukee
 Kelley Daugherty, Glendale
 Jean Grainger, Oak Creek
 *Christine Simon Halverson, Wauwatosa (Asst. Conductor)
 Laurie Knapp, Milwaukee
 Laura Neu, Brown Deer
 Stephanie Nichols, Wauwatosa
 Catherine Nolan, Milwaukee
 Aly Olsen-Turek, Brookfield
 Lynnae Ortiz, West Allis
 Leah Sigmon, Pewaukee
 Erika Stueven, Milwaukee
 Vickie Wagner, Milwaukee
 Melissa Zak, Milwaukee

Soprano II

Haley-Marie Asher, West Allis
 Kelly Corroy, Brookfield
 Ashley Grainger, Milwaukee
 Trudy Haas, Glendale
 Marilyn Harrower, Richfield
 Jean Jankovich, Brown Deer
 Debbie Jenks, Racine
 Lillian Jensen, Port Washington
 Pam Kothrade, Greenfield
 Gwen McWilliams, Franklin

*Rachel Mosey, Mequon
 Ruth Ohlendorf, Milwaukee
 Jessie Peters, Menomonee Falls
 Katie Pitzl, Cudahy
 Claudia Roessl, Brookfield
 Rachel Rueckert, Waukesha
 Caitlin Schaffer, Waukesha
 Peggy Welden, Milwaukee
 Rachel Wery, Fox Point
 Jean Wesley, Milwaukee

Alto I

MaryAnn Anthony, West Allis
 Suzanne Clegg, Cedarburg
 Natalie Fleury, Wauwatosa
 Caroline Gomez-Tom, Milwaukee
 Penny Hargarten, Wauwatosa
 Beth Heller, Milwaukee
 Shelly Johnson, Hales Corners
 Toni King, Beaver Dam
 Katie Meyer, Milwaukee
 Jen Poedel, Cedarburg
 Kelly Schwantes, Milwaukee
 *Jeanne Tyszka, Franklin
 Lisa Vande Yacht, Muskego
 *Erica Wilkinson, Brookfield
 Marie Zellmer, Brookfield

Alto II

Amy Andrews, Wauwatosa
 Kristin Arndt, West Allis
 Catherine Bopp, Wauwatosa
 Fiona Guiley, Milwaukee
 Kathryn Hillyer, Milwaukee
 *Kathy Keleher, Oconomowoc
 Christina Mayer, West Allis
 Amanda Mickevicius Rosaldo, Milwaukee
 Kirsten O'Quinn, Menomonee Falls
 Katie Rasmussen, West Allis
 Kim Rasmussen, Milwaukee
 Allison Schweitzer, Wauwatosa
 Donna Tanzer, Wauwatosa
 Rosie Towey, West Allis
 Shiyu Wang, Milwaukee
 Cindy Zauner, Wauwatosa
 Sharon Zsebe, Cudahy

Tenor I

*James Halverson, Wauwatosa
 Dan Heidemann, Delafield
 Jim Zsebe, Cudahy

Tenor II

Ed Beringer, West Allis
 Jeff Hosler, Cedarburg
 Dan Kaminski, West Allis
 *Jackson Palmer, Milwaukee
 Morris Srinivasan, New Berlin
 Brandon Ward, Franklin

Baritone

Christopher Bruett, Wauwatosa
 *Gregory Davidson, Milwaukee
 *John Emanuel, Whitefish Bay
 James Gingery, Milwaukee
 Matthew Martin, Shorewood
 Ethan Masarik, Shorewood
 David Vargas, Cedarburg
 Adrian Veary, Mequon

Bass

Joseph Brickman, Milwaukee
 Willa Fredenberg, Milwaukee
 Thomas Kearney, Milwaukee
 John Nate, Pewaukee
 Emile Sile, Waukesha
 Brian Wallace, Germantown
 Gus Zuccaro, Whitefish Bay

Accompanist

Joan Nowaczynski, Hales Corners

Conductor

Dr. James B. Kinchen, Jr., Sturtevant

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Dr. James B. Kinchen, Jr.

Music Director



James Benjamin Kinchen Jr. has been music director of the Milwaukee Choristers since 1993. He is Professor of Music and Director of Choral Activities at the University of Wisconsin-Parkside, where he has been on the faculty since 1989. A native of Jacksonville, Florida, James has taught music and directed choral groups at

Stanton High School, Jacksonville; Florida Community College at Jacksonville; Southern Illinois University; Southeastern Illinois College; Hampton University; and Winston-Salem State University. His degrees are from Jacksonville University, Southern Illinois University and the University of North Carolina Greensboro.

James is in frequent demand as a guest conductor, adjudicator and clinician and has been a *Wisconsin Teaching Fellow*. A two-time recipient of UW-Parkside's *Stella Gray Teaching Excellence Award* (2002–03 and 2014–15), he was also given the university's 2005–2006 *Faculty Distinguished Service Award* and the 2011–2012 *Campus Diversity Award*. He is most honored to have received the Wisconsin Choral Directors Association *Morris D. Hayes Award* in 2021, recognizing his achievements and contributions to the choral art. He is listed in the most current edition of Marquis *Who's Who in America*. Earlier this year he was honored as a recipient of the Gateway Technical College *Dr. Martin Luther King, Jr. Humanitarian Award*. An affiliate of the Center for Black Music Research, James holds membership in the National Association for Music Education (formerly Music Educators National Conference), National Collegiate Choral Organization, and Chorus America. An active member of the American Choral Directors Association, he has served ACDA in several leadership capacities at state, regional and national levels. He has presented at state, divisional and national ACDA conventions and has written for and reviewed new music and new recordings for *The Choral Journal*. He has also served as president and vice president of the Wisconsin Choral Directors Association and the former North Central Division of ACDA, a region that encompassed Wisconsin, Minnesota, Nebraska, Iowa and the Dakotas.

