**Recording information for Spring 2021 (Full Live Recorded Concerts, Week 10)**

**Thursday, June 3, 2021**

**12:30-1:50 Concert Choir (James Reddan)**

Start actual recording around 12:45

Finish actual recording around 1:30/1:40

Concert Title: I Dream…

Dr. James Reddan, conductor

Jackie Morelli, accompanist

Concert Order:

Okro Mch’edelo Arr. Carl Linich and Clayton Parr

Ave Verum Corpus (K. 618) W. A. Mozart

And This Shall Be for Music Mary Lynn Lightfoot

The Seal Lullaby Eric Whitacre/Arr. Emily Crocker

I Dream A World Andre Thomas

**Slide and Lyric Information:**

**Okro Mch’edelo (Georgian)**

Slide: This piece from the Republic of Georgia. This comic piece, learned by the composer while visiting the town of Akhaltsikh in the province of Maskheti is a dance-like folk song. The idea of the song is the absurdity of it, to make anything from the iron shoe of a bird, let alone having anything left to make the tools. A daunting task for any goldsmith, indeed!

Lyrics:

Okro mch’edelo mch’edelo, Goldsmith, goldsmith,  
Okro mch’edelo mch’edelo. Goldsmith, goldsmith!  
  
Chit’is nali mip’ovnia, I’ve found a bird’s shoe,  
*- okro mch’edelo mch’edelo -* goldsmith, goldsmith,  
Erti bari gamik’ete. Make me a shovel!  
*- okro mch’edelo mch’edelo -* goldsmith, goldsmith.  
  
Rats rom imas gadarcheba, And with what’s left,  
Erti tokhi gamik’ete. Make me a hoe!  
  
Rats rom imas gadarcheba, And with what’s left,  
Erti tsuli gamik’ete. Make me a spade!  
  
Rats rom imas gadarcheba, And with what’s left,  
Erti dana gamik’ete. Make me a knife!

**Ave Verum Corpus, K. 618 (Ecclesiastical Latin)**

Slide: This motet in D major was composed by Mozart in 1791 in Austria as a favor to friend Anton Stoll. A short, subdued sacred work in Ecclesiastical Latin, it was written not long before Mozart’s death and has become an important choral work the world over.

Lyrics:

Ave, verum corpus Hail true body  
natum de Maria Virgine, born of the Virgin Mary,  
Vere passum immolatum Who truly suffered, sacrificed  
in Cruce pro homine, on the Cross for man,  
Cujus latus perforatum Whose pierced side overflowed  
unda fluxit et sanguine, with water and blood,  
Esto nobis praegustatum Be for us a foretaste  
in mortis examine. In the test of death.

**And This Shall Be for Music**

Slide: A beautiful setting of the text from *I Will Make You Brooches* by Robert Louis Stevenson by Mary Lynn Lightfoot speaks to the beauty of music. Stevenson, a poet and musician, called this poem a song specifically and intended it to be sung with Schumann’s *Landliches Lied (Country Song)* as he transcribed the two works together. A poignant and important text for us all: This shall be for music.

Lyrics:

I will make you brooches and toys for your delight of bird-song at morning and star-shine at night. And I will make a palace that’s fit for you and me, of green days in the forest and blue days at sea. And this shall be for music when no one else is near, Such a fine song for singing, the rare song to hear! That only I remember, that only you admire, of the broad road that stretches and the roadside fire. And this shall be for music, and this shall be for song. Brooches and toys for your delight, bird-song at morning and star-shine at night. And this shall be for music when no one else is near, Such a fine song for singing, the rare song to hear! That only I remember, that only you admire, and this shall be for music!

**The Seal Lyllaby**

Slide: Based on *The White Seal*, by Rudyard Kipling, the opening poem from this story is called *The Seal Lullaby* with a mother seal singing softly to hear young seal pup. This tender setting by Eric Whitacre was originally written for an animated epic adventure by a major film studio; however, the studio later decided to make a different film instead. It would later be commissioned by another ensemble bringing this beautiful work to life. The moving lines bring about the shape of the waves as a mother sings to comfort her child.

Lyrics:

Ooh...

Oh! Hush thee, my baby, the night is behind us,  
And black are the waters that sparkled so green.  
The moon, o'er the combers, looks downward to find us,  
At rest in the hollows that rustle between.

Where billow meets billow, then soft be thy pillow,  
Oh weary wee flipperling, curl at thy ease!  
The storm shall not wake thee, nor shark overtake thee,  
Asleep in the arms of the slow swinging seas!

Asleep in the arms  
Of the slow swinging seas!

Ooh...

