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CHAMBER MUSIC @ BEALL

2014-15



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UNIVERSITY OF
OREGON

School of Music
and Dance

Cantus Vocal Ensemble

April 12, 2015 | 3 p.m. | Beall Concert Hall

CHAMBER 2015-16 Season MUSIC @ BEALL

TICKETS
541-682-5000
music.uoregon.edu/cmb

All concerts on Sundays in Beall Concert Hall. Programs subject to change.

October 4, 2015 | 3 p.m.

Montrose Trio

This new ensemble, which includes pianist Jon Kimura Parker along with former Tokyo String Quartet members Clive Greensmith (cello) and Martin Beaver (violin), will perform Haydn's Trio in E Major, Hob. XV:28 (Op. 86); Shostakovich's Trio in E minor (Op. 67); and Mendelssohn's Trio in D minor (Op. 49).

November 22, 2015 | 3 p.m.

Dalí Quartet

This young, fresh quartet's captivating performances of traditional string quartet and Latin American repertoire take listeners on an eclectic journey of rhythm and sound.

January 10, 2016 | 3 p.m.

Olga Kern, piano recital

Recognized as one of her generation's great pianists, Kern will bring her confident musicianship to three sonatas by Scarlatti, Beethoven's *Waldstein Sonata*, Mendelssohn's *Serious variations*, Schumann's *Kinderszenen*, and Liszt's *Reminiscences of Don Juan*.

February 21, 2016 | 3 p.m.

American Brass Quintet

One of the premier chamber ensembles of our time will perform a program including works by Gabrieli, Gesualdo, Ewazen, Paterson, and Rieti.

March 6, 2016 | 3 p.m.

St. Lawrence String Quartet

The dynamic ensemble will reveal surprising nuances in the Schumann String Quartet in A Major, Op. 41, No. 3; and will give an in-depth exploration and performance of Haydn's String Quartet in C Major Op. 76, No. 3 ("Emperor").

April 17, 2016 | Special 7:30 p.m. start time

Collegium Vocale Gent

One of the world's leading vocal ensembles will perform Orlandus Lassus' *Lagrime di San Pietro*, conducted by Philippe Herreweghe.

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.

FEATURED RECORDINGS



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 Leoš 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.



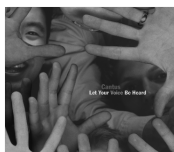
CHRISTMAS WITH CANTUS

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.



PRESENTS

ANTHEM

How Can I Keep From Singing?*

Robert Wadsworth Lowry
arr. Stephen Caracciolo

Mogami Gawa Funa Uta*

Japanese Folk Song
arr. Osamu Shimizu

Dúlamán*

Michael McGlynn

Simple Gifts*

Joseph Brackett
arr. Stephen Caracciolo

Sederunt*

Pérotin

Ave Maria*

Leoš Janáček

I Vow To Thee, My Country

Gustav Holst
arr. Aaron Humble

Khorumi

Mamia Khatelishvili

Songs of War and Protest

Medley, arr. Chris Foss

Rainbow 'Round My Shoulder*

Chain Gang Song
arr. Robert De Cormier

When We Sing

(World Premiere)
Rosephanye Powell

INTERMISSION

Nkosi sikelel i'Afrika (God Bless Africa)

Enoch Sontonga
arr. Gabriel Larentz-Jones

Esti Dal*

Zoltan Kodaly

Waltzing Matilda

Traditional Australian Song
arr. Stephen Leek

Danny Boy

Irish Folk Song
arr. Jameson Marvin

Oseh Shalom

Nurit Hirsh
arr. Elaine Broad-Ginsberg

Tjak!

Balinese Monkey Chant
arr. Stephen Hatfield

Wedding Qawwali

A.R. Rahman
arr. Ethan Sperry

Smiljaniću pokislo ti perje

Traditional Croatian Klapa

Keep America Singing

Willis A. Diekema

You'll Never Walk Alone

(from *Carousel*)
Richard Rodgers

THESE AND OTHER CANTUS RECORDINGS ARE AVAILABLE AT CANTUSSINGS.ORG

*This work can be found on a Cantus recording.

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)

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?

– Doris Plenn

MOGAMI GAWA FUNA UTA

Japanese Folk Song

arr. Osamu Shimizu

(Kawai-Gakufu Co.)

Sakata sa egubage mame dero cha
Hayari kaze nado biganeyo-ni.
Wakare tsurasayo.
Yamaseno kazedo.

Oreo uramuna
Kazeo urame.

Anokono tameda.
Nambo tottemo tanto tanto.

– Traditional, Japanese
– Sung in Japanese

I'm goin' to Sakata, be well
Don't get the flu or anythin'.
It's too hard to say goodbye.
It's the terrible cold wind.

Don't blame it on me
Blame it on the wind.

But it's for that girl.
No matter how much I earn, it's not enough.

music. Working without a conductor, the members of Cantus rehearse and perform as chamber musicians, each contributing to the entirety of the artistic process.

