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Rebecca DeYoe and Roger Taylor for media outreach; and

Gail Habecker for donating her services as an accompanist during rehearsals.

## *Leadership*

### S. KATHERINE SHEALY

*Director of Concordia, Chamber Choir, and Ariana Women's Choir*

S. Katherine Shealy obtained her Bachelor of Music in Choral Music Education from the University of Delaware with Paul Head and her Master of Music in Choral Conducting from West Chester University with David DeVenney. During the summer of 2006, Ms. Shealy directed and led the Pennsylvania Academy of Performing Arts envoy of singers on a tour of four cities through China as part of the Fourth Annual Eric Whitacre International Choral Festival. Currently, she is the director of Concordia, co-founder and co-director of Chamber Choir, an advanced ensemble that specializes in outreach performances throughout the community, and the founder and director of Ariana Women's Choir. Ms. Shealy is the Choir School Director at Bryn Mawr Presbyterian Church where she oversees and directs five children and youth choirs. She teaches voice privately in Chester and Delaware counties.



### CHRISTOPHER G. MCGINLEY

*Director of Chamber Choir, Orpheus Men's Choir, and Assistant Director of Concordia*

Christopher G. McGinley received his formal choral training from Paul Head at the University of Delaware. He currently teaches general music and chorus at Springside Chestnut Hill Academy, an Independent School for girls and boys in Chestnut Hill. There he serves as artistic director of Musica Mundi, a world music ensemble for middle school girls, and Laurelei, the elite high school women's a cappella group. Mr. McGinley is secretary of the Pennsylvania chapter of the American Choral Directors Association. He is the founder and director of Orpheus Men's Choir, assistant director of Concordia, and co-founder and co-director of Chamber Choir.



### GAIL HABECKER

*Accompanist*

Gail Habecker, of Coatesville, joined PAPA the summer of 2007 to accompany Ariana Women's Choir and is in her third season accompanying Concordia. Born into a musical family, Gail has been playing piano since the age of four. She graduated from Juniata College with an emphasis on vocal accompaniment. Through the years, she has accompanied soloists, as well as numerous church and school choirs. She has also played in instrumental ensembles at chamber concerts of Immaculata University. Ms. Habecker is also a graduate of the Wharton School of the University of Pennsylvania. She has a career in investment management and is part owner of PMG Advisors in West Conshohocken, PA.



# Flights of Fancy

## CONCORDIA

Across the Vast Eternal Sky .....Ola Gjiele (b. 1978)  
*Lyrics by Charles Anthony Silvestri (b. 1965)*

*Terri Moss, accordion*

Ascendens Christus in altum .....Tomás Luis de Victoria (c. 1548-1611)  
*Motet*

Les Djins, Op. 12.....Gabriel Fauré (1845-1924)  
*Poem by Victor Hugo (1802-1885)*

Ezekiel Saw de Wheel ..... arr. William L. Dawson (1899-1990)  
*Traditional Spiritual*

\_\_\_\_\_, *soloist*

## intermission

Who Knows if the Moon's .....Alexis Renee Ford (1944-2013)  
*Poem by E.E. Cummings (1894-1962)*

*Rebecca DeYoe and Kevin DeYoe, soloists*

Swimming Over London ..... Bob Chilcott (b. 1955)  
*Poem by Charles Bennett (b. 1954)*

\_\_\_\_\_, *soloist*

When I Land ..... Gregory Bartholomew (b. 1957)  
*Poem by Fletcher LaVallee Bartholomew (1918-2006)*

Let Me Fly ..... arr. Robert DeCormier (b. 1922)  
*Traditional Spiritual*

\_\_\_\_\_, *soloist*

## CHAMBER CHOIR

The Blue Bird, Op. 118, No. 3.....Charles Villiers Stanford (1852-1924)  
*Poem by Mary E. Coleridge (1861-1907)*

Blackbird ..... John Lennon and Paul McCartney  
*Arr. Daryl Runswick*

Leonardo Dreams of His Flying Machine ..... Eric Whitacre (b. 1970)  
*Libretti by Charles Anthony Silvestri*