Since 1993 James has conducted the Choristers in several

significant performances, including concert tours of Germany, Austria, Poland, the Czech Republic and Italy. He has led them in selected-by-audition performances for the Wisconsin Choral Directors Association (most recently January 2023) and in concert collaborations with the Decorah Chorale (Decorah, Iowa) and the Brazeal Dennard Chorale (Detroit, Michigan). James' travels as a choral conductor and scholar include trips to India, Germany, Austria, Poland, the Czech Republic, Sweden, Italy, twice to China, and, on four occasions, Cuba. He made his Carnegie Hall conducting debut in 1998, conducting a concert of spirituals. He returned to that stage in 2004 to lead a 190-voice choir and orchestra in a performance of the Fauré *Requiem*, and again in 2006 to conduct a performance of the Vivaldi *Gloria*. In 2010 he directed the New York City premiere of Glenn Edward Burleigh's Kwanzaa work, the *Nguzo Saba Suite* at Avery Fischer Hall in the Lincoln Center for the Performing Arts. In 2002 James was one of 18 Fellows selected nationwide for participation in the Chorus America-Chicago Symphony Choral/Orchestral Conducting Workshop and Master Class.

In addition to teaching and directing the UW-Parkside's three choral groups, the University Chorale, Master Singers and Voices of Parkside, James teaches courses in basic and choral conducting, elementary & middle school choral methods, secondary choral methods, student teacher residency, and African American music.

He is also on the music staff of Saint Paul Baptist Church, Racine.

Christine Simon Halverson

Assistant Conductor



Christine Simon Halverson has been a member of the chorus since January of 1983 and assistant director for almost 30 years. Her first performance was the Choristers' 50th anniversary concert and she is delighted to celebrate the group's 90th anniversary! She is proud to be section leader of the first sopranos.

Chris holds a choral music education degree from the University of Wisconsin-Eau Claire. She recently retired after more than 18 years as office manager for the Presbytery of Milwaukee.

Joan Nowaczynski

Accompanist

Joan Nowaczynski enjoys a diverse career as a piano instructor, collaborative pianist, choral accompanist and liturgical music director.

As a collaborative pianist, she has spent six summers with the opera program, La Musica Lirica, five of them in Italy. She has also worked with the Florentine Opera Studio Artists Community Outreach Program and private voice studios. Through her work as an accompanist, Joan has played extensively for area high school choirs and at Wisconsin Music Education Association Conventions, Wisconsin Choral Directors Association Conventions and statewide choral music festivals. She is the accompanist for Women of Note as well as the Milwaukee Choristers.

Joan has been a rehearsal and performance pianist for the Milwaukee Opera Theater and multiple high school

musical productions. She teaches piano and serves as music director and pianist at Faith Presbyterian Church in Franklin.

One highlight of Joan's performing career was playing with a PianoTeams ensemble at the Well-Prepared Pianist Institute festival in Flagstaff, Arizona. Steinway artist N. Jane Tan founded PianoTeams, which feature five pianists playing repertoire composed, transcribed or arranged for five pianos.

Joan holds a bachelor of music degree in piano performance and pedagogy from Alverno College.



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Program Notes

by Dr. James B. Kinchen, Jr.

Journey. It is a term we all know and use. Its etymological roots are in the French word “jour.” Its original and literal construction was how far one might travel in a day. But we have come to use the word to denote travel more generally, however long or brief a time it may take. Journey is now often synonymous with “trip.” Our rather obvious inspiration for this concert’s theme is the nine-decade journey of MILWAUKEE CHORISTERS that we celebrate and that you join us in celebrating!

They didn’t want to stop singing! It was 1933 and the United States was near the bottom of the Great Depression, an economic nadir that most historians agree lasted from 1929-1939. Times were hard. Many banks failed. Many people had lost jobs. Money was hard to come by. But the young people who were about to graduate from Milwaukee’s Riverside High School had discovered a source of wealth that came, not from economic activity or financial affluence, but from what happens when human beings make music together. They liked choral singing so much that they persuaded their choral teacher, Ellen Sargeant, to form them as an independent choral group. *They did not want to stop singing!* In a time that was lean on money and material things, they were wise enough to tap a source of inestimable and inexhaustible wealth – *singing together.* We are the grateful but proud heirs of the fruit of their bold sagacity! Nine decades! Ten years shy of a century! Ninety years! Forty-seven million, three hundred thirty-five thousand, six hundred eighty minutes (give or take a few minutes or so)!

As is often the case with our concert themes, we use the moniker, **Journeys**, to inform, inspire, and infuse our assemblage of musical sections tonight. We try to think as divergently as we can about how our theme might translate into different choral compositions. We hope that you will enjoy and be inspired by the pieces that we have chosen. And, speaking of journeys, many of you are not attending your first Choristers concert. Coming to hear us sing from concert-to-concert, from year-to-year, and, even in some cases, from decade-to-decade has been a journey of sorts for you. Thank you so much for making it with us! If this is your first Choristers concert, please do not let it be your last. Let this be the beginning of a journey that you take with us in years to come!

We call into service **Sorida** to begin tonight’s concert, JOURNEYS, by welcoming each one of you who has journeyed to this place to hear our songs and celebrate

this significant anniversary with us. Though an original song composed in 2002 by Rosephanye Dunn Powell, beloved friend of the Milwaukee Choristers, it is in the style of an African greeting song and rings with cultural truth. Powell wrote it for her husband, Dr. William C. Powell’s Philander Smith College (Arkansas) Collegiate Choir. Dr. André Jerome Thomas, Director of Choral Activities at Florida State University, heard the song and wanted it published so that he could use it with his choir. His interest and influence helped a song that might well have remained obscure make the journey from a piece for limited, specific use to one that became available to the larger choral community. *Sorida*, is an African greeting of brotherhood and unity. Dr. Powell, Endowed Professor and Professor of Voice at Auburn University, is recognized as one of America’s premier women composers of choral music, commissioned yearly to compose for university choruses, professional, community and church choirs, as well as secondary school choruses. We were so honored to have given the world premiere in 2018 of Dr. Powell’s work “Softly, The Night is Sleeping,” which we commissioned in celebration of our 85th anniversary.

