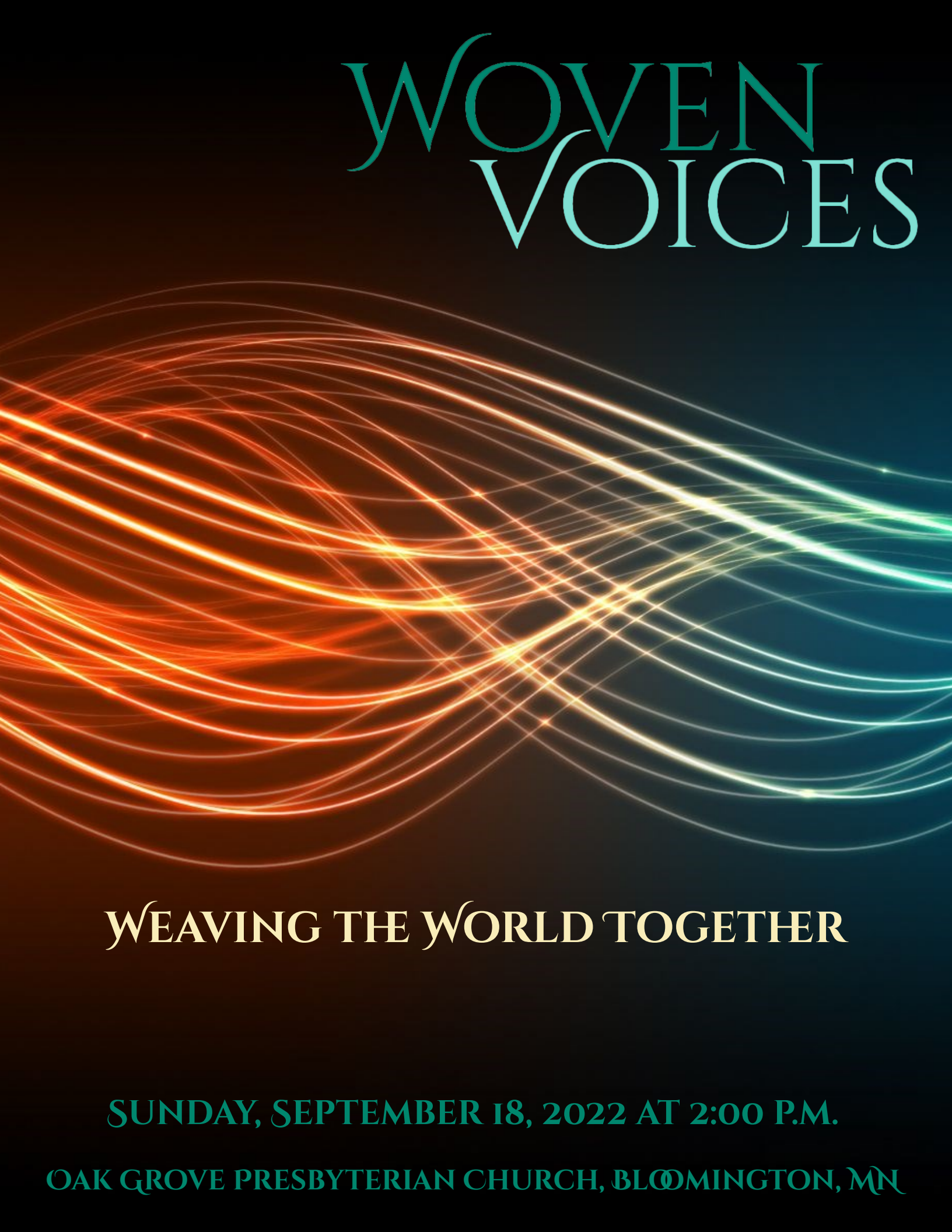


WOVEN VOICES



WEAVING THE WORLD TOGETHER

SUNDAY, SEPTEMBER 18, 2022 AT 2:00 P.M.