\_\_\_\_\_, soloist

\_\_\_\_\_, percussion



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# Program Notes

## ACROSS THE VAST, ETERNAL SKY

*Ola Gjeilo*

Ola Gjeilo (pronounced *Yay-lo*) was born in Norway in 1978 and moved to New York in 2001 to begin his composition studies. He graduated with a Master's Degree from the Juilliard School in 2006 after two years at the Royal College of Music in London. Gjeilo especially enjoys writing music for choir, orchestra/symphonic winds, and the piano. Presently a full-time composer based in the United States, Gjeilo draws inspiration from movies and cinematic music, which can be heard distinctly in *Across the Vast, Eternal Sky*. Although scored for mixed choir and string quartet, for these performances Concordia will perform the piece with piano and accordion.

“When Ola first approached me about a text for this piece, we discussed several premises, including beginning with the last line of a previous collaboration, *Tundra*. The line, ‘Across the vast, eternal sky,’ was the starting point of a discussion, which eventually came around to the idea of a phoenix, a twist on the theme of rebirth. The legend of the firebird offered creative opportunities to explore the themes of spiritual growth and renewal. It is interesting how a piece of music takes shape, especially one which is the product of dynamic collaboration.”

*Sunlight shines on my face;  
This is my grace, to be  
Restored, born again,  
In flame.*

*When I was young I flew in the velvet night;  
Shining by day, a firebird bathed in light!  
Grey now my feathers, which once were red and gold;  
My destiny to soar up to the sun...*

*Do not despair that I am gone away;  
I will appear again  
When the sunset paints  
Flames across the vast, eternal sky.*

## ASCENDENS CHRISTUS IN ALTUM

*Tomás Luis de Victoria*

Tomás Luis de Victoria is a Spanish renaissance composer who is best known for his Christmas motet *O Magnum Mysterium*, which Concordia sang last season. In his motet *Ascendens Christus in altum*, we hear a more cheerful side of Victoria's personality. This motet was composed for the Matins service (held between midnight and dawn) on the Feast of the Ascension. This occasion,

commemorating Christ's rising to heaven after his resurrection, took place forty days after Easter. *Ascendens* was one of Victoria's most popular pieces during his lifetime, being published five times. Though Victoria never composed any secular music, *Ascendens Christus* is littered with text-painting, a compositional technique typically found in secular madrigals of the day. For example, in the opening line, the first three voices rise a full octave to depict Christ's ascent to heaven. Triumphant vocal fanfares accompany the "voce tubae" ("the voice of a trumpet"). *Ascendens* is also a strong example of imitative polyphony, in which each voice begins each phrase of text with the same melodic idea.

*Ascendens Christus in altum, Alleluia.* Christ ascends to the heights, Alleluia.

*Captivam duxit captivitatem, Alleluia.* Captivity he led captive, Alleluia.

*Dedit dona hominibus, Alleluia.* He gave gifts to men, Alleluia.

*Ascendit Deus in jubilatione,*

God ascended in jubilation,

*Et Dominus in voce tubae, Alleluia.*

And the Lord with the voice of a trumpet, Alleluia.

*Dedit dona hominibus, Alleluia.*

He gave gifts to men, Alleluia.

## LES DJINNS

*Gabriel Fauré*

Les Djinn, or "Jinn," are supernatural creatures that come from Islamic and Arabian mythology. They are a class of spirits, but lower than angels, and can assume any human or animal forms to influence humankind for good or evil.

*Jinn* is a noun of the collective number that literally means "hidden from sight."

Although the word does not carry the same meaning as the Arabic *génie*, they are often used interchangeably by translators. The poem, written by French Romantic poet Victor Hugo, depicts a swarm of Jinn passing over a man's homestead.

*Murs, ville,*

Town, tower,

*Et port,*

Shore, deep,

*Asile*

Where lower

*De mort,*

Cliffs steep;

*Mer grise*

Waves gray,

*Où brise*

Where play

*La brise*

Winds gay,

*Tout dort.*

All sleep.

