

S. KATHERINE SHEALY
DIRECTOR OF ARIANA

CHRISTOPHER G. MCGINLEY
DIRECTOR OF ORPHEUS

Songs
OF THE
Open Road



Pennsylvania Academy of Performing Arts

THE BRICKETTE LOUNGE

1339 Pottstown Pike, West Chester, PA 19380

Live Music

Fridays & Saturdays

Go to www.brickettelounge.com for details



Line Dancing

Tuesdays & Thursdays

8:00pm - 10:00pm

Lessons at 8:00pm

Open MIC Night

Wednesdays

8:00pm - 11:00pm



PRIVATE VOICE INSTRUCTION
WITH
S. KATHERINE SHEALY

*Refine your skills or discover new talent!
Voice lessons for ages 12 and up*

Contact Kate for more information
skshealy@gmail.com / 484.459.0739

PAPA is grateful to these program patrons.

Advertise in our program next season by contacting info@paperperforming.org.



Pennsylvania Academy of Performing Arts
www.PAperforming.org

Our mission is to provide an environment that culturally enriches the community through exposure to the performing arts.

BOARD OF DIRECTORS:

JANE BUATTI | *President*

KEVIN DEYOE | *Vice President, Artistic Development*

STEPHEN WILBURN | *Vice President, Business Development*

DAVID KOCH | *Treasurer*

CHARLOTTE KROFT | *President & Acting Secretary*

CONCERT ETIQUETTE:

The members of the Pennsylvania Academy of the Performing Arts strive to provide a program of musical excellence. For our mutual enjoyment of the concert, we kindly ask:

If you have a young child who begins to cry, exit the performance hall and return when (s)he has settled;

Wait for applause to enter or exit the performance hall;

Silence your cell phone and other personal electronic devices; and

Refrain from flash photography and video recording, as both are strictly forbidden and violate copyright law.

WITH OUR THANKS,
enjoy the performance

THE PA ACADEMY OF PERFORMING ARTS

Members



ARIANA
WOMEN'S CHOIR

S. KATHERINE SHEALY

Director

GAIL HABECKER

Accompanist

SOPRANO I

Jane Buatti

Morgan Cottle

Rebecca DeYoe

Alexis Renée Ford

Theresa Moss

Patty Yarnall

SOPRANO II

Elizabeth Blake

Lucy Braun

Jen Durlin

Sarah Franco

Jennifer Shealy

Lynn Shealy

ALTO I

Karah Barrist

Samantha Hanson

Charity Harter

Charlotte Kroft

Amy Peteritis

ALTO II

Gail Busch

Joanne Jenkins

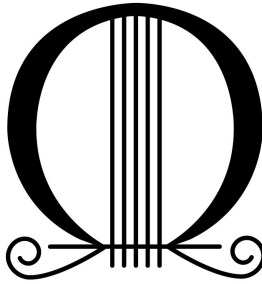
Beth McAdoo

Susan Newman

Louise Shanley

THE PA ACADEMY OF PERFORMING ARTS

Members



ORPHEUS
MEN'S CHOIR

CHRISTOPHER G. MCGINLEY

Director

ANN MARIE ELLIS

Accompanist

TENOR I

Greg Carson
Jeremy Clarke
Kevin DeYoe
Aaron Shealy

TENOR II

Ian Bowen
Art Busch
Pete Clarke
Randy Cornell
Jeff Elliott

BASS I

Kerry Hess
Jordan Hodess
Steve Wilburn

BASS II

Ryan Battin
Luke Bauerlein
Jake Berting
Dave Shealy

THE PA ACADEMY OF PERFORMING ARTS

Members & Volunteers

STAFF AND DISTINGUISHED VOLUNTEERS:

S. KATHERINE SHEALY | *Director*

CHRISTOPHER G. MCGINLEY | *Director*

GAIL HABECKER | *Accompanist (Ariana)*

ANN MARIE ELLIS | *Accompanist (Orpheus)*

REBECCA DEYOE | *Attendance Manager & Librarian*

LYNN SHEALY | *Concert Attire Manager*

SUSAN NEWMAN | *Fundraising Coordinator*

PATRICIA SPACKMAN | *Performance Manager*

SAMANTHA HANSON | *Reception Coordinator*

BETH MCADOO | *Social Coordinator*

MORGAN COTTLE | *Social Media Manager*

RANDY CORNELL | *Graphic Designer*

WITH OUR *gratitude*

PAPA's sincere thanks are expressed to the following people and organizations:

