

Program

Trickle Trickle

Clarence Bassett, arr. Steve Zegree

Solos/Ensemble: Tenor Section

Keyboard: Paulette Matthews Alto Sax: Lindy Mack

We sing this 1950s pop song today in the style of the *Manhattan Transfer* recording from the 1979 album *Extensions*.

Soon It's Gonna Rain

Harvey Schmidt and Tom Jones
arr. Kirby Shaw

Ensemble: Amy Braun, Steph Hoot, Miriam McMechen, Kim Hollich, Paulette Matthews, Becky Noll, Tom Longenecker, Bob Fake, Barb Ward, Nate Crowther, Jim Nagy, Lindy Mack

From the world's longest-running musical, *The Fantasticks*, which debuted in May, 1960, and closed in January, 2002, after over 17,000 performances.

Down by the Riverside

arr. John Rutter

A choir favorite, this traditional spiritual takes on new meaning with every new conflict in our small world. Please join us in singing the last verse:

*I'm gonna put on my starry crown
Down by the riverside
Down by the riverside
Down by the riverside*

*I'm gonna put on my starry crown
Down by the riverside
And I ain't gonna study war no more*

*I ain't gonna study war no more
I ain't gonna study war no more
I ain't gonna study war no more*

We Rise Again

Leon Dubinsky, arr. Lydia Adams

*Solos/Ensemble: Linda Tschopp, Steph Hoot,
Becky Noll, Bob Fake, Kim Hollich*

***Thank you for attending our concert.
Please join us for a reception following the program.***

Program

By the Rivers of Babylon

Brent Dowe and Trevor McNaughton

Psalm 137:1 By the rivers of Babylon we sat and wept when we remembered Zion.

Psalm 137:4 How can we sing the songs of the Lord while in a foreign land?

Psalm 19:14 May the words of my mouth and the meditation of my heart be pleasing in your sight, O Lord...

The roots of our concert invocation today are Biblical, but this piece was made popular by the Jamaican reggae group, the Melodians, as an anthem of the Rastafarian movement. The message, whether considered from the point of view of the ancient Jews in exile or the current descendants of African slaves, is one of freedom from oppression—holding fast to their roots and culture through music.

Hark, I Hear the Harps Eternal

arr. Alice Parker

Alice Parker is one of today's most prolific arrangers of spirituals, hymns and folk songs. She currently directs *Melodious Accord, Inc.*, a non-profit choral singing and education group in New York state. She has worked extensively with Robert Shaw, has published books about the arts of singing and choral music, and still teaches regularly, giving seminars and workshops for choral conductors and composers.



Down by the Sally Gardens

arr. David Lantz III

Flute: Kim Hollich (Tuesday and Saturday) or Vicki Mack (Friday and Sunday)

William Butler Yeats published this text in a book of his poems in 1889 as a tribute to oral tradition. It was based on a fragment of a song he recalled hearing an old Irish woman sing. The melody is a beautiful and haunting Irish folk tune. *Sally*, or *Salley*, is most likely from the Irish *saileach*, meaning "willow."

The Water is Wide

arr. Roger Folstrom

Flute: Kim Hollich (Tuesday and Saturday) or Vicki Mack (Friday and Sunday)

American folksong arranged for the University of Maryland Chorale.

Program

Shenandoah

arr. Marshall Bartholomew

An American folk song dating back to the early 1800s, *Shenandoah's* lyrics originally told the story of a roving trader in love with the daughter of an Indian chief and his plans to take her with him across the river. More recent versions of the song, such as the one we sing today, have made this a song of yearning for home, specifically the Shenandoah Valley of Virginia.

Bridge Over Troubled Water

Paul Simon

Duet: Bob Fake and Linda Tschopp

Moon River

Johnny Mercer and Henry Mancini, arr. Ed Lojeski

This standard from the movie *Breakfast at Tiffany's* was written in 1961, in an era when rock and roll was taking over and replacing jazz standards as the day's popular music. Nonetheless, the song became very popular and has been recorded by dozens of artists and used in many films, videos and television shows. Interestingly, this beautiful melody was written to fit the limited vocal range of the actress who was to sing it, Audrey Hepburn.



Let the River Run

Carly Simon, arr. Jay Althouse



Ensemble: Women
Solo: Anmarie Jezorski

This piece was written for the 1989 movie *Working Girl*, and has been awarded a Golden Globe, an Oscar, and a Grammy. It is a hymn to New York City inspired by the script of the movie and the poetry of Walt Whitman.

Wade in the Water

arr. Donald Moore

An excerpt from the book Wade in the Water; the Wisdom of the Spirituals by Arthur C. Jones:

In commenting on different versions of this song, observers have noted that it was sung in encouragement and celebration of the spirit of Africans in bondage as they participated in the Christian rite of baptism by immersion. However, these ceremonies frequently served as a mask for a more traditional West African religious ceremony in which a tall cross, driven by a deacon into the river bottom, served as a bridge facilitating communication between the world of the living and the dead. In addition, the cross placed in the water in this manner also symbolized the four corners of the earth and the four winds of heaven.

Program

Intermission

Set Me As a Seal

Rene Clausen

This text from the ultimate love poem, *The Song of Solomon*, or *Song of Songs*, was the inspiration for our *Many Waters* theme. *Set me as a seal upon your heart, as a seal upon your arm. Many waters cannot quench love, neither can the floods drown it, for love is strong as death.*

Across the Western Ocean

traditional folk melody

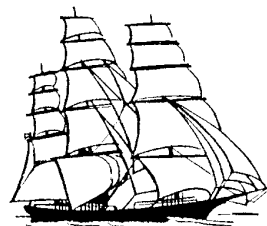
Ensemble: We3 (Russ Matthews, Paulette Matthews and Lindy Mack)

Sea shanty with lyrics from *Iron Men and Wooden Ships* by Frank Shay.

Bound for South Australia

arr. Alissa Plant

Ensemble: Men



This sea shanty was sung by wool traders who worked the clipper ships between Australia and London in the 19th century. While most shanties were sung while traveling, this one was sung at the docks as a farewell. Today, the sea shanty tradition is kept alive by many choral groups in the Netherlands and elsewhere in Europe.

Sit Down, You're Rockin' the Boat

Frank Loesser

From the 1950 Broadway musical and subsequent 1955 film, *Guys and Dolls*—gangsters, show girls, and gamblers, oh my!



Car Wash

Norman Whitfield, arr. Ryan James

Solos: Miriam McMechan, Kim Hollich, Becky Noll, Steph Hoot, Tom Longenecker

This 1976 number-one single by the disco-funk band *Rose Royce* has more recently been covered by Christina Aguilera and Missy Elliott for the children's movie *Shark Tale*.