Committed to the expansion of the vocal music repertoire, Cantus actively commissions new music for men's voices including work from Sarah Kirkland Snider, Nico Muhly, Lee Hoiby, Steven Sametz, Kenneth Jennings, Peter Hamlin, Edie Hill and Robert Kyr. Cantus has received commissioning grants from the National Endowment for the Arts, American Composers Forum and Chamber Music America. The ensemble also actively unearths rarely performed repertoire for men's voices such as the music written by Antonín Dvořák and Leoš Janáček as heard on the ensemble's 2013 album *Song of a Czech*, the ensemble's 16th recording, hailed by WGBH Boston and WQXR in New York as one of the best of that year.

Cantus has a rich history of collaborations with other performing arts organizations, including the Minnesota Orchestra, Saint Paul Chamber Orchestra, the Boston Pops, and the James Sewell Ballet. Each holiday season, in partnership with Theater Latté Da, the ensemble has toured its celebrated presentation of *All Is Calm: The Christmas Truce of 1914* throughout the country. In December 2014 — the centenary of this historic truce— Cantus gave its final tour of this moving work in New York and throughout the Midwest and California.

The ensemble is heard frequently on public radio as regular guests on “A Prairie Home Companion” with Garrison Keillor, on “Performance Today” and on the annual Thanksgiving program “Thanksgiving with

Cantus,” heard each year on more than 300 public radio stations nationwide. Cantus just released a new recording — *A Harvest Home* — of repertoire from the “Thanksgiving with Cantus” program, including Randall Thompson’s “The Pasture,” Ysaye Barnwell’s “Would You Harbor Me?” and a new work from Byron Adams, “Eventide,” funded by a Kickstarter initiative.

Cantus is the recipient of numerous awards, including Chorus America’s highest honor, the Margaret Hillis Award for Choral Excellence (2009), as well as Chorus America’s Education Outreach Award (2011). Cantus was also the 2010-2011 Artist in Residence on Minnesota Public Radio and American Public Media’s “Performance Today.”

Integral to the Cantus mission is its commitment to preserve and deepen music education in the schools. Cantus works with more than 5,000 students each year in master class and workshop settings across the country. Now in its seventh year, the award-winning High School Residency program brings Cantus into Minnesota schools several times a year for mentoring with a culminating public concert in the spring.

FOR INFORMATION CONTACT:

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CANTUS IS MANAGED BY:

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Photo by Curtis Johnson

CANTUS: INSPIRING THROUGH SONG

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’ nion mhín ó! Sin anall na fir shuiri
Amháthair mhín ó! Cuir na roithleán go dtí mé!”*

“O gentle daughter, here come the wooing men.
O gentle mother, put the wheels in motion for me!”

*Dúlaman na binne buí, dúlaman Gaelach,
Dúlaman na farráige, dúlaman Gaelach.*

Seaweed of the yellow peaks, Gaelic seaweed,
Seaweed of the ocean, Gaelic seaweed.

*Rachaidh me chun ‘túir leis a’ dúlaman Gaelach
“Ceannódh bróga daor;” arsa’ dúlaman Gaelach*

I would go to the tailor with the Gaelic seaweed.
“I would buy expensive shoes,” said the Gaelic seaweed.

*Bróga breátha dubha ar a’ dúlaman Gaelach
Bairéad agus triús ar a’ dúlaman Gaelach*

Beautiful black shoes has the Gaelic seaweed.
A beret and trousers has the Gaelic seaweed.

*Tá ceann buí óir ar a’ dúlaman Gaelach
Tá dhá chluais mhaol ar a’ dúlaman Maorach*

There is a yellow gold head on the Gaelic seaweed.
There are two blunt ears on the stately seaweed.

—Traditional, Irish

—Sung in Gaelic

SIMPLE GIFTS

Joseph Brackett (1797–1882)

arr. Stephen Caracciolo

Commissioned by Cantus

(Neil A. Kjos Music Company)

‘Tis 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)

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 loquebantur:
Et iniqui persecuti sunt me.*

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

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

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.

AVE MARIA, JW IV/16

Leoš Janáček (1854–1928)
(Bärenreiter)

*Ave Maria! Bláha bud’ ta chvíle, ten čas, ten kraj,
kde jsem tak častokrát čil okamžik ten v nejmocnější síle
tak velebně a krásně k zemi vlát.
An tichnul den, se k odpočinku chýle,
a v dálné věži zvučel zvonu spád
a v různý vzduch 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

CANTUS

TENORS



Zachary Colby

MEMBER SINCE: 2014
HOMETOWN: Crown Point, IN
EDUCATION: DMA and MM Vocal Performance, University of Minnesota; BM Music Education, Butler University



Aaron Humble

MEMBER SINCE: 2005
HOMETOWN: Palmyra, OH
EDUCATION: DM and MM Indiana University; BM Millikin University; All Degrees in Vocal Performance and Literature