**I Dream A World**

Slide: A poignant, moving text by Langston Hughes explores hope for equality, hope for a better world. A world where we don’t discriminate, a world with love and peace to make it beautiful, a world with the freedom of speech, of movement, without greed that “saps the soul.” The dream continues to a world where everyone will lend a helping hand, a world where the color of one’s skin does not matter and all are truly free. Finally, the dream leads us to a world with no misery, free access to joy.

We dream a world for all human kind to love, enjoy, and live together. We dream, we live, we hope, we sing.

Lyrics:

Closing Slide:

A huge thank you to…

Deborah Rezell and WOU TV

Sam Duell, Sound Engineer

Western Oregon University Athletics

Randi Lydum and Ed Garland

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**2:00-3:20 Voices (Claire Hudkins)**

Start actual recording at 2:15

Finish actual recording around 3:15

The instrumental only piece will be first if there is one.

Concert Title: All the Things You Are

Dr. Claire Hudkins, director

Concert Order:

Pass Me the Jazz Anders Edenroth

Stella By Starlight Victor Young; arr. Sopon Suwannakit

A Quiet Thing Kander and Ebb; arr. Dave Barduhn

Confirmation Charlie Parker; arr. Kerry Marsh

All the Things You Are Arr. Davy Berra

Rosanna David Paich; arr. Philip Lawson

**Slide and Lyric Information:**

Opening Slide(s):

**Pass Me the Jazz**

Slide: Originally written and performed by the Real Group, this piece has become an anthem for Western Oregon Voices. It is usually performed each term with Voices alumni who are invited on stage. We are beginning our concert with this piece as a way to honor our alumni. We hope to be singing on stage again with you again soon!

Lyrics:

Hungry, who me? Yeah, why not? I could go for something

Maybe you'll like this cozy place I know just around the corner.

Sure, sounds good, I prefer something special with a spice.

Count me in guys, I really gotta get a bite right away.

Wait up, I’ll join you. I can feel; everyone’s ready for the Real Meal!

I think I wanna have an introduction for a starter.

An appetizer maybe before the beat is getting harder.

Let’s spice it up, let’s amplify it. I didn’t come for peace and quiet.

Heat it up, it’s time to fry it. Put me on a jazzy diet!

I know you’re gonna love it, to party here is such a pleasure.

Enjoy your dinner, saint or sinner you’ll get a full measure.

This night is gonna be a lot of fun. What a groovy place, what a dazzling dive.

The turntable is set for one a two a one two three four five.

Pass me the jazz homemade and hot,

I wanna get in the groove to the bottom of the beat

So keep it cookin’ and stomp your feet.

Pass me the jazz, all that you’ve got

Put temptation in my way with a bottle of blues and a flavor of fun.

Dig, dig, dig in and dig it!

Let’s spice it up, let’s amplify it. I didn’t come for peace and quiet.

Heat it up, it’s time to fry it.

Put me on a jazzy diet.

I can’t stop lovin’ the smell from the oven

always itchin’ to get in the kitchen.

Call them cool cats and tell ‘em

To bring that fascinating rhythm with ‘em.

If you’re in the mood to play I believe your wish is the dish of the day.

Let’s get out of this interlude. The staff is ready for a swing shift!

Come on, pass me the jazz homemade and hot,

I wanna get in the groove to the bottom of the beat

So keep it cookin’ and stomp your feet.

Pass me the jazz, all that you’ve got

Put temptation in my way with a bottle of blues and a flavor of fun.

Pass the jazz, pass the jazz. Appreciate it, celebrate it, elevate it, syncopate it.

Pass me the jazz and jam jam jam.

Put temptation in my way, with a bottle of blues and a flavor of fun.

Sweet harmony is on the menu.

Didn’t I tell you’t was my favorite venue?

I’m in heaven and I wanna stay as long as you

Pass me the jazz homemade and hot

A bass line and some moonshine sure is jazz. Yeah! Jazz!

**Stella By Starlight**

Slide: A popular jazz standard, this tune has dazzled audiences since its debut in 1944. This version was arranged by one our talented faculty members, jazz pianist Sopon Suwannakit, who is also assisting with the drums for this concert! Thank you, Sopon!

Lyrics:

The song a robin sings,

Through years of endless springs

The murmur of a brook at eventide

That ripples through a nook where two lovers hide.

A great symphonic theme

That’s Stella by starlight

And not a dream

My heart and I agree

She’s everything on Earth to me.

(Scat/solo section)

(Repeat original lyrics)

**A Quiet Thing**

Slide: Originally from the Kander and Ebb musical *The Red Menace,* this beautiful arrangement captures the intimate and sometimes rather unexpected acceptance of being in love.