Composer and choral artist Robert A. Harris agrees with the writer of this hymn-text, **Oh, How Can I Keep From Singing?** – through the dark and low times along the journey of life, inspired by the view of a higher, brighter, nobler reality, and imbued with the inner joy and peace that faith and that positive vista brings, the inevitable and irrepressible response is a song! Singing is *de rigueur* for the journey! After all, you know our story! Ninety years ago, the Riverside High School graduates asked, “How can we keep from singing?” and we celebrate their response tonight! In this setting, the composer treats each line of text as a leg of the musical journey, each phrase unique in its expression of the text, a text which dates back over a century and a half, but not, as is often erroneously supposed, of Quaker origins. The first known publication of the words was on August 27, 1868, in *The New York Observer* entitled “Always Rejoicing”, and attributed to “Pauline T.” Dr. Harris’ moving, powerful original musical setting dates to 1988. Milwaukee Choristers counts Dr. Harris as a special friend who composed “April Rain Song,” a setting of a poem by Harlem Renaissance literary master Langston Hughes for our 75th anniversary in 2008. “April Rain Song” appears in the recently published *Oxford Book of Choral Music by Black Composers*. Harris is Professor Emeritus at Northwestern University’s Bienen School of

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Music, where he led one of the premiere choral programs in the U.S., and is one of the nation's most in demand composers, conductors, choral trainers and clinicians.

Of course, you join us tonight in celebrating a journey of nine decades. On the one hand, we do not know if our founders expected that we would be flourishing in the all the ways that we are (or even still existing) 90 years later. But, needless to say, the Choristers organization through the years has been intentional about the decisions it has made, large and small, and the course that it has taken. We have attempted to be guided by principles that are right, wise, and in sync with best values. To a large extent, this attempt to do “the right thing” as a musical community and as an organization explains our journey, who we are, and how we have survived and thrived all these years! This cantata of the legendary Johann Sebastian Bach, **Es Ist Dir Gesagt, Was Gut Ist (BWV 45)**, draws text from Old Testament prophet Micah who points to God as the source of guidance and direction. After the opening *ritornello*, this vigorous chorus offers three sets of the main motive (do-mi-re-do-sol – “Es ist dir gesagt”) reiterated. God has shown humanity what He expects and has done so repeatedly over time. After the last set of repeated motives, the voices – soprano, alto, tenor, and bass, in order – sing the full fugal subject. This episode of counterpoint, voice against voice in cooperative competition in the musical space, shows Bach at his best. No composer handled contrapuntal writing better! Following a short interlude, the voices united in homophony to declare, “Nämlich” (namely) as each requirement is set forth. Before the end of the chorus, the composer repeats the opening ideas of the piece in a kind of recapitulation, this time with imitative counterpoint becoming *stretto* – the fugal statement of each voice placed so close together that one is interrupted by the entrance of the next. The closing chorale is Bach's harmonization of the second verse of a centuries old hymn that is still found in the hymnals of some Lutheran communions. Johann Sebastian Bach composed this in 1726, his third year as cantor of the German town of Leipzig. It was composed for the eighth Sunday after Trinity. As town cantor, Bach was in charge of the music in Leipzig's churches and also responsible for instruction in the local school. Bach was one of Western music's greatest masters, though we may find it interesting to know that in his day he was more respected for his skills as an organist and harpsichordist than as a composer. It took subsequent generations to “discover” Bach the genius composer. He was widely known during his lifetime for his exceptional virtuosity at the console of the organ and especially for his ability to improvise brilliantly on the spot. With the exception of opera, Bach wrote in most of the forms and genres of his time. He

composed the preponderance of his church music during his final music appointment in Leipzig from 1723 until his death in 1750. And Bach did not compose simply as an artistic exercise or as a duty to his employers. He wrote each piece as an act of worship to God. We were so honored to sing this chorus and chorale for the March 18 “kickoff” performance of the Milwaukee Symphony Orchestra's inaugural Bach-Fest in the Bradley Symphony Center Concert Hall and again on March 24 at another Bach-Fest performance in the Bradley Atrium!

This part-song, **Go, Lovely Rose**, by late 19th/early 20th Romantic British composer, Eric Thiman, centers on a floral journey. Dispatching a most unusual courier, the suitor in the Edmund Waller poem sends a message to a demurring young woman in whom he has an interest by way of a rose. Though most beautiful, she is playing “hard to get.” But life is short and time flies. The rose is instructed to tell her that she should not hide herself from public view, like a rose in a desert, for no one will see and appreciate her beauty. The ultimate – and *final* – message of the rose is meant to drive the point home with sobering emphasis. Though she is lovely like the rose, even the most beautiful flower does not stay that way. The rose dies! The poem, “Go, Lovely Rose,” written by Waller in 1645, is among the most famous and most admired short poems in English literature. English composer Eric Thiman wrote his setting of “Go, Lovely Rose” in 1926. Though largely self-taught, he became a fellow of the Royal College of Organists at 21 and a doctor of music of London University at 27 – at the time the youngest person ever to achieve that qualification. From 1931 he was professor of harmony at the Royal Academy of Music and was appointed dean of the music faculty at London University in 1956. He was warmly respected and a gifted and patient teacher. He published over 1,300 compositions and was particularly known as the foremost composer of his time for the non-conformist churches.