Paoli United Methodist Church, Church of the Good Samaritan, and Christ Community Church for providing rehearsal and performance facilities;

Uptown! Entertainment Alliance for their continued support of our organization;

Gail Busch, for piano tuning;

Choir Committee Members and PAPA volunteers who have donated time to help our organization run efficiently;

Kevin DeYoe for providing audio recording equipment and services for the performances;

Laura Mikowychok for program and marketing materials design;

Rebecca DeYoe and Roger Taylor for media outreach;

Aaron Shealy for concert video recording and YouTube administration;
and

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

SINCERE THANKS TO OUR

2014 Sponsors

CONDUCTOR'S CIRCLE:

David & Lynn Shealy

FOUNDER:

Annabelle P. Irely

CORPORATE SPONSOR:

Johnson & Johnson

BENEFACTOR:

Crocodile Café & Catering
Kevin & Rebecca DeYoe
Peter & Laura DeYoe
Joseph & Nancy Fraim
Gail Habecker
Catherine G. McGinley
Mr. & Mrs. Richard A. Zackroff
Elizabeth Sickler
Alan & Lorraine Warren
Connie White

PATRON:

Mr. & Mrs. Ronald Baughman
Fran & Tina Bell
Gilbert & Betsy Benner
Michael & Jennifer Bergkoetter
The Brickette Lounge, Inc.
In Memory of Al Abrahams
In Memory of Mary Kate Bugbee
Carolyn S. Butz
Keith & Genie Hobbard
David & Donna Koch
In Memory of Alfons & Elsa Rieger
In Memory of Herbert & Louise Kroft
Nancy Lady
Ann Pleines

FRIEND:

Dorothy Andrews
Laney Baldwin
Jake Berting
Christine Carpenter
Karen & Mark Lukenda
Peter & Carol Lubin
Linda Manning
Catherine Selin
Aaron & Jennifer Shealy
Lynn Shealy
Carla Short
Pamela B. Smyth
Charity Harter
Athens Carter

To make a tax-deductible donation to PAPA, please see
your ticket-taker or visit <http://www.paperperforming.org>.
Thank you for your support of the performing arts!

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 serves as an active private voice instructor and educator in both 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 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.



Accompanists

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.



ANN MARIE ELLIS

Accompanist

Originally from Missouri, Ann Marie Ellis has accompanied competitions, concerts, musicals and recitals in the Chester County and greater Philadelphia areas since 1981. She currently serves as the accompanist for the Chester County Choral Society which she has accompanied since 1995. She has also had the privilege of accompanying Chester County Voices Abroad to Germany, Austria, France, Scotland, Ireland, and Italy where she has performed in venues such as the Berliner Dome Cathedral in Berlin, Notre Dame Cathedral in Paris, St. Giles' Cathedral in Edinburgh, St. Patrick's Cathedral in Dublin, and St. Peter's Basilica in Rome. Mrs. Ellis is the choral director for Bayard Rustin High School in the West Chester Area School District where she directs four choirs, teaches music theory and conducts a musical keyboarding class. She also teaches private piano and voice lessons in her home studio. Ann earned the Bachelor of Science and Master of Music in Music Education with an emphasis in vocal performance at West Chester University where she studied with Richard Veleta, Joy Vandever, and Emily Bullock. Mrs. Ellis resides in West Chester with her husband Charles.



FEATURED COMPOSER



Passionate, versatile, and engaging, composer Robert Maggio embraces the collaborative and deeply communicative act of making music. Maggio is equally comfortable composing for a string quartet, chorus, wind ensemble or an orchestra, as he is collaborating on a new musical, a modern ballet, or songs and incidental music for a play.

Hailed as a composer of music that is smart, vital, and inventive, Maggio has created an unusually diverse and substantial body of work. Each project creates a unique connection between Maggio's wondrously eclectic vocabulary and a wide array of

commissions, artist residencies and interdisciplinary collaborations. Lyrical, passionate, melodic, and rhythmically charged, Maggio's music has been performed on concert stages, in orchestra pits, in school auditoriums, and at arts festivals around the world.

