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A Choral Journey



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Program

PASSPORT TO THE WORLD: A CHORAL JOURNEY

PERFORMED BY THE COLLEGIATE PEAKS CHORALE
BRANDON CHISM, Artistic Director
SUE SHIN, Accompanist

Friday, April 12, 2024 at 7:00pm
Saturday, April 13, 2024 at 3:00pm
Buena Vista High School Auditorium

Sunday, April 14, 2024 at 3:00pm
Salida High School Auditorium

Didn't My Lord Deliver Daniel?

Moses Hogan; *trio: Carrie Baker
Jenny Maroney & Rebecca Poos*

ASIA

Arirang

Traditional Korean Tune; arr. Hyo-Won Woo

Caturog na, Nonoy

George G. Hernandez; CPC Mixed Ensemble
solo: Rebecca Poos

MIDDLE EAST

Iraqi Peace Song

Traditional Iraqi Song; arr. Lori Tennenhouse
solo: Katie Goddard

AMERICAS

Riversong

Andy Beck
feat. the Arkansas Valley Children's Chorus

Wade in the Water

Traditional spiritual; arr. Russell Robinson
Arkansas Valley Children's Chorus

Moon River

Johnny Mercer & Henry Mancini; arr. Harry Simeone

iAlégrate en Extremo!

Xayamachan; arr. Mark Burrows
soloists: Angelee March & Brad Pranger

AFRICA

O Sifuni Mungu

David Maddux, Marty McCall, Mmunga Mwenebulongo
& Asukulu Mukalay; arr. Roger Emerson
soloists: Chris Tanner & Keira White

EUROPE

Wonderful Copenhagen

Frank Loesser; arr. Hawley Ades

Lebenslust

Franz Schubert

The Little Beggarmen

Traditional Irish Folk Song; arr. Emily Crocker

Paddy's Green Shamrock Shore

David Downes

LONGING FOR HOME

Be Still, My Soul

Katharina von Schlegel & Jean Sibelius; arr. Paul Satre

Grace

Adapted from John Newton; arr. Mark Hayes

Pilgrims' Hymn

Michael Dennis Browne & Stephen Paulus

From Sea to Shining Sea

Katherine Lee Bates & Samuel Ward

I'm Gonna Let It Shine

Harry Dixon Loes; arr. Mark Hayes

CONCERT RUN TIME IS APPROXIMATELY 1 HOUR AND 30 MINUTES
WITH NO INTERMISSION.

Performers

CHORUS

SOPRANO

Carrie Baker
Sharon Billings
Sherry Bishop
Liz Collier
Hope De La Rue
Caitlyn Fortner
Cheryl Frazier
Rhonda Funston
Susan Herman
Peggy Johnson
Angelee March
Jenny Maroney
Jan McMurry
Maren Miller
Rebecca Poos
Tiffany Rhodes
Lesly Ruiz de Ely
Kellie Solis
Carly Speno
Keira White
Val White

ALTO

Paige Boulter
Adelynn Campbell
Cindy Carlile
Raena Conklin
Lynn Dryzmala
Rae Farrar
Kristin Feuerstein
Johanna Geeraert
Jane Gillett
Katie Goddard
Hannah Harn
Barb Hofmeister
Cami Jamerson
Leslie Kilborn
Dianne Maas
Meghan McFerren
Chris Nervig
Abby Owens
Sandy Pace
Maartje Potterton
Marilyn Rhea
Julie Salazar
Chloe Sims
Brigid Skipper
Lisa Stahlecker
Ashley Teipel
Arleen Ward
Cherri Williams
Nancy Wong

TENOR

Kelly Beek
Jeff Eaton
Samuel Goddard
Beth Kosley
Glenna Loyd
Jim Oliver
Brad Pranger
Cecil Rhodes
Denise Rooks
Celia Schwartz
Dave Small
Steve Tongue
Tom Westrup