What human journey is more difficult than that of the broken heart trying to come to grips with its sad and painful plight? Facing the loss of the beloved and the failure of a relationship, there is the struggle between head and heart, a struggle that is perhaps as old as human existence. The intellect knows that it is time to move on. The heart refuses to let go. Addressing her heart, the speaker proposes they both forget “him.” As the “head” must forget his “light,” so her heart must forget “the warmth he gave.” Contemporary composer James Mulholland, another composer friend of the Choristers, who is now himself nearly nine decades old, has masterfully set to compelling music for female voices, piano and horn this poem, **Heart, We Will Forget Him**, by

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celebrated 19th century American poet, Emily Dickinson. The thematic germ of this song, written in 1985, is the recurrence of the diminished fifth rising the half-step to become a perfect fifth – simply but effectively metaphoric of the heart attempting to rise up out of its brokenness and grief. Mulholland, now Professor Emeritus of Music at Butler University, began singing as a boy soprano, and started the study of composition, voice, piano and various musical instruments at the age of twelve. Over the years, his compositions have been chosen as required repertoire on over 40 states' high school choral lists. He has received commissions and performances in Canada, Australia, New Zealand and throughout Europe. With more than 600 compositions to his name Professor Mulholland is one of the most published and performed composers and arrangers of his generation. Milwaukee Choristers gave the world premiere of Mulholland's work "When Music Sounds," commissioned in celebration of our 85th anniversary.

Recent Chorister, Shiyu Wang, so kindly and generously shared her insights regarding this moving song, **Distance Can't Keep Us Two Apart**:

The poem "Bidding Farewell to Shaofu Du Heading to a Post in Shuzhou" (《送杜少府之任蜀州》) was written by Wang Bo [7th century Tang Dynasty poet] when he was in Chang'an. Shaofu is the general name for county officials in Tang Dynasty. This young man surnamed Du would go to Sichuan Province (then called "Shuzhou") to take office. Wang Bo saw him off in Chang'an and wrote him this poem before they were parting... The poem expresses the heartfelt connections these two friends had with one another.

Today, we may be greatly saddened to have a dear friend relocate or for us to move to another place and be separated in distance from that friend. But technology allows us to be in touch, even to see the person's face and hear their voice. Travel options now allow us to visit just about anywhere on the planet, usually within 24 hours. Because of the time in which they lived, these soon-to-be parted friends would likely be taking a journey that was long enough that they may not have been able to ever see each other again! This song captures both the warmth of the close ties between them and the consuming sadness, sometimes rising up like wails of despair. But the inexorable conclusion is that no journey can ever really "keep us two apart."

Shiyu Wang explains further:

The composer, Chen Ye, chose two lines from the original Wang Bo poem to set to music.

Describing the entire ancient poem as "quite beautiful and elegant" in its structure, Shiyu explains that these excerpts as rendered by the composer take a bit more "poetic license" than the literal translation, which might read, "Having a soulmate in this wide world, The ends of the earth would be just like being next door." That license employed here that resulted in this text, "If I have a friend who knows my heart, Distance can't keep us two apart," was a positive choice, we think!

The words we sing are in an English translation, except for the phrase, "Yo wei." Shiyu describes "yo wei" as

... an emotional figure of speech! It is an interjection widely used mainly in Southwest China, and many Chinese folk songs have this expression as a call-and-response between singers! It can be used in many different places; it doesn't have a particular meaning but rather conveys certain emotions depending on its context. In this song, to me, the "yo-wei" expresses this bittersweet and wistful sentiment between these friends (knowing that they are far apart in the physical distance) but also has a tender conviction that no matter how far apart, their hearts are connected. It sounds to me like a never-ending echo/whisper that says "I'm here" :)

"Distance Can't Keep Us Two Apart" was composed on commission from the American Choral Directors Association's Raymond W. Brock Memorial Endowment. The Brock Choral Series was established in 1991 to honor the life and contributions of Raymond W. Brock, who served as administrative assistant for ACDA from 1987 until his untimely death in 1991.

Chen Yi's journey has taken her from a darker and dangerous time to a place where she has been able to create and teach with freedom. Born in Guangzhou, China, the daughter of two physicians in a home filled with classical music, Chen Yi (Chen is her family name; Yi her personal or "given" name) studied violin and piano from the age of three. During the difficult time of the Cultural Revolution in the 1960's, she was sent into forced labor in the countryside for two years but managed to take her instrument along. She credits this experience with providing her knowledge of the wider life and music of her motherland and its people. She was the first Chinese woman to receive a Master of Arts (M.A.) in music composition from the Central Conservatory of Music in Beijing. Chen Yi was appointed by the China Ministry of Education to the prestigious three-year

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Changjiang Scholar Visiting Professorship at the Beijing Central Conservatory of Music in 2006, and presently serves on the boards, advisory councils or juries. Elected to both the American Academy of Arts and Sciences and the American Academy of Arts and Letters, she has been Lorena Cravens/Millsap/Missouri Distinguished Professor at the Conservatory of Music and Dance in the University of Missouri-Kansas City since 1998.

Deems Taylor composed this setting of the Czech-Slovak folksong, **Waters Ripple and Flow**, in 1926. Our research shows different possible meanings for this song of East European origin. One line of thought is that it is about a man who has jilted his lover, perhaps because her family disapproves of their relationship and will not accept him. Another possible interpretation is that the lover has gone off to join compatriots in fighting for the freedom from the political oppression that both of them want. In any event, that one person has journeyed away from the other and the lover left behind pines for the erstwhile partner's return is central to the meaning of this beautiful song. While the waters of the stream or river "ripple and flow," time seems to pass so slowly. The singer longs for "freedom" – perhaps the day when the departed one will return and free the singer from her angst! One of the best-known musical figures of the first half of the 20th century, Deems Taylor (1885-1966) was a composer, radio commentator, music critic, and author. He was the composer of the first American opera ever commissioned by the Metropolitan Opera. His second opera was performed 22 times at the Met, and toured the country as part of its repertoire. Revenues from these two operas helped the Met survive the Depression. He wrote two other operas, a number of orchestral pieces, and hundreds of choral pieces. He was also an influential music critic. Today he is probably best known as the narrator of the original version of Disney's classic film "Fantasia."

