

M. Rinaldi  
MUED 337  
Concert Program



North Southern East Western High School Choral Program  
Presents:

## Folks Songs, Traditions, and Blessings

Directed by Ms. Melodia Mae Rinaldi  
Accompanied by Ms. Danielle Angeloni

### Concert Choir

Deep Peace (A Celtic Blessing)

Traditional Gaelic Blessing  
arr. Brian Tate

Follow the Drinking Gourd

Traditional Spiritual  
arr. John Horman

The Last Rose of Summer

Irish Traditional  
arr. Alexander L'Estrange

Soloist: Ms. Katie Wilding

Siyahamba (We are Marching)

South African Traditional  
arr. Alexander L'Estrange

### Treble Choir

Anoj Pusėj Dunojėlio (On the bank of the River)

Lithuanian Folk Tune  
arr. Valcovas Augustinas

Soloist: Ms. Erica Ferguson

Shojjee (Raccoon)

Japanese Folk Song  
arr. B. Wayne Bisbee

Temple Blocks: Ms. Michelle Humphreys

Hand Drum: Mr. Gilbert Rupp

Finger Cymbals: Mr. Braeden Travers

Ukrainian Carol (Carol of the Bells)  
19210)

M. Leontovich (1877-  
arr. Peter J. Wilhousky

## INTERMISSION

### Chamber Singers

Erev Shel Shoshanim (Evening of Roses)

Josef Hadar (1926-2006)  
arr. Jock Klebanow

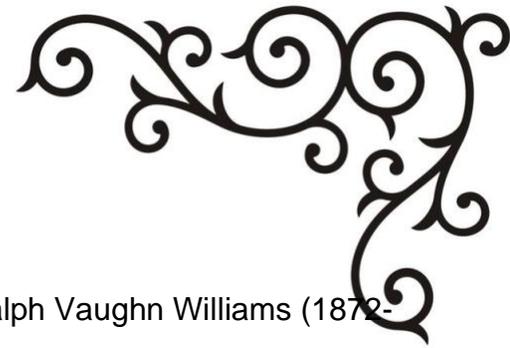
Four Slovak Folk Songs

Béla Bartók (1881-1945)

1. Wedding Song "Zadala mamka, zadala dcéru"
2. Song of the Hay Harvesters "Na holi, na holi"
3. Dancing Song (from Medzibrod) "Rada pila, rada jedla"



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4. Dancing Song (from Poniky) "Gajdujte, gajdence"

**Combined Chorale**

Serenade to Music  
1975)

Ralph Vaughn Williams (1872-

Text adapted from William Shakespeare's *The Merchant of Venice*

Violin: Ms. Karisa Leoni

Soprano Solos: From the Treble Chorus

Alto Solos: From the Treble Chorus

Tenor Solos: From the Chamber Chorus

Bass Solos: From the Chamber Chorus

**Ms. Rinaldi would like to invite the audience to stand and join the Combined Chorale of North Southern East Western High School in Singing:**

The Hallelujah Chorus  
from *The Messiah*

G. F. Handel (1685-1759)

\*lyrics can be found on the back page of this program\*

The Choral Program of North Southern East Western High School would like to thank the Administration, the PTA, Donors, and the Boosters for making this concert possible.

**Concert Choir**

Student Name	Student Name*	Student Name	Student Name
Student Name	Student Name	Student Name	Student Name
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**Treble Choir**

Student Name**	Student Name	Student Name	Student Name
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Student Name**	Student Name	Student Name	Student Name*
Student Name	Student	Student Name*	Student Name*
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Student Name  
Student Name

Student Name\*\*  
Student Name

Student Name\*  
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### Chamber Choir

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\*Indicates Students who participated in All-County Chorus  
\*\*Indicates Students who participated in All-State Chorus  
\*\*\*Indicates Students who participated in All-Eastern Chorus

### Deep Peace (A Celtic Blessing)

Traditional Text

### Follow the Drinking Gourd

Unknown Source

### The Last Rose of Summer

Text by Thomas Moore

### Siyahamba (We are Marching)

Siyahamb'ekukhanyeni kwenkhos'

Traditional Text

We are marching the light of God

### Anoj Pusej Dunojelio

On the other bank of the river a meadow  
grew green. Several virgins were raking  
grass and the sand while they worked  
"Do no sing, my virgins, these doleful  
songs.  
Do not sadden my heart," said a young  
soldier.