Lyrics:

When it all comes true just the way you planned,

It’s funny but the bells don’t ring

It’s a quiet thing.

When you hold the world in your trembling hand,

You’d think you’d hear a choir sing.

It’s a quiet thing.

There are no exploding fireworks,

Where’s the roaring of the crowds

Maybe it’s the strange new atmosphere,

Way up here among the clouds.

But I don’t hear the drums, I don’t hear the band.

The sounds I’m told such moments bring.

Happiness comes in on tiptoe.

Well, what-d’-ya know,

It’s a quiet thing, a very quiet thing.

**Confirmation**

Slide: This bebop standard is famous for its quick chord changes and intricate harmonies. Kerry Marsh has expertly adapted this famously instrumental piece for SATB voices. This arrangement captures the complexities of the original Charlie Parker melody while adding unique nuances to emphasize the harmonic contrasts of the piece.

Lyrics:

(Words are all scat syllables only)

**All the Things You Are**

Slide: This piece has been part of the jazz standard repertoire since its debut in 1939. This song was originally written for the musical *Very Warm for May*, but was made popular by many of the jazz greats in the 1940s. It has remained a favorite ever since. This version, arranged by our pianist Davy Berra, begins with an a cappella choral section and then oscillates between a jazz waltz and standard swing section, creating a fun and upbeat feel to the original piece.

Lyrics:

You are the promised kiss of springtime that makes the lonely winter seem long.

You are the breathless hush of evening, that trembles on the brink of a lovely song.

You are the angel glow that lights a star, the dearest things I know are what you are.

Someday my happy arms will hold you and someday I’ll know that moment divine,

When all the things you are, are mine.

(Repeat)

(Scat/Solo section)

You are the angel glow that lights a star, the dearest things I know are what you are.

Someday my happy arms will hold you and someday I’ll know that moment divine,

When all the things you are, are mine.

**Rosanna**

Slide: Made popular by the band, Toto, this piece has been a favorite in pop culture since its debut in the 1982. This dynamic arrangement by Philip Lawson utilizes vocal percussion to recreate the iconic drum part in the original tune. This piece features Andrew Freeman, a WOU guest singer, who is assisting with vocal percussion!

Lyrics:

(scat syllables, vocal percussion)

All I wanna do when I wake up in the morning is see your eyes, Rosanna, Rosanna.

Never thought that a girl like you could ever care for me, Rosanna.

All I wanna do in the middle of the evening is hold you tight, Rosanna, Rosanna.

I didn’t know you were lookin’ for more than I could ever be.

Not quite a year since you went away. Rosanna, yeah.

Now she’s gone and I have to say:

Meet you all the way, meet you all the way, meet you all the way, Rosanna, yeah.

I can see your face still shining through the window on the other side, Rosanna, Rosanna.

I didn’t know that a girl like you could make me feel so sad, Rosanna.

All I wanna tell you is now you’ll never, ever have to compromise, Rosanna, Rosanna.

I never thought that losin’ you could ever hurt so bad.

Not quite a year since you went away. Rosanna, yeah.

Now she’s gone and I have to say:

Meet you all the way, meet you all the way, meet you all the way, Rosanna, yeah.

Meet you all the way.

Closing Slide: (This one is slightly different from the other two)

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Sam Duell, Sound Engineer

Western Oregon University Athletics

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**Friday, June 4th, 2021**

**12:00-12:50 Chamber Singers (James Reddan)**

Start actual recording around 12:10

Finish actual recording around 12:50

Concert Title: Bend

Dr. James Reddan, conductor

Concert Order:

Modimo arr. Michael Barrett

Zee Mollon & Elijah Thompson, djembe

Dindirin, Dindirin Anonymous (c. 1500)

Ach, weh des Leiden Hans Leo Hassler

Bend Kyle Pederson

I Have Had Singing Ron Jeffers

**Slide and Lyric Information:**

Opening Slide(s):

**Modimo**

Slide: We begin with a song of praise and celebration from South Africa. Modimo is a traditional praise song using the official South African languages of Sesotho (South Sotho of the Basotho people) and isiZulu (Bantu language of the Zulus). As part of the tradition and purpose of celebration within this piece, we sing and move for joy, we sing for all, and we sing for hope for the future.

Lyrics:

Sesotho and isiZulu English

Modimo, re boka wena God, we praise you.

Tsothle di enswe ke wena Everything is created by you.

Wanyamala umthwalo wezono zami He took away my burden.