Blake Morgan

MEMBER SINCE: 2014
HOMETOWN: Detroit, MI
EDUCATION: BA Music Performance and Education, Western Michigan University



Paul John Rudoi

MEMBER SINCE: 2008
HOMETOWN: Keene, NH
EDUCATION: BM Vocal Performance, The Hartt School



Shahzore Shah

MEMBER SINCE: 2005
HOMETOWN: Chicago, IL; then Stillwater, MN
EDUCATION: BM Vocal Performance, BM Music Education, BA French, Lawrence University Conservatory of Music

BARITONES



Matthew Goinz

MEMBER SINCE: 2014
HOMETOWN: Bemidji, MN
EDUCATION: MM Choral

Conducting, University of Arizona; BA Vocal Performance, Bemidji State University



Matthew Tintes

MEMBER SINCE: 2009
HOMETOWN: Fargo, ND
EDUCATION: MM Vocal Performance, University of Wisconsin – Madison; BM Secondary Vocal Music Education, North Dakota State University

BASSES



Chris Foss

MEMBER SINCE: 2008
HOMETOWN: Council Bluffs, IA
EDUCATION: MM Choral

Conducting, University of Nebraska; BM Commercial Music, Millikin University



Samuel Green

MEMBER SINCE: 2013
HOMETOWN: Webb City, MO
EDUCATION: BM Music Education, University of Missouri – Kansas City

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SMILJANIĆU POKISLO TI PERJE**Traditional Croatian Klapa**

(Manuscript)

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

– *Traditional, Croatia*

Smiljanić, your feathers are soaked.
Let them soak, they won't soak through.
I don't mind my feathers
But I cherish my misery.
Last night my mother forced me to get married
And today my beloved girlfriend ran away.

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

(Barbershop Harmony Society)

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)**

(Williamson Music Co.)

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

(Manuscript)

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)*

Most dear to them that love her,
most great to them that know...

KHORUMI**Mamia Khatelishvili (1932–1988)**

(earthsongs)

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.

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

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

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)

*Mubaraqa!**Sohna mera sohna, maahi sohna**Mera rang de lalaariya**Rang de dupatta mera, rang de lalaariya**Mere bathon me laga de rang mehendhi lalaariya**Mil gaya, mujhe mil gaya**Rahmaton ka rang khil gaya**Sab gale mile shagun manye e**Sajna ke geet 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

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

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.

– *From the Jewish liturgy*
– *Sung in Hebrew*

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

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 SIKELÉL I'AFRIKA (GOD BLESS AFRICA)**Enoch Sontonga (c. 1873–1905)****arr. Gabriel Larentz-Jones**

(Shawnee Press, Inc.)

*Nkosi sikelel' iAfrika
Malupakamyisw'uphondo lwayo,
Yizwa imithandazo yethu,
Nkosi sikelela thina lusapho lwayo*

God bless Africa
May her glory be lifted high
Hear our petitions
God bless us, Your children

*Woza moya
Yihla moya oyingewele
Nkosi sikelela uje roho utujaze*

Descend, O Spirit
Descend, O Holy Spirit
Bless us, we her children

*Bwana ibariki' 'li pathe kuamka
Maomi yetu uhe sikela*

God protect our nation, please bring
an end to wars and suffering

*O se boloke morena sechaba,
sa heso sechaba sa Afrika*

Protect us, God, we ask You to protect
our nation, our nation South Africa

*Ma kube njalo!
Kude kube ngunaphakade!*

Let it be so!
Forever and ever!

– Enoch Sontonga (c. 1873–1905)
– Sung in Xhosa, Zulu and Sesotho

ESTI DAL**Zoltan Kodaly (1882–1967)**

(Editio Musica Budapest)

*Erdő mellett estvéledtem,
Subám fejem alá tettem,
Összettem két kezemet,
Úgy kértem jó Istenemet
Én Istenem, adjál szállást,
Már meguntam a járkálást,
A járkálást, a bujdosást,
Az idegen földön lakást.
Adjon Isten jó északát,
Küldje hozzám szent angyalát,
Bátorítsa szívünk álmát,
Adjon Isten jó északát.*

I spent the night near a forest,
I put my (shepherd's) cloak under my head,
I put my hands together in prayer,
Thus I asked my good Lord,
My Lord, give me lodging,
I've already become so tired of constantly wandering,
Wandering and hiding,
staying in a foreign land.
May God grant me a good night,
May He send a holy angel to me,
May He encourage the longing of our heart,
May God grant me a good night.

– Traditional, Hungarian
– Sung in Hungarian

WALTZING MATILDA**Traditional Australian Song****arr. Stephen Leek**

(Manuscript)

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

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

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

Up rode a squatter mounted on his thoroughbred,
up rode the troopers one, two, three,
Where's that jolly jumbuck you've got in your tucker bag?
You'll come a-waltzing Matilda with me.

Up jumped the swagman and sprang into the billabong
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)

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