OAK GROVE PRESBYTERIAN CHURCH, BLOOMINGTON, MN

BARBARA BROOKS ARTISTIC DIRECTOR & PIANIST REBECCA PEARSON, ARTISTIC ADVISOR & FOUNDER

KATE BIEDERWOLF, SOPRANO

ALYSSA BREECE*, SOPRANO

MONICA DECAUSMEAKER, SOPRANO

BECKY DOP*, ALTO

ELISABETH DROST, ALTO

DEE HEIN, ALTO

CELIA MCCOY, ALTO

JESSI MCKINNON, ALTO

PENNY MEIER, SOPRANO

MERILU NARUM, SOPRANO

LINDA NEUMAN*, SOPRANO

DAMARA O'MALLEY, ALTO

REBECCA PEARSON*, SOPRANO

DEBBIE RICHMAN, ALTO

STEPHANIE SULZBACH, ALTO

CASSIE UTT, SOPRANO

MELANIE WATSON, SOPRANO



* INDICATES LEADERSHIP TEAM



BARBARA BROOKS, ARTISTIC DIRECTOR & PIANIST

Barbara is an active vocal coach and music director in the Twin Cities area. She is the Artistic Advisor and Accompanist for the Minnesota Chorale, the principal chorus for the Minnesota Orchestra. She has worked with various opera companies including Canadian Opera, Minnesota Opera, New Orleans Opera, Opera Banff, Berkshire Opera, Des Moines Metro Opera, Kentucky Opera, as well as the University of Minnesota Opera and University of North Texas Opera programs. She has served as a vocal coach for the Minnesota Opera's Resident Artist program and currently is on the music staff of the Wesley Balk Institute. Barbara has also collaborated as music director in the highly imaginative productions of Mozart's operas at Theatre de la Jeune Lune in Minneapolis. She holds a master's degree in piano performance from the University of Michigan in Ann Arbor.

THANK YOU!

Oak Grove Presbyterian Church

Alyssa Breece - Website, Social Media and Program skills

Andy Breece - Domain Registration Assistance

Eric Breece and Keith Spears- percussion

Patrick Coleman - Photoshop expertise & Shaker

Randy Dop - AV Operation

Pat Laeger, Videographer

Our volunteers



SCAN ME

Your financial support means the world to us. Please use the camera on your phone to scan this QR code to access our online donation form.

*Note - at this time your donations are not tax deductible.

GATHERING

Bring Me Little Water, Silvy.....Huddie Ledbetter (Lead Belly); Arr. Moira Smiley; Body Percussion Evie Ladin

WELCOMING

Seal Lullaby..... Eric Whitacre; Lyrics Rudyard Kipling

Soleram.....Indonesian Folk Song; Arr. Josu Elberdin

Ubi Caritas..... Kim André Arnesen

Only in Sleep.....Ēriks Ešenvalds; Lyrics Sara Teasdale
Soloists: Alyssa Breece, Jessi McKinnon

Harriet Tubman..... Walter Robinson; Arr. Kathleen McGuire
Percussion: Eric Breece and Keith Spears

Music Down in My Soul..... African-American Spiritual; Arr. Moses Hogan

Spiritual Suite For Piano, 1. Valley of the Bones..... Margaret Bonds
Pianist: Barb Brooks

Let the River Run..... Carly Simon; Arr. Craig Hella Johnson; Adapted by Emily Crocker
Soloist: Damara O'Malley
Percussion: Eric Breece, Patrick Coleman, Keith Spears

PARTING

The Parting Glass..... Scottish Traditional Folk Song; Arr. Kirsten Schaffert
Soloist: Alyssa Breece

WOVEN
VOICES

SAVE THE DATE

December 3, 2022

"Solstice"

7:30pm at Oak Grove Presbyterian Church
2200 W. Old Shakopee Rd, Bloomington, MN

June 4, 2023

"Renewal"

2:00pm at First Lutheran Church of Columbia Heights
1555 40th Ave NE, Minneapolis, MN

TEXTS & TRANSLATIONS

Bring Me Little Water, Silvy

Huddie W. Ledbetter (Lead Belly), 1888-1949

<i>Bring me little water, Silvy</i>	<i>Silvy come a runnin'</i>
<i>Bring me little water now</i>	<i>Bucket in my hand</i>
<i>Bring me little water, Silvy</i>	<i>I will bring a little water</i>
<i>Ev'ry little once in a while.</i>	<i>Fast as I can.</i>

