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Cantus Vocal Ensemble
April 12, 2015 | 3 p.m. | Beall Concert Hall
In *Anthem*, Cantus travels the world to explore the traditions and occasions behind diverse works, from arrangements of folk and national songs to those composed for the church, concert hall and operatic stage. Originally meant to denote a specific form of English liturgical music, “anthem” is used here in its broadest modern sense to mean sung music for human gathering, a nucleus of community.

Work songs reflect the lives of workers and often provide a diversion to lighten labor’s load. *Mogami Gawa Funa Uta*, here in an arrangement by the Japanese composer Osamu Shimizu, relates the thoughts of boatman transporting rice down the Mogami River, with its falls and fast water. In *Dúlamán*, one Irish seaweed gatherer negotiates with another for the hand of his daughter; in this version the old text is set to original music by Michael McGlynn.

*Simple Gifts*, written by Elder Joseph Brackett of the Shaker community of Sabbathday Lake, Maine, is the iconic song of the Shakers, a community defined in part by their collective labor.

The music of people gathered in devotion was the wellspring of the Western classical tradition and remains vital and diverse. The early 13th-century French composer Pérotin was among the first to enhance plainchant with harmony; his *Sederunt principes* is a rare example of four-part organum, an early polyphonic form. For the quasi-religious patriotic hymn *I Vow to Thee, My Country*, Gustav Holst adapted the central tune from *Jupiter* (from *The Planets*) to a poem by British diplomat Cecil Spring-Rice. *Leoš Janáček’s Ave Maria* is likewise quasi-religious; its text is not the Catholic prayer but rather a verse from Byron’s *Don Juan*.

Singing has long been at the core of protest. Chris Foss’s medley-arrangement *Songs of War and Protest* begins and ends with the iconic *We Shall Overcome*, while the rest juxtaposes anti-war songs with music of the U.S. Army, Navy, and Marine Corps. Singers of African-American spirituals became especially adept at conveying veiled meanings related to life in captivity: *Rainbow ‘Round My Shoulder*, adapted by Robert De Cormier for Donald McKayle’s ballet of the same name, refers to the arc of a hammer wielded by a prisoner on a chain gang.

Other songs on the program invoking a sense of unity through shared heritage and place include *Khorumi*, Mamia Khatelishvili’s version of a Georgian war dance; the Tanzanian and South African national anthem *Nkosi Sikelel’ iAfrika*, by the Xhosa poet and choirmaster Enoch Sontonga; *Esti Dal*, adapted from a Hungarian folksong by the ethnomusicologist and educator Zoltán Kodály; the tragic Australian bush ballad *Waltzing Matilda*, which poet Banjo set to a traditional tune; and *Danny Boy*, with words by English lyricist Frederick Weatherly set to the traditional *Londonderry Air*.

*Anthem* also includes ritual songs. Stephen Hatfield’s *Tjak!* is based on the Balinese *Kecak*, also known as the Ramayana monkey dance, which was itself derived from exorcism trance rituals. *Oseh Shalom* is from the Kaddish, the Hebrew hymns of praise to God associated with mourning, and *Wedding Qawwali* is A.R. Rahman’s version, from the film *Bombay Dreams*, of the Sufi devotional genre.
A HARVEST HOME
For years, public radio listeners around the country have celebrated “Thanksgiving with Cantus” with American Public Media. The latest Cantus recording features beloved songs celebrating the joy of the holiday. A Harvest Home includes original arrangements of favorite hymns, American folk tunes as well as pieces by Ysaye Barnwell, Byron Adams, Edvard Grieg and Randall Thompson.

SONG OF A CZECH: DVOŘÁK AND JANÁČEK FOR MEN’S VOICES
The newest recording from Cantus, Song of a Czech, focuses on the works of Antonín Dvořák and Leos Janáček, who were two giants of Czech musical history, as well as great personal friends. Both wrote music for male chorus, taking similar inspiration from folksongs of their native lands of Bohemia and Moravia. In this new recording, Cantus uncovers these fascinating and rarely recorded treasures of the choral canon.

ON THE SHOULDERS OF GIANTS
There are artists who have left an indelible mark in music with works that are both timeless and instantly recognizable. Including repertoire that spans nearly a thousand years from “Sederunt”—one of the first known works of polyphony—to U2’s “MLK,” along with works by Sibelius, Mendelssohn, Schubert and Randall Thompson, Cantus delivers performances with its trademark warmth and blend.