*Dans la plaine*

Hark! A sound,

*Nait un bruit.*

Far and slight,

*C'est l'haleine*

Breathes around

*De la nuit.*

On the night

*Elle brame*

High and higher,

*Comme une âme*

Nigh and higher,

*Qu'une flame  
Toujours suit.*

*La voix plus haute  
Semble un grelot.  
D'un nain qui sauté  
C'est le galop.  
Il fuit, s'élançe,  
Puis en cadence  
Sur un pied danse  
Au bout d'un flot.*

*La rumeur approche,  
L'écho la redit.  
C'est comme la cloche  
D'un couvent maudit,  
Comme un bruit de foule  
Qui tonne et qui roule  
Et tantôt s'écroule  
Et tantôt grandit.*

*Dieu! La voix sépulcrale  
Des Djinns!... – Quel bruit ils font!  
Fuyons sous la spirale  
De l'escalier profound!  
Déjà s'éteint ma lampe,  
Et l'ombre de la rampe...  
Qui le long du mur rampe,  
Monte jusqu'au plafond.*

*Cris de l'enfer! voix qui hurle et qui pleure!  
L'horrible essaim, poussé par l'aquilon,  
Sans doute, o ciel! S'abat sur ma demeure.  
Le mur fléchit sous le noir bataillon.  
La maison crie e chancelle penchee,  
Et l'on dirait que, du sol arrachée,  
Ainsi qu'il chasse une feuille séchée,  
Le vent la roule avec leur tourbillon!*

*Prophète! Si ta main me sauve  
De ces impurs démons des soirs,  
J'irai prosterner mon front chauve  
Devant tes sacrés encensoirs!  
Fais que sur ces portes fidèles  
Meure leur soufflé d'étincelles,  
Et qu'en vain l'ongle de leurs ailes  
Grince et crie sur ces vitraux noirs!*

*De leurs ailes lointaines  
Le battement décroît.*

Like a fire,  
Roaring, bright.

Now, on 'tis sweeping  
With rattling beat,  
Like dwarf imp leaping  
In gallop fleet  
He flies, he prances,  
In frolic fancies,  
On wave-crest dances  
With pattering feet.

Hark, the rising swell,  
With each new burst!  
Like the tolling bell  
Of a convent curst;  
Like the billowy roar  
On a storm-lashed shore,--  
Now hushed, but once more  
Maddening to its worst.

O God! the deadly sound  
Of the Djinns' fearful cry!  
Quick, 'neath the spiral round  
Of the deep staircase fly!  
See, see our lamplight fade!  
And of the balustrade  
Mounts, mounts the circling shade  
Up to the ceiling high!

'Tis the Djinns' wild streaming swarm  
Whistling in their tempest flight;  
Snap the tall yews 'neath the storm,  
Like a pine flame crackling bright.  
Swift though heavy, lo! Their crowd  
Through the heavens rushing loud  
Like a livid thunder-cloud  
With its bolt of fiery might!

O Prophet! If thy hand but now  
Save from these hellish things,  
A pilgrim at thy shrine I'll bow,  
Laden with pious offerings.  
Bid their hot breath its fiery rain  
Stream on the faithful's door in vain'  
Vainly upon my blackened pane  
Grate the fierce claws of their dark wings!

On! On! The storm of wings  
Bears far the fiery fear,

*Si confus dans les plaines,  
Si faible, que l'on croit  
Oùir la sauterelle  
Crier d'une voix grêle  
Ou pétiller la grêle  
Sur le plomb d'un vieux toit.*

*Les Djinns funèbres,  
Fils du trépas,  
Dans les ténèbres  
Pressent leur pas;  
Leur essaim gronde;  
Ainsi, profonde,  
Murmure une onde  
Qu'on ne voit pas.*

*Ce bruit vague  
Qui s'endort  
C'est la vague  
Sur le bord;  
C'est la plainte  
Presque éteinte  
D'une sainte  
Pour un mort.*

*On doute  
La nuit...  
L'écoute: -  
Tout fuit,  
Tout passe;  
L'espace  
Efface  
Le bruit.*

Till scarce the breeze now brings  
Dim murmurings to the ear;  
Like locusts; humming hail,  
Or thrash of tiny flail  
Plied by the fitful gale  
On some old roof-tree sere.