Traditional Text

There lay a dead soldier shot in the  
battle,  
there also stood his black steed with his  
bridle still on  
Come, black steed, I shall tell you  
something. On your little bridle, I will  
write a letter.

### Shojjee (Raccoon)

At Shojjee Temple in the temple  
garden  
In the moonlight Come on everybody  
My friends play belly drums  
Pon poco pon noh ponn  
(the sounds of belly drumming)  
Don't lose your dancing bout

Traditional Text

Against the monk Come here, come  
here Everybody come here and dance.  
At Shojjee Temple The temple's bush  
clover Is in full bloom under the moon  
I'm in a festive mood  
Pon poco pon noh ponn

### Ukrainian Carol (Carol of the Bells)

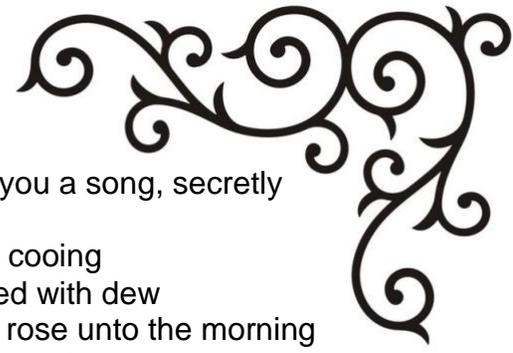
Text by Peter J. Wilhousky

### Erev Shel Shoshanim (Evening of Roses)

Text from Moshe Dor



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Evening of roses  
Let us go out to the grove  
Myrrh, fragrant spices and incense  
Are a threshold for your feet  
Night falls slowly  
And the wind of roses is blowing

Let me whisper you a song, secretly  
A song of love  
Sawn, a dove is cooing  
Your head is filled with dew  
Your mouth is a rose unto the morning  
I will pick it for myself

### Four Slovak Folk Songs

Text by Béla Bartók

1. Wedding Song "Zadala mamka, zadala dcéru"  
Thus, sent the mother, her little daughter into a distant land. Sternly she bid her: "Follow thy husband! Never return to me!" "Lo! I shall change me into a blackbird, fly to my mother's home; There I'll be waiting, sad in her garden, On a white lily's stem." Out came the mother: "Who is this blackbird? Strange is her song and sad; Forth and be gone now, go little birdling, From my white lily's stem." "To a bad husband mother, has sent my Forth to a distant land. Why must I suffer such a bitter pining in an ill mated bond."
2. Song of the Hay Harvesters "Na holi, na holi"  
Where the Alps soar so free flow'ry vale bright with glee, there to rest! Oh! There's no bed in the world softer! Don't the work of the day, fill'd the barn without hay. Come the night, let us turn peacefully home, brother!
3. Dancing Song (from Medzibrod) "Rada pila, rada jedla"  
Food and drink's your only pleasure, and to dance so madly. But to work with pin and needle never appeals to thee. To the merry bagpipe player have I paid some money, for while you are dancing, I stand by alone, nobody cares for me.
4. Dancing Song (from Poniky) "Gajdujte, gajdence"  
Bagpipes are a-playing! Dancers are a-swaying! Piper play till all is spent, to our hearts and heels content! Play on, bright and bonny while we have the money! Tavern keeper, one for you! Here is for the piper too! Once a goat was straying; now his skin is playing! While the goat no more can prance, bagpipe now makes young folks dance!

### Serenade to Music

Text by William Shakespeare

How sweet the moonlight sleeps upon this bank!  
Here will we sit and let the sounds of music  
Creep in our ears: soft stillness and the night  
Become the touches of sweet harmony.  
Look how the floor of heaven  
Is thick inlaid with patines of bright gold:  
There's not the smallest orb that thou behold'st  
But in his motion like an angel sings,  
Still quiring to the young-eyed cherubins;  
Such harmony is in immortal souls;  
But whilst this muddy vesture of decay  
Doth grossly close it in, we cannot hear it.