CHRISTMAS WITH CANTUS
In their newest holiday recording, the men of Cantus bring the sounds of the holidays to you and your family. Including audience favorites “Do You Hear What I Hear,” “Carol of the Bells,” “Noël Nouvelet,” “Have Yourself a Merry Little Christmas” and, of course, the Franz Biebl “Ave Maria,” this collection of songs old and new is full of light and life.

THAT ETERNAL DAY
This recording is a wonderful collection of American sacred music. Including audience favorites “There’s a Meetin’ Here Tonight,” “Wanting Memories” and Bobby McFerrin’s “The 23rd Psalm (dedicated to my mother),” this program of music is emotionally invigorating and musically fulfilling. New arrangements of “Keep Your Lamps” and “Simple Gifts” alongside pieces by William Billings, Moses Hogan, and Paul Manz are a comfort to the soul.

LET YOUR VOICE BE HEARD
This recording is an eclectic mix of music from all over the world. The selections range in style from a Hebrew folk song, to an Irish dance, and a unique Georgian wedding song. Familiar favorites “Danny Boy” and “Loch Lomond” and exhilarating performances of pieces such as “What Shall We Do With a Drunken Sailor” and “One By One” add to the energy and diversity of the program.

THESE AND OTHER CANTUS RECORDINGS ARE AVAILABLE AT CANTUSSINGS.ORG
HOW CAN I KEEP FROM SINGING?
Robert Wadsworth Lowry (1826–1899)
arr. Stephen Caracciolo
Commissioned by Cantus
(Manuscript)

My life flows on in endless song:
above earth’s lamentation,
I hear the clear, though far-off hymn
that hails a new creation.

Through all the tumult and the strife
I hear the music ringing,
it sounds an echo in my soul,
how can I keep from singing?

– Robert Wadsworth Lowry (1826-1899)
– Doris Plenn

WHILE THOUGH THE TEMPEST LOUDLY ROARS
I hear the truth, it liveth.
And though the darkness ’round me close,
songs in the night it giveth.

No storm can shake my inmost calm,
while to that rock I’m clinging.
Since love is Lord of heav’n and earth
how can I keep from singing?

– Robert Wadsworth Lowry (1826-1899)
– Doris Plenn

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CANTUS IS MANAGED BY:
Alliance Artist Management
212.304.3538
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The “intellectually, emotionally and musically rich” (Star Tribune) nine-member men’s vocal ensemble Cantus is known worldwide for its trademark warmth and blend and its engaging performances of music ranging from the Renaissance to the 21st century. The Washington Post has hailed the Cantus sound as having both “exalting finesse” and “expressive power” and refers to the “spontaneous grace” of its music making.

Cantus performs more than 60 concerts each year in national and international touring, and in its home of Minneapolis-St. Paul, Minnesota. Past performances have brought Cantus to the stages of the Kennedy Center, UCLA, San Francisco Performances, Atlanta’s Spivey Hall, Bravo! Vail Valley Music Festival and New York’s Merkin Concert Hall. The 2014-2015 season sees Cantus perform twice in New York at Lincoln Center and the Metropolitan Museum of Art, and in Houston, Dallas, Berkeley and the Krannert Center at the University of Illinois among numerous other North American engagements.

As one of the nation’s few full-time vocal ensembles, Cantus has grown in prominence with its distinctive approach to creating

DÚLAMÁN
Michael McGlynn (b. 1964)
(Warner Chappell Music)

“A thain mhin ò! Sin annal na fir shuiri
A mhàthair mhin ò! Cuir na roithleán go dtí mè!”

Dúlamán na binne bhuí, dílamán Gàidhealach,
Dúlamán na fàrraighe, dílamán Gàidhealach.

“Rachaidh me dhuin lùir leis a dílamán Gàidhealach
“Ceannódh bróga duibhe,” arsa dílamán Gàidhealach
Bròga bréithe dubha ar a dílamán Gàidhealach
‘Bàiréid agus triús ar a dílamán Gàidhealach
Tá ceann buí óir ar a dílamán Gàidhealach
Tá dhá chluís mhioiuar ar a dílamán Maorach
–Traditional, Irish
–Sung in Gaelic

SIMPLE GIFTS
Joseph Brackett (1797–1882)
arr. Stephen Caracciolo
Commissioned by Cantus
(Neil A. Kjos Music Company)

“T’is the gift to be simple, ‘tis the gift to be free,
‘Tis the gift to come down where you ought to be,
And when we find ourselves in the place just right,
’Twill be in the valley of love and delight.