BASS

Caleb Bolhuis
Alden Boulter
Wyatt Boulter
Filip Geeraert
Rory Gillett
John Jacobson
Milo Johnson
Jeff Keidel
Bob Kilborn
Pete Kuiper
Richard Maas
Paul Nervig
Rick Pierce
Rick Reese
Chris Tanner

Performers

MIXED ENSEMBLE

SOPRANO

Angelee March
Jenny Maroney
Rebecca Poos

ALTO

Rae Farrar
Katie Goddard
Maartje Potterton

TENOR

Denise Rooks
Dave Small
Steve Tongue

BASS

Wyatt Boulter
Paul Nervig
Chris Tanner

QUARTET

Carrie Baker, Katie Goddard
Steve Tongue, Brandon Chism

MUSICIANS

Sue Shin Accompanist
Katie Goddard Piano
Noelle Hogan Violin
Liz Murray Cello
Caleb Bolhuis Guitar
Dan Salisbury Percussion
Georgina Lucaric Percussion

ARK VALLEY CHILDREN'S CHORUS

Directed by Jared Lane

| | |
|----------------------|-----------------|
| Opal Bogenrief | Sadie Madler |
| Oakes Gab | Olivia McCauley |
| Elijah Goddard | River Miller |
| Juliet Jacksits | Hazel Nichols |
| Sam Krayna | William Owens |
| Ava Lane | Ayla Scherffius |
| Ellie Lane | Abigail Tapp |
| Emma Lane | Elizabeth Tapp |
| Danielle Leuenberger | Evan Tapp |



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Program Notes

FROM THE DIRECTOR

Most of us will never have the opportunity to travel the world and visit several continents, and yet the world of choral music can bring us a taste of cultures from all over the world! One of the joys and benefits of the performing arts, and specifically choral music, is how it connects us to history, to stories, and to the hearts and minds of artists and composers from ethnicities and social contexts drastically different from our own. It can deepen not only our love and appreciation for those cultures, but also for the people who represent them. The United States of America, with all of its flaws and challenges, is a wonderful melting pot of people and cultures from all over the world. We always have a choice in how we respond to those who differ from us, and it is my hope that this program will encourage us to embrace that which makes us diverse, seeking always to understand others first before being understood. I hope you enjoy this brief international tour of choral music!

- Brandon Chism, Artistic Director



Brandon Chism was born and raised in the Chicagoland area and was involved in choral ensembles from a young age. Developing a love and desire for church music ministry, Brandon pursued a Bachelor of Arts from Moody Bible Institute in Chicago, emphasizing in bassoon and voice performance. He studied under Dr. Luis Kirk of the Lyric Opera Orchestra of Chicago, William Buchman of the Chicago Symphony Orchestra, and Dr. Arnold Rawls, Lyrico Spinto Tenor and world-wide freelance artist. Brandon served as Assistant Music Director for 10 years at The Moody Church in Chicago which has a rich 160-year history of choral music, directing the Sanctuary Choir

and Festival Orchestra at various performances. Brandon's love for ministry led him to earn a Master of Arts in Theological Studies from Trinity Evangelical Divinity School in 2018. Brandon's more recent work includes establishing the Greater Arkansas Valley Chamber Choir and Orchestra which performed a live virtual concert featuring Vivaldi's "Gloria" (RV 589) amid the pandemic, and forming the 75-member Arkansas Valley Gospel Choir. Brandon also enjoys musical theater when possible and sang the role of Frederic in a production of Gilbert and Sullivan's "The Pirates of Penzance" in 2022. He currently serves as Worship Pastor at ClearView Community Church in Buena Vista, Colorado and resides there with his beautiful wife, Lindsay.

Program Notes

DIDN'T MY LORD DELIVER DANIEL?

Moses Hogan is well known for his challenging and powerful arrangements of African American spirituals, sung by choirs all over the world. This text reviews various narratives from the Bible and recapitulates continually to the rhetorical question of God's deliverance of Daniel.

Didn't my Lord deliver Daniel, and why not a every man?