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Come, ho! and wake Diana with a hymn!  
With sweetest touches pierce your mistress' ear,  
And draw her home with music.  
I am never merry when I hear sweet music.  
The reason is, your spirits are attentive –  
The man that hath no music in himself,  
Nor is not mov'd with concord of sweet sounds,  
Is fit for treasons, stratagems and spoils;  
The motions of his spirit are dull as night  
And his affections dark as Erebus:  
Let no such man be trusted. Music! hark!  
It is your music of the house.  
Methinks it sounds much sweeter than by day.  
Silence bestows that virtue on it  
How many things by season season'd are  
To their right praise and true perfection!  
Peace, ho! the moon sleeps with Endymion  
And would not be awak'd. Soft stillness and the night  
Become the touches of sweet harmony.

**The Hallelujah Chorus from G. F. Handel's *The Messiah***

Hallelujah! Hallelujah! Hallelujah! Hallelujah! Hallelujah!

For the Lord God Omnipotent reigneth.  
Hallelujah! Hallelujah! Hallelujah! Hallelujah!

For the Lord God omnipotent reigneth.  
Hallelujah! Hallelujah! Hallelujah! Hallelujah! Hallelujah! Hallelujah!  
Hallelujah!

The kingdom of this world  
Is become the kingdom of our Lord,  
And of His Christ, and of His Christ;  
And He shall reign for ever and ever,  
For ever and ever, forever and ever,

King of kings, and Lord of lords,  
King of kings, and Lord of lords,  
And Lord of lords,  
And He shall reign,  
And He shall reign forever and ever,  
King of kings, forever and ever,



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And Lord of lords,  
Hallelujah! Hallelujah!

And He shall reign forever and ever,  
King of kings! and Lord of lords!  
And He shall reign forever and ever,  
King of kings! and Lord of lords!  
Hallelujah!

Folk Songs, Traditions, and Blessings is a concert build to enrich mind and increase knowledge/expectations of singing songs from other cultures. This is a very diverse program full of history and various style changes. Most of the pieces are a cappella which encourages ensemble and director dependency.

The first ensemble, the Concert Choir, I imagine to be built most of incoming students/students not willing to make a large commitment/student whose voices are changing significantly and need to have simpler lines to sing in order to encourage a safe and easy register change. The pieces I selected, in concert order, go from most difficult to simplest on purpose. I want the students to concentrate but end confidently and having fun. The 4 pieces are traditional tunes from the Gaelic Heritage, African American Spiritual, Irish Folk Music and a piece from the South African Tradition. The first three are in English and the fourth is Xhosa, which is a Nguni Bantu language with click consonants and one of the official languages of South Africa.

The second ensemble, the Women's Chorus, is for mostly upperclassmen who enjoy more 21<sup>st</sup> century and contemporary pieces. The Women's Choir's purpose is to control the overflow ratio of men to women in the choral department. The pieces I selected, in concert order, again go from most difficult to most recognizable. This way the singers can focus on text first thing, then relaxing and have fun with the carol. It is at this time that the percussionists with enter and leave for Shojojee. The language is probably the most difficult and most unrecognizable for the entire concert, containing both Lithuanian and Japanese, the choir will have some homework to do in regard to pronunciation and translation.

The third ensemble, the Chamber Choir, is a smaller ensemble that works on pieces with more divisi and more harmonic difficulties. Erev Shel Shoshanim, a piece in Hebrew, is one of the most stunning and freeing piece ever composed for an STAB choir. There are certain off-the-book responsibilities I feel I have as a Music Educator, and introducing the students to pieces such as this is one of them. Performing music that not only tells a story but is PART of a culture's story is such an emotional and rewarding process to prepare. Being the premiere ensemble, they should not have issue reading and analyzing a piece as demanding as the Bartok. There is a lot of opportunity for connections to Language Arts and History courses throughout the entirety of the concert, however this Bartok piece contains the most elaborate text.

The Serenade to music is another piece that I feel I have an obligation to introduce my students to. Students the text of William Shakespeare is something all of the students must do in their education, and singing the text is always very intriguing. Ralph Vaughan Williams is one of

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the composers that the students should be able to recognize immediately due to his unique and stylistic composing.

The Hallelujah Chorus is the definition of a “classic” and I will not let a single student leave my choir room without being able to participate in a sing along of the Handel masterpiece. Years from now they will be at some tree lighting ceremony and they will hear the chorus being played or sung and they will be able to join in and sing. It is always a special moment, and I want all of my students to be able to experience special moment sin their lives through music.