<i>Bring it in a bucket, Silvy</i>	<i>Can't you see me comin'?</i>
<i>Bring it in a bucket now</i>	<i>Can't you see me now?</i>
<i>Bring it in a bucket, Silvy</i>	<i>I will bring a little water</i>
<i>Ev'ry little once in a while.</i>	<i>Ev'ry little once in a while.</i>

Huddie William Ledbetter (Lead Belly), who became famous in the folk music movement of the 1930s and '40s, wrote and performed some of the most beloved American songs in his own folk blues style with his favorite instrument, the 12-string guitar. "Bring Me Little Water, Silvy" was said to be about his uncle and his uncle's wife, Silvy.

This Moira Smiley arrangement takes much of its musical choices from Sweet Honey in the Rock's version; body percussion is by Evie Ladin.

The Seal Lullaby Eric Whitacre, b. 1970 text by Rudyard Kipling

*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, there soft be thy pillow;
Ah, 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.*

American composer, Eric Whitacre, is well known for his many choral compositions and was the first to experiment with a Virtual Choir on YouTube. Whitacre has written for the London Symphony Orchestra and Chorus, the Los Angeles Master Chorale, Chanticleer, the Tallis Scholars, the King's Singers, and the Minnesota Orchestra, among others.

In 2005 he received a call from DreamWorks Animation asking if he would be interested in writing music for a proposed telling of Rudyard Kipling's "The White Seal". After sending off a simple tune, he waited for "weeks and weeks" and, hearing nothing, finally called DreamWorks to find out that they "decided to make *Kung Fu Panda*, instead."

Fortunately for us, a few years later, the Towne Singers commissioned an arrangement which has become one of Whitacre's most performed songs.

Soleram Indonesian Folksong

Soleram anak yang manis, anak manis janganlah dicium, sayang kalau dicium merahlah pipinya! Satu, dua, tiga, dan empatlima, enam, tujuh, delapan. Kalau tuan dapat kawan baru, sayang kawan lama dilupakan jangan.	<i>Lullaby, sweet child. Sweet child, don't kiss him/her – what a pity! If you kiss, their cheeks will go red! One, two, three and four Five, six, seven and eight If you have found a new friend, dear Please don't forget your old friend.</i>
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Soleram, soleram.

Lullaby, lullaby.

"Soleram" (or Suliram) is a traditional Indonesian folk song-lullaby, also popular in Malaysia, that caught international interest, notably since The Weavers recorded the song in 1949. It was later adapted by singers such as Pete Seeger and Miriam Makeba. There are many variations in the lyrics; the version performed here is in the Malay language.

Born in Spain, Josu Elberdin is renowned for his compositions. He has won several composing awards and his works have been commissioned by prestigious choirs all over the world. His music is mainly dedicated to children's choirs and has often been performed as musical stories or tales. Elberdin frequently serves as a clinician for both children and adult choir conducting workshops in Spain and abroad. Though his works are mainly choral, Elberdin has also written many symphonic works, pop/rock songs, and instrumental works.

TEXTS & TRANSLATIONS

Ubi Caritas Et Amor Kim André Arnesen, b. 1980

Ubi caritas et amor, Deus ibi est. Congregavit nos in unum Christi amor. Exultemus, et in ipso jucundemur. Timeamus, et amemus Deum vivum. Et ex corde diligamus, nos sincero. Amen.	<i>Where charity and love are, God is there. Christ's love has gathered us into one. Let us rejoice and be pleased in Him. Let us fear, and let us love the living God. And may we love each other with a sincere heart. Amen.</i>
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Kim André Arnesen is one of the most frequently performed composers from Norway today, beginning with his first performance at the age of 18. In 2015-2016 he was composer-in-residence for Denver-based Kantorei.

Arnesen writes, "The actual origin of the text 'Ubi Caritas et amor' is unknown, but has been dated to between 300 and 1100 AD. The word 'caritas' has many shades of meaning: while the word 'charity' is mostly used about voluntarily giving, the word 'caritas' also means honesty, heartfelnness, clearness and tolerance. In a world with a lot of tension and disunity, I wanted to write a piece that sings about the commandments to love one another."