This venerable anthem, **Lift Every Voice and Sing**, speaks of several journeys. It has roots in the journey of a nation. The United States began as a nation that allowed and constitutionally recognized the chattel slavery of African descendants. Indeed the colonies had grown and prospered largely on the backs of uncompensated slave labor. Slavery malingered insidiously in the body politic of the new nation as it pushed its boundaries farther and farther west, expansion that happened at the expense of the indigenous peoples. After the inevitable civil war that resulted in 1861, the U.S. Constitution abolished slavery in its legal form. Newly freed black people needed to be educated. Accompanied by her husband, a young school teacher journeyed to Jacksonville, Florida to take a position at the newly formed Stanton School in 1868

They had two very precocious sons. James (1871-1938) showed special interest in things literary. John (1873-1954) exhibited musical talent. By 1893, James had finished college and returned to Stanton to become its principal. He invited Booker T. Washington, arguably the most highly regarded African American leader and statesman of the time, to speak for Lincoln Day in 1900. He wanted a new song for this special occasion and wrote the deeply moving words to this song. He asked his brother, John, now a composer, singer, and actor, to set the words to music. "Lift Every Voice and Sing" was born! It spoke in inspiring metrical frame about the journey of a people from a time when "hope unborn had died," down the "stony road" of enslavement, to the point where they could look forward to marching on "til victory is won!" The journey continued as the song gained national fame and was dubbed by the National Association for the Advancement of Colored People as the "Negro National Anthem." Today it is known as the "Black National Anthem" and is heard at many important public events. Maybe most of all, singing this song as a part of this concert program (and it is neither the first nor second time that we have sung it!) denotes the remarkable journey for a chorus that has seldom had more than a few people of color in its ranks to feel special connection with this song and to have come to a point where we can so freely represent and celebrate the experiences of other cultures and groups in our repertoire. What a thrill it was for us to join voices with the largely African American Brazeal Dennard Chorale, a group that enjoyed international fame, and sing this song in our 2008 choral exchange! The victory of which the song speaks is necessarily *our* victory, too! And one more thing. This song was created by these two graduates of the Stanton School in my hometown of Jacksonville. It was premiered by students of the Stanton school. My mother graduated from that school during the World War II years. A few decades later, I graduated from Stanton. Then, I was hired at the age of 20 to my first school choral teaching job at Stanton!

Together the Johnson brothers also produced two popular all-black operettas on Broadway. (James was a charter member of the American Society of Composers, Authors, and Publishers – ASCAP.) Rosamond arranged more than 150 spirituals and 160 musical theater numbers and starred in *Porgy and Bess* on Broadway. He also founded the New York Music School Settlement for Colored People in Harlem. A civil rights activist, James Weldon became executive secretary of the National Association for the Advancement of Colored People (NAACP). He was also the first African American to pass the Florida Bar exam and served later as consul to Venezuela.

Roland Marvin Carter founded and led MAR-VEL, a publishing house specializing in the music and traditions

of African American composers, which was instrumental in giving African American choral composers a voice and giving prospective performers access to their music at a time when it was often hard for such composers to get their works published by mainstream publishers. Distinguished as a composer, conductor, and pianist, Roland Carter is the Ruth S. Holmberg Professor Emeritus of American Music in the Cadec Department of Music at the University of Tennessee at Chattanooga. He formerly chaired Hampton (Institute) University's department of music and conducted its internationally acclaimed choirs for nearly a quarter of a century. Carter was honored last fall by the National Collegiate Choral Organization (NCCO) with an Honorary Life Membership. He led attendees along with the Spelman and Morehouse College Glee Clubs at the November 2023 NCCO National Conference – in a hall full of choral directors – in singing his thrilling, definitive arrangement of “Lift Every Voice and Sing.”

Like some other pieces on tonight's program, this exuberant song, **It's a Grand Night for Singing**, references the Choristers' nine decade journey singing for you and audiences like you. And, like tonight's performance, most of our concerts have been at night! This jewel is from the “Golden Age” of musical theater,

which, according to BroadwayWorld.com, many experts suggest extended from the 1943 run of Rodgers and Hammerstein's *Oklahoma* (arguably Broadway's first blockbuster, running for an at the time unprecedented 2212 performances, and which triggered a change in musicals that would remain for decades to come), until the debuts of *Hello, Dolly!*, *Funny Girl*, and *Fiddler on the Roof* over 20 years later. The legacy of Richard Rodgers and Oscar Hammerstein includes more than *Oklahoma!*, *Carousel*, *South Pacific*, *The King and I* and *The Sound of Music*. Among their first collaborations was the score for an engaging motion picture, *State Fair*, their only musical written directly for the big screen. The 1945 production starred Jeanne Crain and Dana Andrews, among others, in a lighthearted tale of homespun Americana. The soundtrack included at least two Rodgers and Hammerstein standards: “It Might as Well be Spring” (which was honored with the *Academy Award* as Best Song) and “It's a Grand Night for Singing.” The 1945 film was itself a remake. The 1933 version had starred Will Rogers and Janet Gaynor, but it was not a musical. Richard Rodgers was the first person to win every top American entertainment award in television, recording, film and Broadway: an Emmy, a Grammy, an Oscar and a Tony. He was also awarded a *Pulitzer Prize*. In addition to being an award- winning playwright, lyricist and producer,



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Hammerstein directed musicals for 40 years, usually uncredited. Philadelphia native and now Minnesota-based Jerry Rubino arranged this rendition of “It’s a Grand Night for Singing” for the Dale Warland Singers, a stellar choral organization with whom he worked for 23 seasons as associate conductor, director of special projects and music education, pianist, singer and arranger. A conductor, teacher, pianist and singer, Rubino remains a busy choral arranger and conductor working with numerous entities and institutions. His ebullient setting of this song totally captures its essence!