With a firm belief that new music thrives when it takes root in an audience of passionate listeners, Maggio has been an artist in residence for school districts, arts councils, dance companies, community choirs and bands, and professional ensembles. Communities from Long Beach, California to Gettysburg, Pennsylvania, have commissioned Maggio to create new compositions that reflect their history, culture and hopes for the future.

A long-time member of the BMI Musical Theatre Workshop in New York City, Maggio is currently collaborating on several new musicals, including projects with writers Michael Hollinger, Matthew Hardy, Justin Warner, Kristin Maloney, and Amy Buchwald. He has composed songs and incidental music for numerous professional theaters, including productions at Yale Repertory Theater, Philadelphia Theater Company, Peoples Light and Theater Company, Pennsylvania Shakespeare Festival, and Shakespeare Santa Cruz. His music for theater has received several Barrymore Award nominations in Philadelphia, including his scores for *The Laramie Project*, *The Merchant of Venice*, *M Butterfly*, and *The Outgoing Tide*.

Dance companies across the United States have commissioned Maggio for new scores, including collaborations with Pennsylvania Ballet, Ballet X, 10 Hairy Legs, Roxey Ballet, Stephen Pelton Dance Theater, Randy James Dance Works, and Leah Stein and Dancers. He was selected to participate in the month-long Young Choreographers and Composers Program at the American Dance Festival,

which resulted in the creation and premiere of Barcarole with choreographer Stephen Pelton.

Orchestras have performed Maggio's orchestral music across North America, including the Boston Pops, Atlanta Symphony, Philadelphia Orchestra, Cincinnati Symphony Orchestra, Long Beach Symphony, National Symphony Orchestra of Mexico, Oakland East Bay Symphony, Dallas/Fort Worth Symphony, Riverside Symphonia, New York Youth Symphony, Tampa Bay Youth Orchestra, and numerous university orchestras. His chamber and vocal/choral music has been performed by the Chamber Music Society of Lincoln Center, New York Festival of Song, Lincoln Center Out-of-Doors Festival, Borromeo String Quartet, Corigliano Quartet, American Brass Quintet, Serafin String Quartet, Colorado Quartet, baritone Sanford Sylvan, Detroit Chamber Winds, Meridian Arts Ensemble, Composers Inc., Network for New Music, Orchestra 2001 and the Choral Arts Society of Philadelphia.

Maggio is the recipient of numerous honors and awards, including grants from the Guggenheim Foundation, the American Academy of Arts and Letters, the Pew Fellowships in the Arts, the American Composers Forum, the Pennsylvania Council on the Arts, the New Jersey State Council on the Arts, ASCAP, BMI, New Music USA and Meet the Composer.

Published by Theodore Presser Company, Hickman Music Editions and Yelton Rhodes, Maggio's music is recorded on the Summit, Albany and New World/CRI labels.

A graduate of Yale University and the University of Pennsylvania, Robert Maggio lives with his family in Lambertville, New Jersey. He is a Professor and Chairman of the Department of Music Theory, History and Composition at West Chester University's School of Music in West Chester, PA.

**JOE'S
PIZZA**

BREAKFAST • LUNCH
DINNER

610-356-9848

38 South Sproul Road
BROOMALL, PA 19008

**DAIRY
COTTAGE**

PIZZA • ICE CREAM
SANDWICHES

610-328-4875

328 Woodland Avenue
SPRINGFIELD, PA 19064

PAPA is grateful to this program patron.

Advertise in our program next season by contacting info@paperperforming.org.