When true simplicity is gained,
to bow and to bend, we shan’t be ashamed,
To turn, turn will be our delight,
Till by turning, turning we come round right.
– Joseph Brackett (1797–1882)
AVE MARIA, JW IV/16
Leoš Janáček (1854–1928)
(Bärenreiter)

Ave Maria! Bláha bud’ta chvíle, ten čas, ten kraj,
kde jsem tak častokrát okamžik ten v nejmocnější síle
tak velebě a krásné k zemi vlát.

An tichnul den, se k odpočinku chýle,
a v dálné věži zvučel zvonu spád
a v různý vzděch ni dchnutí nezaválo,
jen modlitbou se listí chvěti zdálo.

Translation:
Ave Maria! Blessed be the hour, the time, the clime, the spot,
where I so oft have felt that moment in its fullest power
sink o’er the earth so beautiful and soft.
While the day became silent, drawing to repose,
while swung the deep bell in the distant tower,
and not a breath crept through the rosy air,
and yet the forest leaves seemed stirr’d with prayer.

– Lord Byron (1788–1824), trans. into Czech by Josef Durdík (1837–1902)
– Sung in Latin and Czech

Princes sat, and spoke against me:
And the wicked persecuted me.

Do thou help me, Lord my God:
Save me for thy mercy’s sake.

– Text from St. Stephen’s Day liturgy
– Sung in Latin

SEDERUNT
Pérotin (c. 1150– c. 1230)

“Sederunt” is the first word taken from the below Latin text used in the liturgy for St. Stephen’s Day.
Here, Pérotin creates a kaleidoscope of gradually evolving tones as he sets music to each syllable of “Se-de-runt.”

Sederunt principes et adversum me loquebántur:
Et iniqui persécuti sunt me.

Adjuva me, Domine Deus meus:
Salvum me fac propter misericordiam tuam.

Princes sat, and spoke against me:
And the wicked persecuted me.

Do thou help me, Lord my God:
Save me for thy mercy’s sake.

– Text from St. Stephen’s Day liturgy
– Sung in Latin

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HOMETOWN: Palmyra, OH
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EDUCATION: BA Music Performance and Education, Western Michigan University

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SMILJANIĆU POKISLO TI PERJE
Traditional Croatian Klapa

Smiljaniću pokislo ti perje.
Neka kisne, pokisnuti neće.
Nije meni do mojojga perja.
Već je meni do mojojga jada.
Sinać me je oženita majka.
A danas mi pobigla divojka.

― Traditional, Croatia

I VOW TO THEE, MY COUNTRY
Gustav Holst (1874–1934)
arr. Aaron Humble

I vow to thee, my country, all earthly things above,
Entire and whole and perfect, the service of my love;
The love that asks no question, the love that stands the test,
That lays upon the altar the dearest and the best;
The love that never falters, the love that pays the price,
The love that makes undaunted the final sacrifice.

And there’s another country, I’ve heard of long ago,
Most dear to them that love her, most great to them that know;
We may not count her armies, we may not see her King;
Her fortress is a faithful heart, her pride is suffering;
And soul by soul and silently her shining bounds increase,
And her ways are ways of gentleness, and all her paths are peace.

― Cecil Spring-Rice (1859–1918)

KEEP AMERICA SINGING
Willis A. Diekema (1892–1988)

Keep America singing, all day long,
Watch good will come a winging, on a song,
Smile the while you are singing, oh carry your part,
Keep a melody ringing and ringing, in your heart.

― Willis A. Diekema (1892–1988)

YOU’LL NEVER WALK ALONE
from Carousel
Richard Rodgers (1902–1979)

When you walk through a storm hold your head up high
And don’t be afraid of the dark.
At the end of the storm is a golden sky
And the sweet silver song of a lark.
Walk on through the wind, walk on through the rain,
Tho’ your dreams be tossed and blown.
Walk on with hope in your heart
And you’ll never walk alone.

― Oscar Hammerstein II (1895–1960)

KHORUMI
Mamia Khatelishvili (1932–1988)

Sung on a series of phonemes which serve to propel and invigorate the khorumi dance rhythms.
SONGS OF WAR AND PROTEST
Medley arranged by Chris Foss
(Manuscript)

Medley includes words and melodies taken from the following songs:
We Shall Overcome; I Didn’t Raise My Boy to Be a Soldier; Don’t Take My Darling Boy Away;
Unknown Graves; The Caisson Song; Anchors Aweigh; The Marines’ Hymn; The Vacant Chair

We shall overcome someday.
Oh deep in my heart, I do believe,
we shall overcome someday.

I didn’t raise my boy to be a soldier,
I brought him up to be my pride and joy.
Who dares to place a musket on his shoulder
to shoot some other mother’s darling boy?