Seasons of Love is a cast number from the musical *Rent* that recounts the journey of the mundane and the remarkable experiences that a group of friends encounter in a year. It is a stark reminder that life’s journey for all of us consists of highs and lows, happiness and sadness, love and loss, and all of life’s vicissitudes that make up our own seasons as we live them quite literally minute-by-minute. “Seasons” comes from the 1996 Broadway rock musical *Rent* and was written and composed by Jonathan Larson. Set in the East Village of New York City, “Rent” is about falling in love, finding your voice and living for today. It won the *Tony Award* for Best Musical and the *Pulitzer Prize* for Drama. Based loosely on Puccini’s *La Boheme*, *Rent* follows a year in the life of a group of impoverished young artists and musicians struggling to survive and create in New York’s Lower East Side, under the shadow of HIV/AIDS. “Seasons of Love” “celebrates a year in the life of friends” and reminds us to measure our journey “in love.” The song also is connected with World AIDS Day and the cause of AIDS awareness. The Wikipedia article states that:

Jonathan Larson actually intended for “Seasons of Love” to be performed symbolically as a song at Angel’s funeral. When Larson died the night before the preview opening of the show, the cast sang it at the beginning to pay their respects to the composer. It is performed at the beginning of the second act, referencing recent past events or the events to come. The song is heard twice throughout the second act (once as the opener, before A Happy New Year and the reprise is heard after “Take Me or Leave Me” before “Without You”) before hearing it in its last incarnation as background to I’ll Cover You: Reprise and Angel’s eulogy.

Jonathan Larson lived in poverty, waited tables and worked seven years to bring *Rent* to the stage, only to collapse and die of an aortic aneurysm at the age of 35 the night before previews were to open at the Off-Broadway

New York Theater Workshop. He is also known for the musical “Tick, Tick... Boom!,” which also explored the social issues of multiculturalism, substance use disorder and homophobia.

The ancients, in their geocentric understanding of the universe, believed that the sun moved across the sky from east to west. Greco-Roman mythology personified the sun as Helios, god of the sun, later Apollo, who, each day drove his fiery chariot across the sky. The journey always concluded predictably at what people then thought to be the end of the earth, where the sky and sea met in the west. Schiller’s poem gives the journey a romantic twist. Tired from a full day’s journey, the charioteer and his horses are eager for rest. Their pace becomes labored, sluggish. After all, they’ve been at this all day. Then from the waters comes a flirtatious summons. It is Thetis, sea-nymph, who is daughter of the sea god, Nereus, who calls. She longs to be united with Apollo. He, too, is eager to be with her. After one final rush of the chariot, they consummate their union, as the horses, now quietly drinking from the cooling waters, seem to look politely away, showing apparent and respectful disinterest. Now, finally, Apollo, also known as Phoebus or the bright and pure one, can sleep for the night before his new journey across the sky. This lovely part-song, **Der Abend**, is the second of his *Drei Quartette* or *Three Quartets*, opus 64, published by the 19th century musical giant and genius, Johannes Brahms, in 1774. Johannes Brahms was a German composer and pianist of the Romantic period, who wrote symphonies, concerti, chamber music, piano works, choral compositions and more than 200 songs. Brahms was the great master of symphonic and sonata style in the second half of the 19th century. He infused the traditional forms with romantic melody and harmony, respecting the inheritance of the past but making it relevant to his own age. His position of moderation effected a necessary balance in the creative output of the romantic century and led to high critical esteem by his contemporaries.

The tender **La Barca de Oro** speaks ostensibly of boarding a ship that is about to embark on a journey, and bidding fond farewell. But the people in the region of Mexico who sing this song also sing it metaphorically to reference what happens when lovers part and even, perhaps, the passage from life to death, the final journey that all must take. Written by Abundio Martínez, an indigenous composer of 19th-century Mexico, this work is rooted in the salon dances that were popular during his lifetime. This arrangement, by Mexican conductor Ahmed Anzaldúa, stays authentic to the roots of this song while highlighting the various nuances of the text, looking to connect all audiences to the deep meaning this song holds

for many Mexicans, especially those living away from their homeland. “La barca de oro” is a song that gained popularity in the east coast of Mexico, particularly in the ports of the states of Veracruz and Tamaulipas. In Mexico, this is a standard song for memorial services and funerals. Anzaldua’s arrangement is in the style of the salon dances that were popular in late 19th-century and early 20th-century Mexico, often featuring a lyrical rubato opening followed by a rhythmic middle section.

Great Atlantic salmon, brook trout, landlocked salmon, northern pike, lake trout, sea-run brook trout, and whitefish are some the types of fish to be found in Newfoundland, which is located in Canada’s northeast. But the “feller from Fortune” – and, so it seems, other young people in the area of Bonavist Harbor – was angling to “catch a-hold of,” shall we say, other things. That is how Sally ended up “getting swung!” The comic dialect song, **Feller from Fortune** (from *5 Songs of the Newfoundland Outports*), is about this man’s 200 mile journey from the town of Fortune to Bonavista in pursuit of *more* than fish! It achieved wide popularity after it was first collected by Gerald E. Doyle in 1955, then published by Kenneth Peacock in 1965. These folk ditties were found in the fishing villages and small ports of Newfoundland, including “Feller from Fortune’s” Bonavist Harbour. (By the way, conducting this setting of “Feller from Fortune” was part of my audition in 1993 to become Music Director of Milwaukee Choristers!) Harry Somers’ 1968 arrangement for the Canadian Broadcasting Corporation is highly imaginative and accessible, despite the use of some unusual vocal techniques, constantly changing time signatures (some of which are sevens and fives!) and some appearance of Somers’ predilection for breaking down syllables into vocal sounds. Somers captures the essence of “Feller from Fortune,” a lively dance-song that takes sharp jibes at various townspeople. Harry Somers was one of Canada’s most prolific, original and important composers. He produced major scores for stage, concert hall, film, radio and television and employed voices, instruments and synthetic sounds in a wide variety of forms, traditional and contemporary.