WOVEN VOICES

Woven Voices is a chamber choir composed of experienced singers from various Minnesota-based choirs. We come together to joyfully explore and share choral literature written for soprano and alto voices.

Only In Sleep Ēriks Ešņvalds, b. 1977 text by Sara Teasdale, 1884-1933

*Only in sleep I see their faces,
children I played with when I was a child.
Louise comes back with her brown hair braided,
Annie with ringlets, warm and wild.*

*Only in sleep Time is forgotten;
What may have come to them, who can know?
Yet we played last night as long ago,
and the doll house stood at the turn of the stair.
The years had not sharpened
their smooth round faces,
I met their eyes and found them mild.
Do they, too, dream of me, I wonder,*

*And for them am I, too, a child?
Am I a child?*

Ēriks Ešņvalds' work is an original and sought-after voice of the Baltic music tradition and has won multiple awards, including the Latvian Grand Music Award (three times) and Officer in the Order of the Three Stars, the highest state decoration of his home country, Latvia, for merits in the field of culture. Ešņvalds' compositions have been premiered by ensembles all over the world and his music has been performed at numerous international festivals. He was commissioned for Latvia's centenary celebrations and composed the theme for the 2014 World Choir Games held in Riga. He also keeps an active schedule as speaker in international conferences, including in Salt Lake City for the 2015 ACDA and in Chicago for the 2018 Chorus America.

Sara Teasdale was an American poet whose short, personal lyrics were noted for their classical simplicity and quiet intensity. "Only in Sleep" speaks to memory and reflection in one's old age. Teasdale's seven books of poetry received public admiration for her well-crafted lyricism which centered on a woman's changing perspectives on beauty, love, and death. In 1918, she won the Columbia University Poetry Society prize, forerunner of the Pulitzer Prize for poetry.

TEXTS & TRANSLATIONS

Harriet Tubman Walter Robinson, b. 1950

"Come on up, Come on up!"

*One night I dreamed I was in slav'ry, 'bout 1850 was the time.
Sorrow was the only sign; nothing around to ease my mind.
Out of the night appeared a lady leading a distant pilgrim band.*

*"First mate," she yelled, pointing her hand,
"make room aboard for this young man," an' sayin'*

"Come on up, I got a lifeline, come on up to this train o' mine."

*She said her name was Harriet Tubman,
and she drove for the Underground Railroad.*

*Hundreds of miles we traveled onward,
gathering slaves from town to town.
Seeking ev'ry lost and found,
setting those free that once were bound.
Somehow my heart was growing weaker,
fell by the wayside's sinking sand.
Firmly did this lady stand,
lifted me up and took my hand, an' sayin'*

"Come on up, I got a lifeline, come on up to this train o' mine."

*Who are these children dressed in red?
They must be the ones that Moses led.*

Walter Robinson is an American composer of the late 20th century. Starting his musical education on the double bass, he graduated from Temple University and attended Boston's New England Conservatory of Music Graduate School in Composition. He is most notable for his 1977 song Harriet Tubman, which has been recorded by folk musicians such as Holly Near, John McCutcheon, and others. He is also the composer of several operas.

Arranger Kathleen McGuire uses ostinato (repeated phrases) and vocal slides to emulate a train's chugging and whistle blowing.

Harriet Tubman, aka "Moses," was a leader of the Underground Railroad after fleeing her own slavery in 1849. For a period of 10 years, it is said she made 13 trips back into the South, leading more than 70 slaves north to freedom. She became a leader in the abolitionist movement and was praised for her bravery by Frederick Douglass and John Brown. In the Civil War, Tubman served as a nurse, a cook and a spy. In 1863, she became the first woman to lead an armed assault during the War.

Music Down In My Soul African-American Spiritual

*I hear music in the air.
I can feel it in the air.
There must be a God
somewhere.*

*Over my head,
I hear music in the air.
Over my head,
I hear singing in the air.*

*I got this music down in my soul
And it fills my heart
with the joy of the Lord!*

*I've got it joy everlasting!
I've got it peace everlasting!
I've got it love everlasting!*

*Love in my heart,
peace in my soul,
joy in my heart;
joy today!*

*Do you love the Lord?
I love the Lord!
I got joy! I got peace! I got love!
In my soul!*

Moses George Hogan was an American (born in New Orleans) composer and arranger best known for his settings of spirituals. Over his lifetime, he published 88 arrangements for voice. It might be argued that he single-handedly introduced the professional choral spiritual and revitalized the Negro spiritual tradition.