### **Concert Choir: 40-60 students**

#### **Deep Peace (A Celtic Blessing) 2:40**

Traditional Gaelic Blessing arr. Brian Tate

Deep Peace is arranged for SATB Choir with a piano for rehearsal only, it was copyrighted by the Hal Leonard cooperation in 2003. The piece is in Eb Major and 4/4 time with a tempo of a quarter note at 72 bpm. The dynamic contrast is on the softer side.

There is a glorious tenor line on page 6 that would hopefully allow the new/still improving freshman a bit of confidence.

Pedagogical Goals

- Phrasing
- Vowel Unification
- Breath

Challenges

- Controlling breath
- Intonation
- Matching vowels consistently

Difficulty Level for Choir: Moderate

#### **Follow the Drinking Gourd 2:40**

Traditional Spiritual arr. John Horman

Follow the Drinking Gourd is arranged for SAB Choir (I would not take the optional solo with Concert Choir) with piano accompaniment, it was copyrighted by Somerset Press in 1985. The piece is in A Major and 4/4 time with no specific tempo marking. The dynamic contrast is notated as “Quietly, with intensity.” There is an easy canon on page 7 to start building independency within the vocal parts.

Pedagogical Goals

- Connection
- Watching Conductor
- Unison Singing vs. Part Independency

Challenges

- Breath control
- Entrances
- Vowel Unification

Difficulty Level for Choir: Moderate

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### **The Last Rose of Summer 4:00**

Irish Traditional arr. Alexander L'Estrange

The Last of Rose of Summer is arranged for SAB Choir with a piano accompaniment, it was copyrighted by the Faber Music Ltd. first in 2004 and later in 2013. The piece is in C Major and 3/4 time with a tempo of a quarter note at 72 bpm. The dynamic contrast is far wider than the first two pieces, there are also fermatas in the pieces, encouraging trust and focus on the conductor.

Pedagogical Goals

- Phrasing
- Vowel Unification
- Dynamic Contrast

Challenges

- Breath Control
- Tempi
- Vowel Unification

Difficulty Level for Choir: Easy

### **Siyahamba (We are Marching in the Light of God) 3:30**

South African Traditional arr. Alexander L'Estrange

There are many arrangements of this text, Alexander L'Estrange arranged his SAB arrangement with an optional piano accompaniment, it was copyrighted by the Faber Music Ltd. first in 2006 then later in 2013. The piece is in G Major and 4/4 time with a tempo of a quarter note at 100 bpm. This piece also has a lot of energy in order to finish out the Concert Choirs set with an upbeat positive tune.

Pedagogical Goals

- Connection to Xhosa text
- Texture
- Dynamic Contrast

Challenges

- Foreign Text
- Consistent tempo
- Watching for dynamics

Difficulty Level for Choir: Easy

### **Treble Choir: 30-40 students**

### **Anoj Pusėj Dunojėlio (On the bank of the River) 5:20**

Lithuanian Folk Tune arr. Valcovas Augustinas

Anoj Pusėj Dunojėlio is arranged for SSAA Choir and begins with a soprano solo. The piece is arranged with a keyboard part written for rehearsal purposes only, it was copyrighted by Hinshaw Music Inc. first in 2008 then in 2015. The piece is in G Major and 3/4 time with a tempo of a quarter note at 56 bpm. This piece forces the ensemble to listen and work together, which is why I selected it as the first/warm up piece.

Pedagogical Goals

- Lithuanian text translation and pronunciation
- Independence with vocal line

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- Style

Challenges

- Straight tone singing
- Vowel Unification
- Consistent Tempo

Difficulty Level for Choir: Moderate

### **Shojjee (Raccoon) 2:00**

Japanese Folk Song Arr. B. Wayne Bisbee

Shojjee is a fun SA piece initially intended for a children's choir. There is piano and percussion dictated in the arrangement. The piece is in D Major and 2/4 time with the quarter note equaling 88 bpm, or, "an easy walking tempo". This is the only piece referencing Eastern culture on the entire concert and I think it represents a lot of profound and notable characteristics found in Eastern music such as the tonality, percussive elements, and playful text.