The African American folksong, which is commonly referred to as the “spiritual”, speaks in multiple and deep ways to the journey that my forebears made since being brought to the colonies that would ultimately become the United States. This first wave of diaspora took place in 1619 on the shores of what is now Virginia. The folk music that then started taking shape combined West African and European elements, characteristics, practices, and values. Slowly over decades and even centuries, African American music took shape. During the years

of chattel enslavement, which extended until the end of the Civil War in 1865 and the subsequent passage of the Thirteenth and Fourteenth Amendments sounded the death knell of legalized bondage, it was *the music* that helped the bondsman endure the interminable times and endless toils of slavery in the U.S. The value of music was interwoven into the fabric of West African life and, so, like the rest of their culture, was brought over with them on the Middle Passage. Music served the slaves well and from the intertwining of African roots and European-American influences emerged this body of folk music. Of this music, the so-called spiritual was largest and best known sub-genre. Of the hundreds of these folksongs that survived and were written down, **Elijah Rock** is one of those that was arranged and performed fairly frequently into the 20th and 21st centuries. The song celebrates the journey of the Old Testament prophet, Elijah, whose life was built on rock-solid faith in God. Even when pursued by the henchmen of King Ahab and Queen Jezebel, his faith was unshakable! Hall Johnson and Jester Hairston were a couple of composers who did well-known settings of the song. This arrangement by Moses George Hogan, with which we close the concert, has itself become a classic in the choral world. Hogan makes use of rhythmic *ostinati* in the men’s voices to undergird the women’s singing once they enter with the melody. The motion is continuous, save for a brief rendition of the verse by tenors and basses (“Satan ain’t nothin’ but a snake in the grass..”) and the slow, rhythmically free four-part singing of the verse by women a bit later. But the *ostinati* resume and, after a collective wail (“Oh, Elijah!), entrances ascending from bottom of the choir to top signal the Old Testament prophet’s ultimate lift-off: “coming up Lord!” Best known for his arrangements of African American “spirituals”, composer, conductor and pianist Moses George Hogan (1957-2003) was artist in residence at Loyola University in New Orleans and director of the renowned Moses Hogan Chorale, before he died at 45 of an inoperable brain tumor. His 1994 arrangement of the spiritual “Elijah Rock” is a favorite of choirs around the country. Indeed, many Hogan settings are frequently programmed by choirs at the high school, collegiate, and professional levels. Hogan’s formula for success can be summed up in large measure by his bringing to bear on the art form his superb musicianship, vivid creativity, and almost unerring musical taste, while founding his work solidly on the shoulders of previous generations of composers who had made four-part arrangements of these songs.

—Notes by the Music Director with research assistance
from Rachel Mosey

Lyrics

Sorida

*Sorida, darida.
Greetings, my brothers.
Greetings, my sisters.
Greet ev'rybody.
Love one another.
Wave to your brothers.
Wave to your sisters.
Greet ev'rybody.
Love one another.*

Oh, How Can I Keep From Singing?

*My life flows on in endless song,
above earth's lamentation.
I hear the real tho' far-off hymn
that hails a new creation.*

*No storm can shake my inmost calm
I hear the music ringing.
It sounds and echoes in my soul,
Oh how can I keep from singing?*

*What tho' the tempest 'round me roars,
I know the truth, it liveth!
What tho' the darkness 'round me falls,
Songs in the night, it giveth.*

*No storm can shake my inmost calm
I hear the music ringing.
Since love is Lord of heav'n and earth,
Oh how can I keep from singing?*

Es Ist Dir Gesagt, Was Gut Ist, BWV 45

Opening chorus:
*Es ist dir gesagt, Mensch, was gut ist
und was der Herr von dir fordert, näm-
lich: Gottes Wort halten und Liebe üben
und demütig sein vor deinem Gott.*

English translation:
*It has been told to you, mankind, what
is good and what the Lord expects from
you, namely: to keep God's word and
practice love and be humble before
your God.*

Closing chorale:

*Gib, daß ich tu mit Fleiß,
Was mir zu tun gebühret,
Worzu mich dein Befehl
In meinem Stande führet!*

*Gib, daß ichs tue bald,
Zu der Zeit, da ich soll;
Und wenn ich's tu, so gib,
Daß es gerate wohl!*

English translation:

*Grant that I may do with diligence
what it is proper for me to do,
wherever your command
leads me in my position!*

*Grant that I may soon do it
at the time when I should do it;
and when I do it, then grant
that it may turn out well!*

Go, Lovely Rose

*Go, lovely Rose!
Tell her that wastes her time and me
That now she knows,
When I resemble her to thee,
How sweet and fair she seems to be.*

*Tell her that's young,
And shuns to have her graces spied,
That hadst thou sprung
In deserts, where no men abide,
Thou must have uncommended died.*

*Small is the worth
Of beauty from the light retired;
Bid her come forth,
Suffer herself to be desired,*

*Then die! that she
The common fate of all things rare
May read in thee;
How small a part of time they share
That are so wondrous sweet and fair!*

Heart We Will Forget Him

*Heart we will forget him!
You and I, tonight.
You may forget the warmth he gave.
I will forget the light.
When you have done, please tell me
That I may straight begin!
Haste! Lest while you're lagging,
I remember him.*

Distance Can't Keep Us Two Apart

*If I have a friend who knows my heart,
Distance can't keep us two apart.
(lyrics repeat)*

Waters Ripple and Flow

*Waters ripple and flow,
slowly passes each day;
Faithless lover of mine,
stay no longer away.*

*Dear one, well dost thou know
why fond lovers must part:
Wherefore falters thy faith?
Why so timid thy heart?*

*Dearest lover, come back;
end the vigil I keep.
Thine, the key to my heart,
mine without thee to weep.*

*When the mountain shall turn,
when the vict'ry is thine,
Then my happiness dawns,
then shall freedom be mine.*

*Lo, the mountain has turn'd,
now the vict'ry is thine;
Now my happiness dawns,
now shall freedom be mine.*

Lift Every Voice and Sing

Lift every voice and sing,
Till earth and heaven ring,
Ring with the harmonies of Liberty;
Let our rejoicing rise
High as the list'ning skies,
Let it resound loud as the rolling sea.
Sing a song full of the faith that the
dark past has taught us,
Sing a song full of the hope that the
present has brought us;
Facing the rising sun of our new day
begun,
Let us march on till victory is won.