*He delivered Daniel from the lion's den,
Jonah from the belly of the whale,
And the Hebrew children from the fiery furnace,
And why not every man? Hallelujah!*

*The wind blows east and the wind blows west,
It blows like the judgment day.
And every poor soul that never did pray
Will be glad to pray that day. Hallelujah!*

*I set my foot on the Gospel ship,
And the ship, it begin to sail.
It landed me over on Canaan's shore,
And I'll never come back anymore. Hallelujah!*

© 1999 Hal Leonard Corporation

ARIRANG | 아리랑

Hyo-Won Woo is one of Korea's most prominent composers, blending traditional Korean musical elements and Western technique. Arirang is a traditional Korean folk song, thought to be as old as 600 years. The title word which appears throughout the text can be translated as "beloved one," and while there are various interpretations of the story associated with the text, in general it is believed to express the love story between a young man and woman and their longing to be together.

아리랑, 아리랑, 아라리요...

Arirang, Arirang, Arariyo...

아리랑 고개로 넘어간다.

You are going over Arirang hill.

나를 버리고 가시는님은.

My love, you are leaving me.

십리도 못가서 발병난다.

Your feet will be sore before you go ten.

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Program Notes

CATUROG NA, NONOY

This is not a widely known folk song and popular only in the Bicol region. I first heard of this song from my nanny and our other maids who came from the same town or rural area in the Bicol region. They used to sing this song to us during siesta time, hoping to get us to fall asleep. In the remote and poor areas of the Philippines, radios were not available. So, singing lullabies was an everyday practice to help children fall asleep. Siesta time (noon to 4:00pm) used to be practiced in the Philippines until the mid 1970s. Businesses closed down during siesta. Households stopped doing any work so that everyone could have peace, quiet, and rest. Things would gradually resume to normal around 3:30pm. So, this song was sung to us in the stillness and quietness of the afternoon by a voice, barely above a whisper, gently lulling us to sleep.

“Caturog na, nonoy” is a lovely “Bicolano lullabye” from the Philippines. The Bicol region is in the midsection of the Philippine Island surrounded by seas and golf courses with the Pacific Ocean on the East. The region has many lakes, mountains, and waterfalls and is dotted with volcanoes. The imposing and majestic Mayon volcano is one of the most perfect cones in the world.

- George G. Hernandez

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Program Notes

Caturog na Nonoy

Sleep now little one

Ta mapaduyan ka

And I will (gently) rock (or cradle) you

Piyunga na Nonoy, ang duwa mong mata

(Gently) close little one, your two (little) eyes

Casabago Nonoy, na ako dai pa,

Earlier my little one, when I was not around,

Hinanap mo ako, ta mapaduyan ka.

You looked for me, so that I could rock (or cradle) you (to sleep).

© 2006 Pavane Publishing

IRAQI PEACE SONG

Iraqi Peace Song is one of many songs on a recording produced by Erik Hillstad entitled "Lullabies from the Axis of Evil" that contains 14 lullabies from Iran, Iraq, North Korea, Palestine, Syria, Afghanistan, and Cuba. Each lullaby is presented in its original form sung by women from these countries, and then repeated in a western version with interpretations in English sung within a musical landscape composed by Knut Reiersrud. According to Hillstad: "Lullabies lead us to the deepest and most fundamental way of communication between human beings. It is where all sharing of ideas and feelings start—between mother and child, between father and child. It is a universal culture. And it is amazing to see how many aesthetic similarities, musically and lyrically, there are in lullabies from country to country all over the world." - Lori Tennenhouse

على الارض السلام لبلدي يا حبيبي.

Peace to the world. Peace to my country, my love.

السلام على أحلامك. السلام على أطفالكم.

Peace to your dreams. Peace to your children.

تحت الأشجار الهامسة، حيث أحرار أبناءنا وبناتنا

Underneath the whispering trees, where our sons and daughters are free,

في الجمال سنرى من خلال عيونك السلام.

In the beauty we will see through your eyes of peace.