Songs OF THE Open Road

Naiman SharagUnknown (Unknown)
Ian Bowen, soloist

Combined Choirs

Hoj, hura, hoj!.....Otmar Mácha (1922-2006)
Moravian Czech Mountain Song

Rebecca DeYoe, Beth McAdoo, and Theresa Moss, soloists

Wir eillen mit schwachen, doch emsigen Schritten.... J.S. Bach (1685-1750)
from Jesu, der du meine Seele, BWV 78

Gipsy Songs Antonin Dvořák (1841-1904), arr. Reginald Johnson
English text adapted from poetry by Adolf Heyduk

I. My Song Rings Out

II. Hark! What Bell-Like Music

III. Here in the Wood So Dark | *Alexis Renée Ford, soprano*

IV. Songs My Mother Taught Me

V. Strike the Strings Right Gaily

VI. Sleeves So Broad

VII. Give a Hawk a Cage of Purest Gold

Hark, I Hear the Harps Eternalarr. Alice Parker (b. 1925)
Traditional Invitation

May the Road Rise to Meet You..... Ruth Watson Henderson (b. 1932)
Irish Blessing
ed. Jean Ashworth Bartle

Ride On, King Jesus arr. Moses Hogan (1957-2003)
Traditional Spiritual

Patty Yarnall, soloist

Ariana Women's Choir

intermission

Tskhenosnuriarr. Clayton Parr
Georgian Folk Song

Kevin DeYoe, Randy Cornell, and Ryan Battin, soloists

I. O highway I travelRobert Maggio (b. 1964)
from Open Road *Text by Walt Whitman*

Zigeunerlied Op. 20 No. 4.....Felix Mendelssohn (1809-1847)
Text by Johann Wolfgang von Goethe

Warum bist du so ferneAdolf Eduard Marschner (1819-1853)
Text by Oskar Ludwig Bernhard Wolff

The VagabondRalph Vaughan Williams (1872-1958)
Text by Robert Louis Stevenson

Loch Lomond arr. Jonathan Quick (b. 1970)
Scottish Folk Song

Randy Cornell, soloist

III. ...as long as we live (Allons! Allons!)Robert Maggio (b. 1964)
from Open Road *Text by Walt Whitman*

Black Muddy RiverRobert Hunter (b. 1941), arr. The Tonic
ed. Roland Woehr

Kevin DeYoe, soloist

Orpheus Men's Choir

Rivers and Roadsas performed and recorded byThe Head and the Heart
Indie-Rock Ballad

Luke Bauerlein, baritone; Amy Peteritis, featured soloist;
Charity Harter, Louise Shanley, Stephen Wilburn, percussion

Combined Choirs

Program Notes

NAIMAN SHARAG

Se Enkhbayar (b. 1956)

Text by Nasun

From the publisher: “A 13th century chronicle refers to the eight chestnut horses of Genghis Khan, and they have thus become a symbol of national identity which embodies the Mongol’s love for their native language and culture. Indigenous Mongolian musical rhythms are often patterned after the rhythm of a running horse. Such rhythms represent one of the major ethnic features of Mongolian music, and can be found throughout this piece.

“The composer, Se Enkhbayar, was born in 1956 in the Alsha Aimak of the Inner Mongolian Autonomous Region, People’s Republic of China. As the second son of a herdsman, he grew up in a rural, pastoral environment, learning traditional folk songs and acquiring the nomads’ worship of nature—the two main features of his distinctive creative style. He was one of the founding members of the Mongolian Youth Choir in 1987 and has been composing for the group since its inception.”

*The sun-shaped manes fly as wings,
The moon-shaped tails wave behind,
These chestnut horses shook the world scene
And created history on this earth.
Their golden hooves beat the soil,
Their strong voices awoke Asia,
Making known the horses’ might,
Earning much fame to our name – my chestnut horses.*

*The horses that run ahead of time,
Encouraging my will and soul,
Are the horses that cover any distance,
Drinking the clearest of waters,
Sharing all my joy and sorrow,
Originating proud epics and tales
That spread the fame of this country
And of this heroic people – my chestnut horses.*

*These chestnut horses are a treasure to us,
A valuable gift of nature. Like a peaceful song
that sounds everywhere, so is the true image
of the Mongolian horse
worshipped by my nation.*

*This image is the source of my encouragement
And the flame of my insight and learning.
This image is the energy that we need for progress*

And the might that leads us to prosper.

*Let us call it the will to reach high spheres
And the key to open wise myths.
Like the very brilliance of the East,
So are the eight chestnut horses of my dream.*

HOJ, HURA, HOJ!