Stony the road we trod,
Bitter the chast'ning rod,
Felt in the days when hope unborn had
died;
Yet with a steady beat,
Have not our weary feet
Come to the place for which our fathers
died?

We have come over a way that with
tears has been watered.
We have come, treading our path
through the blood of the slaughtered,
Out of the gloomy past,
Till now we stand at last
Where the bright gleam of our bright
star is cast.

God of our weary years,
God of our silent tears,
Thou who hast brought us thus far on
the way;
Thou who hast by Thy might,
Led us into the light,
Keep us forever in the path, we pray.
Lest our feet stray from the places, our
God, where we met Thee,
Lest our hearts, drunk with the wine of
the world, we forget Thee;
Shadowed beneath Thy hand,
May we forever stand,
True to our God,
True to our native land.

It's a Grand Night for Singing

It's a grand night for singing!
The moon is flying high,
And somewhere a bird
Who is bound he'll be heard,
is throwing his heart at the sky.
It's a grand night for singing!
The stars are bright above,
The earth is aglow
and to add to the show,
I think I am falling in love.
Falling, falling in love.
Maybe it's more than the moon,
Maybe it's more than the birds.
Maybe it's more than sight of the night
in a light too lovely for words.
Maybe it's more than the earth
shiny in silvery blue.
Maybe the reason I'm feeling this way
has something to do with you!

Seasons of Love

Five hundred twenty five thousand six
hundred minutes,
five hundred twenty five thousand mo-
ments so dear.
Five hundred twenty five thousand six
hundred minutes;
how do you measure, measure a year?

In daylights, in sunsets,
in midnights, in cups of coffee;
in inches, in miles,
in laughter, in strife?
In five hundred twenty five thousand
six hundred minutes;
how do you measure a year in the life?

How about love?
Measure in love.
Seasons of love.

Five hundred twenty five thousand six
hundred minutes,
five hundred twenty five thousand
journeys to plan.
Five hundred twenty five thousand six
hundred minutes;
how do you measure the life of a
woman or a man?

In truth that she learned
or in times that he cried.
In bridges he burned
or the way that she died.

It's time now to sing out
though the story never ends.
Let's celebrate,
remember a year in the life of friends.

Remember the love.
Measure in love.
Seasons of love.

Der Abend

Senke, strahlender Gott,
die Fluren dürsten
Nach erquickendem Tau,
der Mensch verschmachtet,
Matter ziehen die Rosse,
senke den wagen hinab.

Siehe, wer aus des Meeres krystallner
Woge lieblich lächelnd
dir winkt!
Erkennt dein Herz sie?
Rascher fliegen die Rosse.
Thetys, die göttliche, winkt.

Schnell vom Wagen herab
in ihre Arme springt der Führer.
Den Zaum ergreift Cupido.
Stille halten die Rosse,
Trinken die kühlende Flut.

Auf dem Himmel herauf mit leisen
Schritten kommt die duftende Nacht;
ihr folgt die süsse Liebe.
Ruhet und liebet!
Phöbus, der Liebende, ruht.

English translation:

Sink, thou God of the sky, the fields are
thirsting for the quickening dew, and
man must languish. Weary, strain-
ing, the horses sink with the chariot to
earth.

See now, who from the rolling crystal
ocean sweetly, laughingly calls! She

knows thy heart, then? Fast are flying the horses, Thetis, the beautiful, calls. Swiftly down from his throne to her embraces springs the leader, the reins to Cupid yielding. Quiet, halting, the horses drink of the cool flowing deep,

In the heavens above with gentle motion comes the fragrance of night, the hour for sweetest loving, resting and loving, Phoebus, the loving one, rests.

La Barca de Oro

Yo ya me voy al puerto donde se haya la barca de oro que debe conducirme; yo ya me voy sólo vengo a despedirme, adiós mi amor, adiós para siempre adios.

No volveran tus ojos a mirarme, ni tus oídos escucharan mi canto; voy a aumentar los mares con mi llanto, adiós mi amor, adiós para siempre adios.

English translation:

I am leaving now to the port where is the golden ship that must take me; I am leaving now, I'm only here to say farewell, goodbye, my love, goodbye forever goodbye.

Your eyes will not see me again, nor will your ears hear my song again; I will increase the seas with my weeping, goodbye, my love, goodbye forever goodbye.

Feller From Fortune

There's lots of fish in Bonavist' harbour, lots of fish right in around here, boys and girls are fishin' together, forty-five from Carbonear.

Catch ahold this one, catch ahold that one, Swing around this one, swing around she, Dance around this one, dance around that one, Diddle dum this one, diddle dum dee da dum da diddle dee do.

Sally is the pride of Cat Harbour, Ain't been swung since last year-ear, Drinkin' rum and wine and cassis What the boys brought home from St. Pierre.

Oh, Sally goes to church ev'ry Sunday Not for to sing nor for to hear-ear, But to see the feller from Fortune What was down here fishin' the year.

Sally got a bouncin' new baby. Father said that he didn' care-are. 'Cause she got that from the feller from Fortune What was down here fishin' the year.

Uncle George got up in the mornin', He got up in a 'ell of a tear, and he ripped the arse right out of his britches, Now he's got ne'er pair to wear.

There's lots of fish in Bonavist' Harbour, lots of fishermen in around here; Swing your partner Jimmy Joe Jacobs, I'll be home in the spring of the year.

Elijah Rock

Oh Elijah, Oh Elijah, Elijah rock,

Come on sister help me to pray, tell me my Lord done pass dis way.

Elijah rock, shout, shout, Elijah rock, comin' up Lawdy. Elijah rock, shout, shout, Elijah rock, comin' up Lawd.

Satan ain't nothin' but a Snake in the grass. He's a conjour. He's a liar. Hallelujah Lord.

If I could I surely would stand on the rock where Moses stood.

Hallelujah Jesus. Comin' up Lawdy. Oh Elijah. Comin' up Lord.

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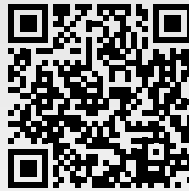
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