Each deadly Jinn  
Dark child of fright,  
Of death and sin,  
Speeds in wild flight.  
Hark, the dull moan,  
Like the deep tone  
Of ocean's groan,  
Afar, by night!

More and more  
Fades it slow,  
As on shore  
Ripples flow,--  
As the plaint  
Far and faint  
Of a saint  
Murmured low.

Hark! Hist!  
Around,  
I list!  
The bounds  
Of space  
All trace  
Efface  
Of sound.

Translated by John O'Sullivan

## EZEKIEL SAW DE WHEEL

*arr. William L. Dawson*

*Ezekiel Saw de Wheel* is a traditional spiritual, which were songs that expressed the religious faith of enslaved Africans in the United States beginning in the 19th century. Spirituals were normally sung by African-American slaves to pass the time while working throughout the day or during private worship services. Often, themes of death or Exodus were used to symbolize freedom from the pain and suffering experienced as a result of severe oppression and enslavement. Although elements of traditional African music may have been incorporated, African-American spirituals are a form of music indigenous to the religious beliefs of

enslaved Africans in the United States, fusing both African and European musical traditions.

William Dawson is one of the most commonly recognized names in the world of African-American spirituals. With degrees from the Horner Institute of Fine Arts, Chicago Musical College, and the American Conservatory of Music, a majority of his career was spent at the Tuskegee Institute where he developed the Tuskegee Institute Choir into an internationally renowned ensemble. Although he also wrote chamber and orchestral music, including his successful *Negro Folk Symphony*, which was premiered in 1934 by the Philadelphia Orchestra, his best works are arrangements and variations of spirituals. *Ezekiel Saw de Wheel* is likely the most commonly performed and recognized African-American spiritual performed by 20th century choirs. His works are widely published in the United States and performed regularly by school, college, and community choral programs.

*Ezekiel saw de wheel, 'way up in de middle of de air.  
De big wheel run by faith an' de little wheel run by de grace of God.  
A little wheel in a wheel, 'way in de middle of de air.*

*Better mind my brother how you walk on de cross,  
(way in de middle of de air)  
your foot might slip, an' yer soul get lost.  
(way in de middle of de air)*

*Ole Satan wears a club foot shoe,  
(way in de middle of de air)  
if you don' mind he'll slip it on you.  
(way in de middle of de air)*

*Some go to church for to sing an' shout Hallelujah!  
Befo' six months deys all turned out.  
(way in de middle of de air)*

## WHO KNOWS IF THE MOON'S

*Alexis Renee Ford*

Edward Estlin Cummings was an author, painter, essayist, and playwright who is best remembered for his expressive voice in the field of poetry. Known for his abstract poetry and innovations in type-setting, Cummings chose a more narrative voice for “Who knows if the moon’s,” describing a fantastical journey of two lovers above the clouds to a “city which no one has ever visited / where always it’s spring and everyone’s in love.”

This poem was set to music by composer Alexis Renee Ford in honor of the wedding of Rebecca and Kevin DeYoe on May 10, 2014. It was performed that day

by friends of the bride and groom, including several members of Concordia. This concert series marks the second performance of this piece.

*who knows if the moon's  
a balloon, coming out of a keen city  
in the sky—filled with pretty people?  
(and if you and i should*

*get into it, if they  
should take me and take you into their balloon,  
why then  
we'd go up higher with all the pretty people*

*than houses and steeples and clouds:  
go sailing  
away and away sailing into a keen  
city which nobody's ever visited, where*

*always  
it's  
Spring) and everyone's  
in love and flowers pick themselves*

## SWIMMING OVER LONDON

*Bob Chilcott*

Swimming Over London is a dreamy representation of a journey above the London skyline as imagined by poet Charles Bennett. In Bob Chilcott's musical setting, the choir creates a jazzy and impressionistic soundscape as the narrator describes the images she encounters – “blackbirds in the sleeping streets, a pear tree, luminous with blossom [...] it's the dream she always has, the dream where she's swimming over London – where she sings to the stars like a mermaid and darkness is a murmur in her hair.”