Otmar Mácha

Hoj, hura, hoj! is the third selection from a group of five Czech folk text settings. The dialect of the Moravian folk poetry is from the Beskyde Mountains and the Valassko region, which is the border between Moravia and Slovakia where many young men and women are known to work shepherding cattle and sheep. This song portrays them calling out across the mountains to each other, anticipating the end of the work day and making plans to meet together in the local villages.

Otmar Mácha was born in Ostrava, Czechoslovakia in 1922 near the area from which this folk poetry originates. Residing in Prague, he is one of the Czech Republic's most highly respected composers, and has written and arranged several significant choral works for treble choirs, especially for the Prague Philharmonic Children's Choir. In addition to choral music, Mácha has also composed symphonic music and chamber music as well as many dramatic works for the stage.

*O, mountain, O!
The children herding their dear cows
shoo them as always,
calling them out of the village:
O, mountain, O!
My dear cows are eating all around me
until the evening bells ring, then
I will go home with you.
I will go behind the hills
as my sheep graze!
I will go to Maria,
my dear friend.
The children herding their dear cows
shoo them as always,
Calling them out of the village:
O, mountain, O!*

WIR EILLEN MIT SCHWACHEN, DOCH EMSIGEN SCHRITTEN

Johann Sebastian Bach

Wir eillen mit schwachen, doch emsigen Schritten is the second movement from the church cantata *Jesu, der du meine Seele*, BWV 78, which is based on a chorale melody by Johann Rist. This cantata was the second that Bach composed in Leipzig, where he lived and worked as a church composer and choirmaster from 1723 until his death in 1750. The second movement is a duet for soprano and alto and speaks of rushing steps, which can be heard in the interwoven and swiftly moving figures sung by the women's voices as well as the instrumental accompaniment.

*We hasten with weak, yet eager steps,
O Jesus, o Master, to You for help.
You faithfully seek the ill and erring.
Ah, hear how we
Lift up our voices to ask for help!
Let your gracious countenance be joyful to us!*

GIPSY SONGS

Antonín Dvořák/arr. Reginald Johnson

This song cycle was originally composed for solo voice and piano in 1880 and contains seven short movements. The songs are settings of poetry of Adolf Heyduk that depict the life of a gypsy woman, originally written in both Czech and German. Prompted by the popularity of the cycle, Reginald Johnson thoughtfully arranged the songs for three part women's chorus in English. The fourth and central movement is the widely recognized *Songs My Mother Taught Me*, which has been performed and recorded by many artists including Joan Sutherland, Renée Fleming, and Charlotte Church.

*I.
My song rings out, my song of love,
When light of day is sinking,
And when the thirsty blades of grass
The dew are gently drinking.*

*My song rings out as through the world
My pilgrim way is taken;
But in my native land alone
Can joy my song awaken.*

*My song rings out, still full of love,
When frenzied storms are raging,
When light goes out on other men
Alone with Death engaging.*

II.

*Hark, what bell-like music
All around is ringing,
As, when Death approaches,
Rings the wanderer's singing.*

*When Death's knell shall call me
And the thread shall sever,
Dancing then, and singing,
Both are gone forever.*

*Loving, dancing, singing,
All are gone forever.*

III.

*Here in the wood so dark and still
My restless heart is calling.
The blackened smoke sinks down and dries
The tears that on my cheek now are falling.*

*Breathe not on me, nor dry my tears,
But breathe on other faces.
He lives who still in grief can sing;
His song is heard in other places.*

IV.

*Songs my mother taught me
In the days long vanish'd,
Seldom from her eyelids
Were the teardrops banish'd.*

*Now I teach my children
Each melodious measure;
Oft the tears are flowing,
From my memory's treasure.*

V.

*Strike the strings right gaily,
Dance while yet we've leisure.
Dance today,
Think not of tomorrow;
Morrrows end our pleasure.*

*Soon the deep, dark river
Gives to Death his treasure;
Strike your strings,
Strike them now right gaily;
Dance while yet we've leisure.*

VI.

*Sleeves so broad, with shirt so full, so wide and flowing,
Give the gipsy freedom more than richer clothing,
For the golden dolman binds the heart too tightly;
Nor till Death has freed it, sings the spirit lightly.*

*So must he whose heart is free, whose song is pleasure,
Long from all the world to banish golden treasure.*

VII.