السلام على قلوبنا. السلام لوطننا.

Peace to our heart. Peace to our homeland.

السلام لبلدي يا حبيبي.

Peace to my country, my love.

© 2008 Santa Barbara Music Publishing

Program Notes

RIVERSONG

This simple and sentimental piece depicts the beauty and adventure of traveling down rivers and streams. Two familiar songs about rivers are quoted near the end of the piece. The Arkansas Valley Children's Chorus joins us for this piece.

*River rushing down the mountainside, river racing with the breeze,
Lead me through the forest and the trees.*

*River rolling on a rocky bed, river running 'round the bend,
Take me to the quiet journey's end.*

*River, run me to the ocean. River, take me to the sea.
River, show me to a distant shore. River, run! Set my spirit free.*

*River rolling through a craggy glen, river rushing to the tide,
You will be my refuge and my guide.*

*River reaching out for many miles, though the journey will be long,
Grant the will and courage to be strong.*

*River, run me to the ocean. River, take me to the sea.
River, show me to a distant shore. River, run! Set my spirit free.*

*Even in the darkness, even in the night,
Lead me through the shadows, to the morning light!*



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*River, run me to the ocean. River, take me to the sea.
River, show me to a distant shore. River, run! Set my spirit free.
O Shenandoah, deep river... free.*
© 2010 Alfred Music Publishing Co., Inc.

WADE IN THE WATER

The spiritual song "Wade in the Water" is also known as an African American jubilee song. The lyrics of the moving tune were first published in 1901 in New Jubilee Songs as sung by the Fisk Jubilee Singers. The book was published by Frederick J. Work and his brother John Wesley Work Jr., a teacher at the HBCU Fisk University in Nashville who spent years collecting and promulgating songs of this nature. Today, the song is associated with tunes from the Underground Railroad, a network that helped free slaves during the time of slavery. Famous abolitionist W.E.B. Du Bois called the genre of songs from which "Wade in the Water" comes, "Sorrow Songs." He added that they were African Americans' "greatest gift" and the "singular spiritual heritage of the nation." - Jacob Uitti

*Wade in the water, wade in the water.
Children, wade in the water. God's gonna trouble the water.
Jordan's river is chilly and cold. God's gonna trouble the water.
Chills the body but not the soul. God's gonna trouble the water.*

Program Notes

Wade in the water, wade in the water.

Children, wade in the water. God's gonna trouble the water.

If you get there before I do, God's gonna trouble the water.

Tell my friends I'm coming too. God's gonna trouble the water.

Wade in the water, wade in the water.

Children, wade in the water. God's gonna trouble the water.

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MOON RIVER

Winning several awards in the early 1960s, this song from *Breakfast at Tiffany's* (sung by Audrey Hepburn) became an instant favorite for millions of people. Andy Williams recorded the song and also incorporated it into his shows.

Moon River, wider than a mile; I'm crossing you in style some day.

Old dream maker, you heart breaker,

Wherever you're doing, I'm going your way.

Two drifters, off to see the world: there's such a lot of world to see.

We're after the same rainbow's end,



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Program Notes

*Waiting 'round the bend, my Huckleberry friend,
Moon River and me.*

*Follow me to Moon River, wider than a mile:
I'm crossing you in style some day.
Old dream maker, you heart breaker,
Wherever you're going, I'm going your way.*

*Two drifters off to see the world:
There's such a lot of world to see.
We're after the same rainbow's end,
Waiting 'round the bend, my Huckleberry friend,
Moon River and me.*

¡ALÉGRATE EN EXTREMO!

This early death poem from Mexico was probably originally in Nahuatl, then translated into Spanish. The poet does a wonderful job of walking a fine line. To the king, this poem could come across as encouragement—*You might as well enjoy everything you can, King Tecayehuatzin! You only live once.* But there's more than just a little bit of truth to power in the poem. In a different tone of voice, it seems to warn—*Live it up, O Powerful One! Death comes for all of us eventually!* One thing that makes this poem even more ominous is that it comes right at the end of the pre-Columbian era. The sun is about to set on this culture. The Spanish conquerors are on the way. The text is by Xayamachan, ca. 1510. - Mark Burrows

¡Alégrate en extremo, O Rey Tecayehuatzin,
Be as happy as you can, O King Tecayehuatzin,

Valuador de joyas florecientes!
You who value the jewels that flourish!