Charles Bennett's award-winning poetry has been published to wide acclaim. He has collaborated with musicians, photographers and artists, and seen his work translated into German and Spanish. His work as a librettist with choral composer Bob Chilcott featured in the 2012 BBC Proms. He was the first Director of Ledbury Poetry Festival and is currently Associate Professor of Poetry at the University of Northampton where he leads the BA in Creative Writing.

*A woman is swimming over London,  
a fox turns up his face to see her pass,  
there are blackbirds in the sleeping streets,  
a pear tree, luminous with blossom:  
it's the dream she always has,  
the dream where she's touching a cloud –*

*The night is a tide she is pulled by  
while a taxicab slumbers underneath,  
and a robin is a fish who sings  
from a treetop of coral below her:  
it's the dream she always has,  
the dream where she's dancing through air –  
Aerials point like signposts  
until all the houses are gone,  
and fields give way to a beach  
where the ocean is calling her name:  
it's the dream she always has,  
the dream where she's swimming over London –  
where she sings to the stars like a mermaid  
and darkness is a murmur in her hair.*

## WHEN I LAND

*Gregory Bartholomew*

Another example of an African-American spiritual, *Let Me Fly* was a song associated with the Underground Railroad, a network of secret routes and safe houses used by slaves in the 19th century to escape to free states. It is said that songs of the Underground Railroad may have conveyed coded meanings that led slaves to freedom, such as the familiar *Follow the Drinking Gourd*. *Let Me Fly*, sometimes called *Now Let Me Fly*, references the biblical story of Ezekiel's vision of the chariot wheels leading to the Promised Land.

*'Way down yonder in the middle of the fiel',  
Angel a-workin' at the chariot wheel.  
Not so partic'lar 'bout workin' at the wheel,  
I jus' wan' to see how the chariot feel.*

## LET ME FLY

*arr. Robert DeCormier*

Another example of an African-American spiritual, *Let Me Fly* was a song associated with the Underground Railroad, a network of secret routes and safe houses used by slaves in the 19th century to escape to free states. It is said that songs of the Underground Railroad may have conveyed coded meanings that led slaves to freedom, such as the familiar *Follow the Drinking Gourd*. *Let Me Fly*, sometimes called *Now Let Me Fly*, references the biblical story of Ezekiel's vision of the chariot wheels leading to the Promised Land.

*'Way down yonder in the middle of the fiel',  
Angel a-workin' at the chariot wheel.*

*Not so partic'lar 'bout workin' at the wheel,  
I jus' wan' to see how the chariot feel.*

*Oh let me fly to Mount Zion, Lord!*

*Meet that hypocrite on the street,  
First thing he do is show his teeth.  
Next thing he do is tell a lie.  
Well, the best thing to do is pass him by.*

*iI got a mother in the Promised Land.  
Well I ain't gonna stop 'til I shake her hand.  
Not so partic'lar 'bout shakin' her hand,  
But I just wan' to get to the Promised Land.*

*I heard such a-rumbalin' in the sky,  
I thought my Lord was passin' by.  
'Twas the good 'ol chariot drawin' nigh.  
Well, it shook the earth and swept the sky.*

### THE BLUE BIRD, OP. 119, NO. 3

*Charles Villiers Stanford*

Sir Charles Villiers Stanford was an Irish composer, music teacher, and conductor. Born to a well-off and highly musical family in Dublin, Stanford was educated at the University of Cambridge before studying music in Leipzig and Berlin. In 1882 he was one of the founding professors of the Royal College of Music, where he taught composition for the rest of his life. As a teacher, Stanford was skeptical of modern compositional practices, and based his instruction chiefly on classical principles such as those found in the music of Brahms. Among his students were rising composers whose fame went on to surpass his own, such as Gustav Holst and Ralph Vaughan Williams. Although known more for his choral works for church performance, after his death, his two sets of sea songs as well as *The Blue Bird* became more widely performed. A setting of Mary E. Coleridge's poem for mixed choir *a cappella*, it depicts the peace, beauty, and serenity of a spring day, with a soprano voice representing the bird's flight.