*Give a hawk a cage of purest gold, the finest known;
Never will he leave the nest of thorn he made his own.*

*On the moor a horse is bold as he who wears a crown;
Only bridle, spur and stirrup break his spirit down.*

*Nature gives the gipsy love of life that's free from care;
Freedom true, unfettered freedom lasts and all may share.*

HARK, I HEAR THE HARPS ETERNAL

Arr. Alice Parker

Hark, I Hear the Harps Eternal first appeared in William Hauser's 1878 shape note hymnal, "Olive Leaf." Shape note hymnals are collections of sacred choral music that originated in the Southern region of the United States. The hymns would traditionally be performed a cappella with an alternate notation system that incorporates geometrical shapes for each step of the scale. Alice Parker, known for her many choral arrangements with Robert Shaw and for her New England choral group Melodious Accord, arranged this hymn for both women's and mixed voices and has since earned its spot as a mainstay in standard choral repertoire.

*Hark, I hear the harps eternal ringing on the farther shore.
As I near those swollen waters, with their deep and solemn roar.*

*Hallelujah, praise the lamb.
Hallelujah, glory to the great I Am.*

*And my soul though stained with sorrow, fading as the light of day,
Passes swiftly o'er those waters to the city far away.*

*Hallelujah, praise the lamb.
Hallelujah, glory to the great I Am.*

MAY THE ROAD RISE TO MEET YOU

Ruth Watson Henderson/ed. Jean Ashworth Bartle

May the Road Rise to Meet You is a traditional Irish Blessing that has been arranged for women's voices by Ruth Watson Henderson, Canadian composer and accompanist who worked closely with Jean Ashworth Bartle for the Toronto Children's Chorus.

*May the road rise to meet you,
May the wind be always at your back,
The sun shine warm upon your face,
The rain fall soft upon your fields.
And until we meet again,
May God hold you in the
hollow of His hand.
Amen.*

RIDE ON, KING JESUS

Arr. Moses Hogan

Ride On, King Jesus is a traditional spiritual, which were songs that expressed the religious faith of enslaved Africans in the United States beginning in the 19th century. They 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.

Moses Hogan was an African-American pianist, conductor, and composer of choral music, most notably arrangements of spirituals. Hogan died tragically of a brain tumor at the age of 45 in 2005, however, his works remain celebrated and performed by high school, college, church, community, and professional choirs today.

*Refrain:
Ride on, King Jesus,
Ride on, the conquerin' King.
Oh, ride on, King Jesus, ride on.
No man can a-hinder thee.*

I was but young when I begun.

(No man can a-hinder thee).
But now my race is almost done.
(No man can a-hinder thee).

Refrain

King Jesus rides a milk white horse.
(No man can a-hinder thee).
The ribber of Jordan he did cross.
(No man can a-hinder thee).

Refrain

He's the King and the Lord of all.
(No man can a-hinder thee).
He's the first and the last.
He's the Lord of Lords.
Jesus is the Prince of peace.
(No man can a-hinder thee).

Refrain

TSKHENOSNURI

Arr. Clayton Parr

The Republic of Georgia is thought to have developed polyphony, or interweaving musical lines, in choral music earlier than any other country in the western world. The use of simultaneous yet independent melodies (called heterophony) with sustained drones creates a strong, earthy, and frequently dissonant sound that has become the hallmark of traditional Georgian singing. This particular folk song, *Tskhenosnuri*, comes from Imereti, an agricultural region in the western side of the country near the Rioni river and speaks of a man setting out on a journey spurred on by his love.

I ride on the saddle of my black horse, going along.
I left Ch'iatura and came all the way to Tbilisi.
Darling, I loved you and thought you were mine.

I. O HIGHWAY I TRAVEL

from Open Road by Robert Maggio

Commissioned for the 25th Anniversary Season of The Philadelphia Gay Men's Chorus—Joseph J. Buches, artistic director—*Open Road* was premiered in 2006 at the Kimmel Center and was accompanied by a professional chamber orchestra. In the version you will hear performed this weekend, composer Robert Maggio (see biography, pages 10-11) has rescored the orchestral parts into a striking piano accompaniment that captures the drive and nuance of the fully orchestrated edition. We are pleased to present the second performance of this exciting work.

