

Mizzou Outreach Singers



Going Home: Our Folksong Heritage

Conductors
Joshua Chism and Aubrey Smith

Accompanist
Sarah Amos

Monday, October 22, 2018 @ 7:00 PM
Lenoir Woods Assisted Living
Columbia, MO

Program

- I'm Going Home.....The Sacred Harp/Arr. Pepper Choplin
- Johnny I Hardly Knew Ye.....Irish Tune/Arr. Alice Parker
- Gentle Annie.....Stephen Foster/Arr. Dennis Eliot
- King of Kings.....Spiritual/Arr. Glenn Edward Burleigh
Joshua Engle, Dayton Job, Holden Franklin, soloists
- Home on the Range.....Traditional/Arr. Mark Hayes
Coulton Becker, Harmonica
- Three American Folk Hymns
- III. The Promised Land.....Folk Hymn/Arr. Ronald Staheli
Sophia Gerling and Nathan Schlecte, soloists
- Kje so tiste Stezice.....Arr. Jože Leskovar
Meta Praček, Guest Conductor
Bailey Wilkerson, Anna Yannessa,
Joel Rodriguez, Josh Engle, solo quartet
- Do Lord.....Traditional Spiritual/Arr. Moses Hogan
Connor Barksdale, Kate Mosier,
Michelle Peters, Bailey Wilkerson, soloists
- Keep Your Lamps.....Spiritual/Arr. Andre Thomas
- I Sing Because I'm Happy.....Adapted by Rollo Dilworth
- Grace.....Early American/Newton/Arr. Mark Hayes

Program Notes

I'm Going Home

This piece a staple of the Sacred Harp singing tradition. Pepper Choplin has set an arrangement that evokes the style of this tradition with modern musical notation and voicing. As in the Sacred Harp tradition, the choir will sing the original hymn on “so-fa-la”—a variation on solfege using shape notes. Following this, the singers will move directly into Choplin’s arrangement. Enjoy the exuberance of this old hymn in a reimagined arrangement.

Johnny I Hardly Knew Ye

“Johnny I Hardly Knew Ye,” written by Englishman Joseph B. Geoghegan (1816-1889) and published in 1867, first became popular in Great Britain and Ireland. The words and tune made

their way across the Atlantic to the United States in the late 19th century. The American folk music tradition owes much to the folk music of Great Britain and Ireland. Many of the words and tunes of folk songs from New England and Appalachia find their origins in the music of the British Isles. Recognize the sound of drums, the marching of soldiers, the wailing of those left behind, and the poignant narration of a woman who meets her broken lover again as he returns home from war.

Gentle Annie

Stephen Foster (1826-1864) is often referred to as the “Father of American Music.” Known primarily for parlor and minstrel songs, many of his compositions are still popular more than 150 years after their composition. Writing over 200 songs, Foster’s music is often regarded as somewhat autobiographical. This song, written in 1856, was most likely for Foster’s cousin, Annie Evans, who died shortly before the song was composed. The text is a sincere and heartfelt farewell. The melody is based on an Irish tune.

King of Kings

Like many African American Spirituals, the specific composer and author are unknown. This 8.5.8.5-meter spiritual is also known as “He Is King of Kings.” It is a powerful example of how the praise of God rises out of human experience. The repeated response “no man works like him” shows confidence that the sovereign, liberating Christ abounds with the attributes the singers need in order to survive. The arranger, Glenn Edward Burleigh (1949-2007), was a native of Oklahoma and an advocate for the teaching and training of those in Christian music ministry. He has over 100 works copyrighted in the Library of Congress.

Home on the Range

“Home on the Range” is a western folk song taken from the poem “My Western Home” written by Kansas native Dr. Brewster M. Higley (1823-1911) in 1872. It has become the unofficial anthem of the American west and the official state song of Kansas. The song depicts the idyllic life of the American west—its broad horizons, playful wildlife, and peaceful atmosphere. With the nostalgic strains of the harmonica, imagine the wide-open space of the plains of Kansas in the late 19th century.

Three American Folk Hymns: The Promised Land

The text of this folk hymn was written by the English Baptist Samuel Stennett (1727-1795). Despite his nonconformist beliefs, Stennett was a close personal friend of King George III. In 1787 “The Promised Land” was first published as eight four-line stanzas in *A Selection of Hymns from the Best Authors*. This English hymn looked and sounded much different than the American version, which was first printed in shape notes in the *The Southern Harmony*—a 1835 collection. The tune, called “Promised Land,” is attributed to “Miss M. Durham,” but nothing more is known about the composer. Just the same, the tune shares many of the characteristics of traditional folk melodies of the time period.