Let nations arbitrate their future troubles,
It’s time to lay the sword and gun away,
There’d be no war today if mothers all would say
I didn’t raise my boy to be a soldier.

Don’t take my darling boy away from me,
don’t send him off to war.
You took his father and brothers three,
now you come back for more.

Who are the heroes that fight your wars?
Mothers, who have no say,
but my duty’s done, so for God’s sake leave one,
and don’t take my darling boy away.

Ten million soldiers to the war have gone,
who may never return again,
ten million mothers’ hearts must break
for the ones who died in vain,
Head bowed down in sorrow in her lonely years,
I heard a mother murmur through her tears:
We shall overcome.

Many silent hearthstones o’er our glorious land
miss the happy voices of the household hand.
Young lives full of promise, proud hearts,
true and brave,
gone from home and country to fill an
unknown grave.

We shall meet, but we shall miss him,
there will be one vacant chair,
we shall linger to caress him,
while we breathe our evening prayer.

Ten million soldiers to the war have gone,
who may never return again,

Ten million soldiers

to the war have gone

who may never return again...

Congratulations!
My darling is like gold
Color me red
Color my veil in red
Apply red henna to my palms

I have found
All my prayers are blooming in color
Let’s all embrace and follow the rituals
Let’s sing songs for my beloved
With our scarves flowing under our legs

All my prayers are
blooming in color
Let’s all embrace and
follow the rituals

TJAK!
Balinese Monkey Chant
arr. Stephen Hatfield
(Boosey & Hawkes)

A series of chanted syllables performed in tribal style, taking inspiration from the Balinese
musical ceremony known as Ketjak, or The Monkey Chant.

WEDDING QAWWALI
A.R. Rahman (b. 1967)
arr. Ethan Sperry
(earthsongs)

Mubaraq!
Sohna mera sohna, maahi sohna
Mera rang de lalaariya
Rang de dupatta mera, rang de lalaariya
Mere hathon me laga de rang mehendi lalaariya
Mil gaya, mujhe mil gaya
Rahmaton ka rang khil gaya
Sab gale mile shagun manye e
Sajna ke gett sunaye e
Paraji Pera Liya
– Sukhwinder Singh (b. 1971)
– Sung in Punjabi

Congratulations!
My darling is like gold
Color me red
Color my veil in red
Apply red henna to my palms

I have found
All my prayers are blooming in color
Let’s all embrace and follow the rituals
Let’s sing songs for my beloved
With our scarves flowing under our legs
DANNY BOY
Irish Folk Song
arr. Jameson Marvin
(Hal Leonard)

Oh Danny boy, the pipes, the pipes are calling,
From glen to glen, and down the mountainside,
The summer’s gone, and all the flow’rs are dying,
’Tis you, ’tis you, must go and I must bide.
But come ye back, when summer's in the meadow,
Or when the valley’s hushed and white with snow,
’Tis I’ll be here in sunshine or in shadow,
Oh Danny boy, I love you so.

And if you come when all the flow’rs are dying,
And I am dead, as dead I well may be,
You’ll come and find the place where I am lying,
And say an “Ave” there for me.

And I shall hear, tho’ soft you tread above me,
And all my dreams will warm and sweeter be,
If you won’t fail to tell me that you love me,
I’ll simply sleep in peace until you come to me.

Oh come ye back, when summer’s in the meadow,
Or when the valley’s hushed and white with snow,
’Tis I’ll be here in sunshine or in shadow,
Oh Danny boy, I love you so.

– Frederic Weatherly (1848–1929)

OSEH SHALOM
Nurit Hirsh (b. 1942)
arr. Elaine Broad-Ginsberg
(Transcontinental Music Publications)

Oseh shalom bimromav
Hu ya’aseh shalom aleinu
V’al kol yisrael
V’imru: Amen.

May the One who causes peace
To reign in the high heavens
Let peace descend on us, And all of Israel
And let us say: Amen

– From the Jewish liturgy
– Sung in Hebrew

RAINBOW ‘ROUND MY SHOULDER
Chain Gang Song
arr. Robert De Cormier
(Lawson-Gould Music Publishers, Inc.)

I got a rainbow tied all around my shoulder.
I’m goin’ home. My Lord, I’m goin’ home.
Everywhere I look this mornin’, look like rain
Every mail day I get a letter.
Momma say come home.
My Lord, son, come home.
That old letter read about dyin’.

My tears run down. Lord, my tears run down.
Just you wait ‘til one of these days I’m started.
Don’t you hear your mother callin, Lord.
Run, my Lord. Run, son, run.
I’m a gonna break right past that shouter.
I’m goin’ home. My Lord, I’m goin’ home.