*Afoot and light-hearted I take to the open road,
Healthy, free, the world before me,
The long brown path before me leading wherever I choose.
O highway I travel, do you say to me Do not leave me?
Do you say Venture not—if you leave me you are lost?
Do you say I am already prepared, I am well-beaten and undenied,
adhere to me?
O public road, I say back I am not afraid to leave you, yet I
love you,
You express me better than I can express myself,
You shall be more to me than my poem.*

ZIGEUNERLIED OP. 20 NO. 4

Felix Mendelssohn

Felix Mendelssohn's *Zigeunerlied* ("Gypsy Song") reflects the Romantic fascination with all things supernatural and spooky: werewolves, witches, "wild woods on a winter's night." We can imagine the narrator trading ghost stories with fellow travelers around a campfire. The straightforward musical setting, characterized by alternating passages of unison singing and four-part harmony, places the focus on Goethe's text and allows for expressive delivery by the choir.

*In the misty drizzle, in the deep snow,
in the wild woods on a winter's night,
I heard the hungry howl of wolves,
I heard the screech of owls,
Wille wau wau wau!
Wille wo wo wo!
Wito hu!*

*I shot a cat once by the fence -
Anna the witch's black cat;
there came by night seven werewolves to me,
there were seven she-wolves from the village.
Wille wau wau wau...
I knew them all, I knew them well:
Anna, Ursula, Kathy,
Lisa, Barbara, Eva, Beth;
forming a circle, they howled at me.
Wille wau wau wau...*

*Then I loudly named them all:
What do you want Anna? what do you want Beth?
They shook themselves, they gave a shake,
and ran howling away.
Wille wau wau wau...*

WARUM BIST DU SO FERNE

Adolf Eduard Marschner

Adolf Eduard Marschner was a successful and well-known composer in mid-19th century Germany, though little of his music has retained prominence today. He began his musical studies at the age of 10 and continued his professional training—and eventually went on to teach—at the University of Leipzig. Though *Warum bist du so ferne* is roughly contemporaneous with *Zigeunerlied*, the warmth of its voicing and poignancy of text stand in beautiful contrast with Mendelssohn's piece and highlight love as one of the other great preoccupations of the Romantic era.

*Why are you so far away, oh, my dear?
It lit the mild stars, oh, my love.
The moon will already be inclined
in his silent dance.
Good night, my sweet love!*

*It gently rustles the waves, oh, my love.
Also you're gone away, oh, my love.
I wander quiet in the groves
and blame the moonlight.
Good night, my sweet love!*

*It rains in the heart, oh, my love,
the bittersweet pain, oh, my love.
They are happy and they offend,
for I must remember your
"Good night, my sweet love!"*

THE VAGABOND

Ralph Vaughan Williams

The Vagabond opens *Songs of Travel*, a cycle of nine songs composed by Ralph Vaughan Williams between 1901 and 1904. Utilizing poetry drawn from a collection of the same name by Robert Louis Stevenson, the cycle is a typically British take on the “wayfarer” trope common in song cycles of the Romantic period. Described as “world-weary yet resolute,” Stevenson’s narrator faces a variety of challenges posed by extreme changes in weather and topography. Vaughan Williams, whose style is known to evoke images of the English countryside, varies the tonality and texture of each phrase to reflect the narrator’s ever-changing journey.

*Give to me the life I love,
Let the lave go by me,
Give the jolly heaven above,
And the byway nigh me.
Bed in the bush with stars to see,
Bread I dip in the river -
There’s the life for a man like me,
There’s the life for ever.*

*Let the blow fall soon or late,
Let what will be o’er me;
Give the face of earth around,
And the road before me.
Wealth I seek not, hope nor love,
Nor a friend to know me;
All I seek, the heaven above,
And the road below me.*

*Or let autumn fall on me
Where afield I linger,
Silencing the bird on tree,
Biting the blue finger.
White as meal the frosty field -
Warm the fireside haven -
Not to autumn will I yield,
Not to winter even!*

*Let the blow fall soon or late,
Let what will be o’er me;
Give the face of earth around,
And the road before me.
Wealth I ask not, hope nor love,
Nor a friend to know me;
All I ask, the heaven above,
And the road below me.*

LOCH LOMOND

arr. Jonathan Quick

Jonathan Quick has been a prominent musician in Vancouver for many years, receiving his B.Mus and B.Ed degree from the University of British Columbia. His wide range of musical interests has allowed him to work as a conductor, composer and arranger, sound engineer, music typesetter, and singer. His arrangement of *Loch Lomond*, available for men's choirs or mixed choirs, has been made famous by professional ensembles like Chor Leoni and musica intima and is quickly establishing itself as part of the standard choral literature.