Pedagogical Goals

- Pronunciation of Japanese text
- Consistent tempo
- Intonation of moving line in melody

Challenges

- Rhythmic difficulty
- Line independency
- Vowel unification

Difficulty Level for Choir: Moderate

### **Ukrainian Carol (Carol of the Bells) 1:45**

M. Leontovich (1877-19210) arr. Peter J. Wilhousky

The Carol of the Bells is a classic and easily recognized Holiday piece. Although this concert is not specifically a Winter concert, it is in December so I figured a hint of Holiday Spirit was appropriate. The piece is arranged for SSA Choir with a piano for rehearsal only, it was copyrighted by Carl Fischer Inc. in 1940. The piece is in G minor and 3/4 time. There is no notated tempo, however in most performance practices, the dotted half note is kept at 62 bpm.

Pedagogical Goals

- Style
- Line independency
- Dynamic contrast

Challenges

- Lofted pure tone while singing
- Sing "bell like"
- Watching for dynamic cues

Difficulty Level for Choir: Easy

**Chamber Singers: 20-30 students**

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### **Erev Shel Shoshanim (Evening of Roses) 3:30**

Josef Hadar (1926-2006) arr. Jock Klebanow

Erev Shel Shoshanim is arranged for SATB Choir with a piano, it was copyrighted by the World Press Music in 1986 and later assigned to Plank Road Publishing, Inc. in 2009.

The piece is in C minor and common time with a tempo of a quarter note at 96 bpm. This piece is heavily weighted with a long history of the Israeli Folk Culture. It was first written by the Josef Hadar in 1956. The performance notes mention delicacy of vocal quality for the purest of tones and clarity of text.

#### Pedagogical Goals

- Connection to text
- Free tone
- Expressivity in the music

#### Challenges

- Hebrew text
- Tenor/Bass dependency
- Low range for sopranos

Difficulty Level for Choir: Moderate

### **Four Slovak Folk Songs 5:00**

Béla Bartók (1881-1945)

Béla Bartók's Four Slovak Folk Songs would easily be the most challenging piece on the concert. The piece is arranged for SATB Choir with piano, it was copyrighted by the Universal Edition in 1924. The piece is notated without a key signature and contains many accidentals. The piece moves from 3/4 in the first movement, 5/8 and 3/8 in the second, and 2/4 time for the third and fourth movements. The tempi include quarter note at 92 bpm for the first movement, 153 bpm for the second, 144 bpm for the third movement, and 116 bpm for the fourth. The piece, as all other folk pieces, tell an important story. The piece would hopefully be performed in the original Slovak text, however English, German, and Hungarian are also published in this edition.

#### Pedagogical Goals

- Proper pronunciation of Slovak text
- Singing 4 movements of a work and keeping mood throughout
- Part independency

#### Challenges

- Focus/Patience throughout the performance
- Rhythmic accuracy (specifically movement 2)
- Slovak text

Difficulty Level for Choir: Difficult

### **Combined Chorale: 90-130 students**

#### **Serenade to Music 13:30**

Ralph Vaughn Williams (1872-1975)

The Serenade to Music is arranged for SATB Choir with divisi, 16 notated soloists and an orchestral reduction for piano. The piece was copyrighted by Oxford University Press in 1938 and was renewed in 1966. The piece begins in D Major and 4/4 time with a tempo

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of a quarter note at 60 bpm. This piece is deceptively simple and allows very free and easy singing.

Pedagogical Goals

- Free tone
- Expressiveness through the text
- Singing a larger/longer work

Challenges

- Entrances
- Changing tonality
- Solos

Difficulty Level for Choir: Moderate

**The Hallelujah Chorus from *The Messiah* 4:30**

G. F. Handel (1685-1759)

The Hallelujah Chorus is arranged for SATB Choir with an orchestral/organ reduction for piano. The piece was copyrighted by the G. Schirmer, Inc. in 1912. The piece is in D Major and common time with a tempo of a quarter note at 72 bpm. This piece is incredibly difficult (the first-time learning) but is a classic and I feel it is my job as a music educator to enrich my students with the knowledge of this piece.

Pedagogical Goals

- Style
- Part Independency
- Long term memorization

Challenges

- Entrances
- Melismas
- Pure tone throughout the text

Difficulty Level for Choir: Difficult