**Dindirín, Dindirín**

Slide: This piece from the Renaissance has a long, debatable history including its purpose, translation, and even the original language. The piece uses a combination of Medieval Catalan, Spanish, and French. The text is a love story of a woman in the meadow, enjoying the sound of the nightingale. She asks the nightingale to run an errand for her telling her love that unfortunately she’s already married.

Lyrics:

Medieval Catalan & Spanish

Dindirin danya, dindirindin.  
  
Je me levé un bel maitin,  
Matineta per la prata;  
encontré le ruyseñor,  
que cantaba so la rama, dindirindin.  
  
Dindirin danya, dindirindin.  
  
Encontré le ruyseñor,  
que cantaba so la rama,  
"Ruyseñor, le ruyseñor,  
facteme aquesta embaxata,  
dindirin din."  
  
Dindirin danya, dindirindin.  
  
"Ruyseñor, le ruyseñor,  
facteme aquesta embaxata,  
Y digalo a mon ami:  
que je ya só maritata, dindirindin."  
  
Dindirin danya, dindirindin.

English

Dindirin danya, dindirindin.  
  
I arose one fine day  
and spent the morning in the meadow;  
I heard the nightingale  
singing on the bough, din-di-rin-din.  
  
Dindirin danya, dindirindin.  
  
I heard the nightingale  
singing on the bough,  
Nightingale, oh nightingale,  
do this errand for me,  
din-di-rin-din.  
  
Dindirin danya, dindirindin.  
  
Nightingale, oh nightingale,  
do this errand for me,  
tell my lover  
that I am already married! Din-di-rin-din.

Dindirin danya, dindirindin.

**Ach, weh des Leiden**

Slide: Ach, weh des Leiden is a German lied by Han Leo Hassler. A prolific composer of choral and solo vocal music, Hassler’s text, translated as “Alas, what sorrow I feel,” uses word-painting, harmonies, and rhythms to enhance the feeling of sorry at the thought of giving up our true love.

Lyrics:

German

Ach weh des Leiden,  
muss es dann sein gescheiden?  
Ach weh mir Armen,  
wen sollt's doch nicht erbarmen?  
Ach weh der Schmerzen,  
so ich empfind im Herzen.  
Muss ich dich dann aufgeben,  
so kost's mir mein Leben.

English

Alas, what sorrow I feel:  
must we part?  
Alas, poor me,  
who would not sympathize with my plight?  
Alas, what pain  
I feel in my heart.  
If I must give you up  
it will cost me my life.

**Bend**

Slide(s): “Bend, don’t break my child…” As Kyle Pederson (composer) noted, the text of this piece is addressed to anyone facing struggles with an honest affirmation that those struggles are real. Nothing true could be said about what we as individuals and the world have endured for more than the past year. Rather than deny the existence of the pain, Pederson encourages us to “lean into” the hardship, to name it and take away it’s power. As the tree is whipped by the wind, it bends, it doesn’t break, reaffirmed by the power of community. We are encouraged to walk alongside, to bend with our neighbors in need. As singers, as choir members, as students, as teachers, this truly embodies what we do, how singing brings us together, how we support each other, and that we will endure and survive, we will make it through, together.

Video: We will be completely recording this one ourselves and sending the video to be inserted. It will just need the slides added in front of it.

Lyrics:

Bend, don't break  
my child  
when the winds  
blow wild.

Lean in,  
then rest a while.

Bend, don't break  
be brave, my child  
when the gale and wave  
rush by.

But you will never bend alone.  
No one should ever bend alone.

I'm here with you,  
I'm bending, too.

And when the wind subsides  
you shall rise.

But for now  
bend low, my child;  
bend low.

**I Have Had Singing**

Slide(s): Based on a quote from Ronald Blythe’s *Akenfield, Portrait of an English Village*. The book recounts the difficult lives of inhabitants of a tiny East Anglian village in Suffolk, England. Fred Mitchell, an 85-year-old ploughman, recalls his difficult childhood: “I never did any playing in all my life. There was nothing in my childhood, only work. I never had pleasure. One day a year I went to Felixstowe along with the chapel women and children, and that was my pleasure. But I haven’t forgotten one thing—the singing.”

This year we have surely had singing together and is sure to be a year we will never forget. In the midst of struggles and strife the world over, singing has and will continue to bring us together in joy, in sorrow, in healing, unity, hope, and looking forward to what is to come.

Lyrics:

Singing, Singing, Oh, the Singing.

There was so much singing then

And this was my pleasure too.

We all sang, the boys in the field,

The chapels were full of singing.

Here I lie:

I have had pleasure enough;

I have had singing.

Closing Slide: (This one is slightly different from the other two)

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