*By yon bonnie banks and by yon bonnie braes,
Where the sun shines bright on Loch Lomond
Where me and my true love were ever wont to gae,
On the bonnie bonnie banks of Loch Lomond.*

*Oh! Ye'll take the high road, and I'll take the low road,
And I'll be in Scotland afore ye,
But me and my true love will never meet again,
On the bonnie, bonnie banks of Loch Lomond.*

*'Twas then that we parted, in yon shady glen,
On the steep, steep side of Ben Lomond,
Where, in purple hue, The highland hills we view,
And the moon coming out in the gloaming.*

*The wee birdies sing, And the wild flowers spring,
And in sunshine the waters sleeping.
But the broken heart will ken, Nae second spring again,
and the world knows not how we are grieving.*

III. ...AS LONG AS WE LIVE (ALLONS! ALLONS!)
from Open Road by Robert Maggio

*Allons! through struggles and wars!
Have the past struggles succeeded?
What has succeeded? yourself? your nation? Nature?
Now understand me well—it is provided in the essence of things
that from any fruition of success, no matter what, shall
come forth something to make a greater struggle necessary.
My call is the call of the battle
He going with me must go well arm'd,
He going with me goes often with spare diet, poverty, angry
enemies, desertions.
Allons! the road is before us!
My friend, I give you my hand!
I give you my love more precious than money,
I give you myself before preaching or law;
Will you give me yourself? will you come travel with me?
Shall we stick by each other as long as we live?*

BLACK MUDDY RIVER

arr. The Tonics, ed. Roland Woehr

“*Black Muddy River* is about the perspective of age and making a decision about the necessity of living in spite of a rough time, and the ravages of anything else that’s going to come at you. When I wrote it, I was writing about how I felt about being 45 years old and what I’ve been through. And then when I was done with it, obviously it was for the [Grateful] Dead.” –Robert Hunter, songwriter

In sharp contrast with the optimism of *The Vagabond*, the lyrics of *Black Muddy River* speak to the exhaustion, suffering, and sadness that come from a long and lonesome journey. Despite it all, a sort of acceptance and determination are evident in the refrain, “I will walk along by the black muddy river / And sing me a song of my own.”

*When the last rose of summer pricks my finger
And the hot sun chills me to the bone
When I can’t hear the song for the singer
And I can’t tell my pillow from a stone*

*Refrain: I will walk alone by the black muddy river
And sing me a song of my own
I will walk alone by the black muddy river
And sing me a song of my own*

*When the last bolt of sunshine hits the mountain
And the stars start to splatter in the sky
When the moon splits the southwest horizon
With the scream of an eagle on the fly
Refrain*

*When it seems like the night will last forever
And there’s nothing left to do but count the years
When the strings of my heart start to sever
And stones fall from my eyes instead of tears
Refrain*

RIVERS AND ROADS

As performed and recorded by The Head and the Heart, arr. S.Katherine Shealy

The Head and The Heart is an indie folk band from Seattle, Washington. Formed in the summer of 2009 by Josiah Johnson (vocals, guitar, percussion) and Jonathan Russell (vocals, guitar, percussion), the band also includes Charity Rose Thielen (violin, vocals), Chris Zasche (bass), Kenny Hensley (piano), and Tyler Williams (drums). The band is signed to Sub Pop Records and have released two albums thus far. The band has toured in both North America and Europe. *Rivers and Roads*, from their first self-titled album, contains heartbreaking vocal harmonies and infectious riffs that lend themselves well to a choral arrangement. The song expresses the pain of being away from one's home and family and uses the building intensity of the repeated chorus to exemplify the many, "rivers and roads... til I reach you."