¿Acaso una vez más vendremos a vivir?
Perhaps we will live again?

Tu corazón lo sabe así:
Your heart knows this:

¡Solo una vez venimos a la vida!
We only live once!

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Program Notes

O SIFUNI MUNGU

This is an exciting and uplifting blend of African tradition and popular music which can be performed in a variety of ways. The African language is a wonderful multi-cultural experience for students and adults to learn to sing. Enjoy the vitality and uniqueness of this choral selection. - Roger Emerson

Viumbe vyote vya Mungu wetu na Mfal me wetu,

All creatures of our God and King,

Pazeni sauit ilinasi mwimbe.

Lift up your voice and sing with us.

Watu wote, viumbe vyote, awaye yote, sifu Mungu.

All men, all creatures, everybody praise God.

Imbeni!

Sing!

© 1987 Meadowgreen Music Company and Word Music

WONDERFUL COPENHAGEN

While this piece is not an authentic Danish song, it celebrates the beauty and excitement of the city Copenhagen. Loesser wrote the song as part of the movie *Hans Christian Anderson* where the lead role, played by Danny Kaye, is encouraged to go to the city. Written in 1952, the song became very popular in Denmark.

*Wonderful, wonderful Copenhagen, friendly old girl of a town,
With her harbor light that she wears at night like a golden crown.*

*Wonderful, wonderful Copenhagen, salty old queen of the sea,
Once I sailed away, but I'm home today, singing:*

Copenhagen, wonderful, wonderful Copenhagen for me.

I sail up the Skagerrak, and sail down the Kattegat,

Through the harbor and up to the quay,

And there she stands waiting for me

With a welcome so warm and so gay!

© 1953 Shawnee Press, Inc.

LEBENSLUST (THE JOY OF LIVING)

This short song for four-part mixed chorus and piano composed in 1818 is representative of Franz Schubert's lighter style of composition. The setting is simple, primarily chordal, with the melodic interest in the upper voice. Part songs of this type were composed for the Viennese *Liedertafeln* (popular singing clubs); they were also performed in the home, as the vocal quartet was staple

Program Notes

entertainment in the cultured, nineteenth century Austrian home. The author of the text is unknown. - Ray Robinson

Wer Lebenslust fühlet, der bleibt nicht allein,

For life to be happy, you can't be alone,

Allein sein ist öde, wer kann sich da freu'n.

If you should be lonely, the fault is your own.

Im traulichen Kreise, beim herzlichen Kuss,

If you will but trust in the love of a friend,

Beisammen zu leben, ist Seelengenuss,

In joy you will find that your sadness will end.

Ist Seelengenuss, ist Seelengenuss!

Your sadness will end, your sadness will end!

© 1980 Hinshaw Music, Inc.

THE LITTLE BEGGARMAN

The lyrics of "The Little Beggarman" paint a vivid picture of a jovial young man who is unburdened by the worries of the world. He happily wanders from town to town, singing and dancing his way through life, relying on the kindness of strangers for sustenance and shelter. This carefree lifestyle is often interpreted as a celebration of the simple joys in life and a rejection of material possessions and societal expectations. - Jennifer Bell

*I am a little beggar and a beggar I have been
For three score or more on this little isle of green.
I'm known along the Liffey from the Basin to the Zoo,
And everybody calls me by the name o' Johnny Dhu.
Of all the trades a-goin', sure the beggin' is the best,
For when a man is tired he can sit him down and rest.
Beg for his dinner, he has nothin' else to do
Only cut around the corner with his old rigadoo.*

*I slept in a barn one night in Currabawn,
A wet night it was but I slept until the dawn;
There were holes in the roof and the rain was comin' through,
And the cats and the rats they were playin' peekaboo.
When who should awake but the woman of the house
With her white spotted apron and her calico blouse;
She began to frighten, all I said to her was "Boo!
Sure don't be afraid, 'tis only Johnny Dhu."*

*I met a little girl a-walking one day
"Good morning, little flaxey-haired girl," I did say.*

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
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Auditions do not need to be scheduled.