– Traditional, African-American

WHEN WE SING
Rosephanye Powell (b. 1962)
Commissioned by Cantus
(Manuscript)

When we sing, we are one.
Come, let’s sing, oh yes, everybody,
When we sing we’re breathing together,
living life in harmony.
Every heartbeat pulsing together when we sing.
When we sing, we’re one mind and body,
joining heartbeats through our song.
Every breath we take is together, we we sing.

Though our songs, we live, we love, we breathe
as one community in harmony.
Our hearts are joined, they beat as one.
We are one family.
In times of war, our songs bring peace,
they ease our troubled minds.
Inhaling, exhaling, we’re breathing together,
We’re being, we’re feeling, we’re sharing,
while singing together.

We sing for joy, peace, life,
that’s why we sing.
So let us always sing our songs!

– Rosephanye Powell (b. 1962)
NKOSI SIKELEL’I’AFRIKA (GOD BLESS AFRICA)

Enoch Sontonga (c. 1873–1905)
arr. Gabriel Larentz-Jones
(Shawnee Press, Inc.)

Nkosi sikelel’iAfrika
May her glory be lifted high
Malupakamyisw’uphondo lwayo,
Hear our petitions
Yizwa imithandazo yethu,
God bless us, Your children
Nkosi sikelela thina lasapho lwayo
God bless Africa
Wozza maya
May our nation, please bring
Yibla maya oyingewe
an end to wars and suffering
Nkosi sikelela uje roho utujaze
Descend, O Holy Spirit
Bwana ibariki’li patha kuamka
Descend, O Spirit
Maomi yetu uhe sikela
Bless us, we her children
O se boloke morena sechaba,
God protect our nation, please bring
sa heso sechaba sa Afrika
May we ask You to protect
Ma kube njalo!
our nation, our nation South Africa
Kade kube ngunaphakade!
Let it be so!
– Enoch Sontonga (c. 1873–1905)
Forever and ever!
– Sung in Xhosa, Zulu and Sotho

WALTZING MATILDA

Traditional Australian Song
arr. Stephen Leek
(Manuscript)

Once a jolly swagman camped by the billabong
Gold bless Africa
under the shade of a coolibah tree,
You’ll come a-waltzing Matilda with me.
and he sang as he watched and waited for his billy boiled:
Waltzing Matilda, waltzing Matilda,
You’ll come a-waltzing Matilda with me.
You’ll come a-waltzing Matilda with me.

Waltzing Matilda, waltzing Matilda,
and he sang as he watched and waited for the billy to boil:
Waltzing Matilda, waltzing Matilda,
You’ll come a-waltzing Matilda with me.
You’ll come a-waltzing Matilda with me.

Down came a jumbuck to drink by that billabong
You’ll come a-waltzing Matilda with me.
Up jumped the swagman and grabbed him with glee,
You’ll come a-waltzing Matilda with me.
and he sang as he shoved that jumbuck in his tucker bag,
You’ll come a-waltzing Matilda with me.
You’ll come a-waltzing Matilda with me.

Up rode a squatter mounted on his thoroughbred,
You’ll come a-waltzing Matilda with me.
Up rode the troopers one, two, three,
You’ll come a-waltzing Matilda with me.
Where’s that jolly jumbuck you’ve got in your tucker bag?
You’ll come a-waltzing Matilda with me.
You’ll never take me alive, said he.

And his ghost may be heard as you pass by that billabong,
You’ll come a-waltzing Matilda with me.
– Andrew Barton “Banjo” Paterson (1864–1941)

ESTI DAL

Zoltan Kodaly (1882–1967)
(Editio Musica Budapest)

Erdő mellett estvéledtem,
I spent the night near a forest,
Subám fejem alá tettem,
I put my (shepherd’s) cloak under my head,
Összetettem két kezemet,
I put my hands together in prayer,
Úgy kértem jó Istenemet
Thus I asked my good Lord,
Én Istenem, adjál szállást,
My Lord, give me lodging,
Már meguntam a járkálást,
I’ve already become so tired of constantly wandering,
A járkálást, a bujdosást,
Wandering and hiding,
Az idegen földön lakást.
staying in a foreign land.
Adjon Isten jó északát,
May God grant me a good night,
Kıldje hozzám szent angyalát,
May He send a holy angel to me,
Bátorítsa szívünk álmat,
May He encourage the longing of our heart,
Adjon Isten jó északát.
May God grant me a good night.

– Traditional, Hungarian
– Sung in Hungarian

Waltzing Matilda, waltzing Matilda,
You’ll come a-waltzing Matilda with me.