Kje so tiste stezice

This piece is a well-known Slovenian folk song from the Koroška region (north-eastern Slovenia). This specific arrangement is from the 1980’s by Jože Leskovar, a Slovenian music teacher, conductor and composer, born in 1934. The piece talks about how young people move away from home and leave family behind to go to explore the world. But, deep inside, they realize that the

best place, the safest place, and the place where all beautiful memories from the childhood were made was at home. This is where your parents expectantly wait for you and welcome you every time you return. However, when you do return, nothing is quite the same as it was before.

1. Kje so tiste stezice k' so včasih bile?
Zdaj pa raste grmovje in zelene trave.
2. Bom grmovje posekal travico požel,
bom naredil stezice, ki so včasih bile.
3. Pa najlepša stezica gotovo je ta,
ki me vodi do hiše, kjer so mam'ca doma.

1. Where are those sweet paths that once used to be?
They are hidden in bushes and covered by grass.
2. I'll cut down the bushes, I'll cut down the grass,
I will retrace the old paths where they once used to be.
3. But the sweetest of them all leads to the place
where I will be happy in my mother's embrace.

Do Lord, Remember Me

This song is based on a traditional African American spiritual. This jazzy and bluesy arrangement by Moses Hogan gives the listener a new experience of the old tune. Solo verses, interspersed in the well-known refrain, feature individual solo and create a communal atmosphere with a call-and-response technique. The rhythmic vitality and chromatic harmonies enliven this traditional piece and provide the listener with a new aural experience.

Keep Your Lamps

This spiritual arrangement by Andre Thomas is an allusion to the "Parable of the Ten Virgins," found in Matthew 23:1-13. In this well-known parable of Jesus, the five virgins who are prepared for the coming of the bridegroom are rewarded while the five who are not prepared are rejected. The parable has a clear eschatological theme—mankind must be prepared for the Judgement Day. The song's text "the time is drawing nigh" is a continual reminder of the urgency of the coming judgement. "Keep your lamps" is a further instruction, found in Luke 12:35, to remain vigilant and ready for Christ's return.

I Sing Because I'm Happy

Based on the hymn "His Eye Is on the Sparrow," this arrangement is a complete stylistic departure from the traditional. Rollo Dilworth has reinvented the lilting and gentle character of this comforting tune to create a rocking gospel piece. This piece fills the singers with strength and the assurance of the knowledge that their creator is always there and ever watchful. Rather than a slow, lyrical, and comforting texture, Dilworth's gospel arrangement is a proclamation—a loud pronouncement of faith that features the sections of the choir in an interactive experience.

Grace

Mark Hayes (b. 1953) is a well-known composer and arranger with hundreds of titles to his name. In this work, Hayes combines the familiar melody of "The Water Is Wide" with the text of "Amazing Grace." The tune to "The Water Is Wide" has its roots in either English or Scottish folk song traditions (depending on the source). The tune, called "O Waly Waly," is still paired with

church hymns today. Hayes combines this tune with John Newton's (1725-1807) famous "Amazing Grace," written in 1773. The gentle beauty of this classic tune combined with the passionate and innovative arranging style of Mark Hayes truly personifies the majesty and power of the text—"And Grace shall lead me home."

Personnel

Soprano

Sophia Gerling
Suzanna Grills
Taylor Jennings
Michelle Peters
Hannah Robertson
Sydney Robertson
Ashley Rolf
Bailey Wilkerson
Elleni Yeshiwas
Emeline Yorty

Tenor

Vann Barnette
Hunter Chamberlain
David Fazekas
Holden Franklin
Connor Lovelace
Joel Rodriguez
Kye Saunders

Alto

Martha Allen
Connor Barksdale
Bailee Daugherty
Gabby Ewert
Dani Major
Kate Mosier
Meta Praček
Paige Wakefield
Anna Yannesssa

Bass

Coulton Becker
Connor Cochran
Josh Engle
Arun Garg
Dayton Job
Nathan Rotert
Nathan Schlechte
Jordan Ulrich

A special thank you to all the singers for your time and talent. We appreciate your willingness to use your abilities to enrich the Columbia community. Thank you to Professor Emily Andrews, Dr. Brandon Boyd, and Dr. R. Paul Crabb for your leadership. Thank you for investing in us. Lastly, and most importantly, thank you to the audience for attending this concert. We are proud to share our music with you.

—Joshua and Aubrey