Hogan received a Bachelor of Music in 1979 from the Oberlin Conservatory of Music and later began graduate studies at Juilliard. During his piano performance years, Hogan won several competitions including first place at the 28th Annual Kosciuszko Foundation Chopin Competition in New York. In 1980 he formed the New World Ensemble and began arranging choral music. In 1993 he founded the Moses Hogan Chorale and in 1997 the Moses Hogan Singers.

TEXTS & TRANSLATIONS

Spiritual Suite for Piano - 1. Valley of the Bones

Margaret Bonds (1913-1972) was a composer, pianist, teacher, and activist whose career spanned from the Harlem Renaissance through the civil rights movement. She studied at Northwestern University where she encountered significant prejudice and discrimination for the first time, but took comfort from her discovery of the poetry of Langston Hughes with whom she later had frequent collaborations. After graduate study at Juilliard, she returned to Chicago and was one of the first Black composers and performers to gain recognition in the United States. At the age of just twenty-one, she became the first Black instrumentalist to solo with the Chicago Symphony Orchestra.

Bonds wrote the three movement "Spiritual Suite for Piano" for herself to play as a solo recital closer and musical means of expressing racial pride. The suite's finale, Troubled Water, was the only movement published during her lifetime - the first two movements finally published nearly fifty years after her death in December 2020. Each movement is based on a traditional Negro spiritual and combines traditionally Black musical idioms of blues, jazz, and gospel with the classical styles of Romanticism and Impressionism.

The movement performed today, "Valley of the Bones", is based on the spiritual "Dry Bones", which tells the story of Ezekiel, commanded by God to prophesy to a valley of dry, dead bones. When the bones come to life, God tells Ezekiel they are Israelites whom God will lead to the promised land. Spiritual references to Old Testament Israelites have long symbolized the oppressed plight of African Americans and thus the story has represented the rejuvenation and healing of a spirit downcast by the personal and cultural traumas. Bonds' setting captures this transformation by opening in a somber mood yet changing quickly to a more exuberant, expressing joy at the dry bones' revival.

Let the River Run Carly Simon, b. 1945

*Coming to the edge, running on the water.
Let the river run, let all the dreamers wake the nation.
Come, the new Jerusalem.*

*Silver cities rise; the morning lights, the streets that meet them,
Sirens call them on with a song.*

*It's asking for the taking, trembling, shaking.
Oh, my heart is aching.
We're coming to the edge, running on the water,
Coming through the fog, your sons and daughters.*

Carly Simon won Oscar, Grammy and Golden Globe awards for this song as part of the soundtrack for the 1988 movie *Working Girl*. She has said her lyrics, a hymn to New York City, came from a reading of the original script, as well as the poems of Walt Whitman.

Minnesota-born arranger Craig Hella Johnson studied at St. Olaf and Juilliard before earning a doctorate at Yale, and wrote this arrangement for *Conspire*, for whom he was founder and artistic director.

The Parting Glass Irish Traditional

<i>Oh, all the money that e'er I had, I spent it in good company. And all the harm that e'er I've done, Alas, it was to none but me. And all I've done for want of wit, To mem'ry now I can't recall. So fill me to the parting glass, Good night and joy be with you all.</i>	<i>And when I'm gone and far away Think of me when you gather here And remember how we laughed and sang and how we shed the farewell tear And though we each may meet again We'll not be again as we are tonight So fill to all the parting glass Good night and joy be with you all</i>
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This traditional Scottish song is often sung at the end of a gathering of friends (such as at closing of each night of the Minnesota Renaissance Festival). The "parting glass" or "stirrup cup" was the final hospitality offered to a departing guest. Once on horseback, they were presented one final drink to fortify them for their travels. "The Parting Glass" was purportedly the most popular parting song in Scotland before Robert Burns wrote "Auld Lang Syne". It has also long been sung in Ireland, enjoying considerable popularity to this day and strongly influencing the style in which it is often now performed.