*The lake lay blue below the hill.  
O'er it, as I looked, there flew  
Across the waters, cold and still,  
A bird whose wings were palest blue.*

*The sky above was blue at last,  
The sky beneath me blue in blue.  
A moment, ere the bird had passed,  
It caught his image as he flew.*

## BLACKBIRD

*John Lennon and Paul McCartney*

Although credited to both Lennon and McCartney from The Beatles, *Blackbird* was written by Paul McCartney and released in 1968. McCartney was inspired to write the song in response to racial tensions that were escalating in the United States at the time, using the blackbird as a symbol of freedom. Daryl Runswick's arrangement for the British a cappella ensemble, The King's Singers, mirrors Lennon and McCartney's original version, utilizing the voices to represent the plucking of guitar strings, as well as a solo voice performing the beloved melody. Runswick's arrangement is a favorite of choirs today.

*Blackbird singing in the dead of night,  
Take these broken wings and learn to fly.  
All your life you were only waiting for this moment to arise.  
Blackbird singing in the dead of night.  
Take these sunken eyes and learn to see.  
All your life you were only waiting for this moment to be free.*

*Blackbird, fly. Blackbird, fly.  
Into the light of a dark black night.*

## LEONARDO DREAMS OF HIS FLYING MACHINE

*Eric Whitacre*

*Leonardo Dreams of His Flying Machine* was commissioned from Eric Whitacre by the American Choral Directors Association, making the composer the youngest recipient ever awarded the coveted Raymond C. Brock commission. This dramatic and whimsical choral work for mixed choir, spanning anywhere from 5 to 10 voices, depicts the impassioned process of Master Leonardo Da Vinci engineering his flying machine, from his first dream of conquering the air to his first flight.

In the notes on *Leonardo Dreams of His Flying Machine*, the composer writes:

“Charles Anthony Silvestri is not only a brilliant poet, teacher and historian, he is a consummate choral singer blessed with a beautiful tenor voice. When Dr. Gene Brooks called and asked me to write the 2001 Raymond C. Brock Commission, I could think of no other author whose words I would rather set.

“We started with a simple concept: what would it sound like if Leonardo Da Vinci were dreaming? And more specifically, what kind of music would fill the mind of such a genius? The drama would tell the story of Leonardo being tormented by the calling of the air, tortured to such degree that his only recourse was to solve the riddle and figure out how to fly.

“We approached the piece as if we were writing an opera brève. Silvestri (Tony to

his friends) would supply me with draft after draft of revised ‘libretti,’ and I in turn would show him the musical fragments I had written. Tony would then begin to mold the texts into beautiful phrases and gestures as if he were a Renaissance poet, and I constantly refined my music to match the ancient, elegant style of his words. I think in the end we achieved a fascinating balance, an exotic hybrid of old and new.”

*Tormented by visions of flight and falling,  
More wondrous and terrible each than the last,  
Master Leonardo imagines an engine  
To carry a man up into the sun...*

*And as he's dreaming the heavens call him,  
Softly whispering their siren-song:  
“Leonardo, Leonardo, vieni à volare.”*

“Leonardo, Leonardo, come fly.”

*As the candles burn low he paces and writes,  
Releasing purchased pigeons one by one  
Into the golden Tuscan sunrise...*

*And as he dreams, again the call,  
The very air itself gives voice:  
“Leonardo, Leonardo, vieni à volare.”*

“Leonardo, Leonardo, come fly.”

*Vicina all' element del fuoco...  
Scratching quill on crumpled paper  
(Rete, canna, filo, carta.)  
Images of wing and frame and fabric fastened tightly.  
...sulla suprema sottile aria.*

Close to the sphere of elemental fire...

(Net, cane, thread, paper.)

...in the highest and rarest atmosphere.

*As the midnight watchtower tolls,  
Over rooftop, street, and dome,  
The triumph of a human being ascending  
In the dreaming of a mortal man.*

*Leonardo steels himself,  
Takes one last breath, and leaps...*

*“Leonardo vieni à volare!, Leonardo, sognare!”* “Leonardo, come fly! Leonardo, dream!”

Libretto brève by Charles Anthony Silvestri.  
Italian fragments taken from the notebooks of Leonardo Da Vinci.