Program Notes

*“Good morning, little beggarman, and how do you do,
With your rags and tattered tags and your old rigadoo.”
I’ll buy a pair of leggings and a collar and a tie
And a nice young lady I’ll go courtin’ by and by;
I’ll buy a pair of goggles and I’ll color them blue,
And an old fashioned lady I will make her too.*

*All along the road with his pack upon his back,
Over the fields with a great heavy sack,
With the holes in my shoes and my toes a-peekin’ through,
Singing, “Skinamarink a doodle with my old rigadoo.”
Now it’s time for bed, for it’s getting late at night.
The fire’s all raked, now out with the light.
And now you’ve heard the story of my old rigadoo,
So goodbye and God be with you from old Johnny Dhu.*

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PADDY’S GREEN SHAMROCK SHORE

Most of us have probably heard the phrase in describing America, “a nation of immigrants.” While American culture has firmly established itself over the past few hundred years, it remains true that our heritage, with all its flaws, began with a vision for adventure and new prosperity, among many things, from across the ocean. This traditional Irish folk song depicts the gut-wrenching decision to leave home and family in search of a better life in America.

*Farewell to old Ireland. Goodbye to you, Banna Strand.
No time to look back, facing the wind, fighting the waves.
May heaven protect us all from cold, hunger, and angry squalls.
Pray I won’t be lost, wind in the sails carry me safe.*

*So fare thee well, my own true love,
I’ll think of you night and day.
A place in my mind you will surely find,
Although I am so far away.
And when I’m alone far away from home,
I’ll think of the good times once more,
Until I can make it back some day here
To Paddy’s green shamrock shore.*

*Out now on the ocean deep, ship’s noise makes it hard to sleep.
Tears fill up my eyes, the image of you won’t go away.*

*New York is in sight at last! My heart, it is pounding fast.
Trying to be brave. Wishing you near by my side, a star.*

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Program Notes

BE STILL, MY SOUL

The origin of this extraordinary work dates back to 1752 when German-born Katharina von Schlegel penned a hymn that was published under the title *Stille, mein Wille; dein Jesus hilft siegen* (Be still, my soul; the Lord is on thy side) in the compilation *A New Collection of Spiritual Songs*. Later transcribed to English by Jane L. Borthwick in 1855, the new translation now appears in the second series of *Hymns from the Land of Luther*. The final transformation of this glorious piece took place in 1899 when the noted composer Jean Sibelius created a stirring melody that, when added to the text, reflects the historic struggles of the Finnish people. From his love of country and patriotism emerges the emotional quality of a deeply moving hymn that symbolizes hope and resolution for all. - James Swearingen

This arrangement is by friend and former colleague of Brandon's from The Moody Church in Chicago, IL, Dr. Paul Satre, principal organist and accompanist at the church for over 40 years.

*Be still, my soul! the Lord is on thy side;
Bear patiently the cross of grief and pain;
Leave to thy God to order and provide;
In every change He faithful will remain.
Be still, my soul! thy best, thy heavenly Friend
Through thorny ways leads to a joyful end.*



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*Be still, my soul! thy God doth undertake
To guide the future as He has the past.
Thy hope, thy confidence let nothing shake;
All now mysterious shall be bright at last.
Be still, my soul! the waves and winds still know
His voice who ruled them while He dwelt below.*

*Be still, my soul! the hour is hastening on
When we will be forever with the Lord,
When disappointment, grief, and fear are gone,
Sorrow forgot, love's purest joys restored.
Be still, my soul! when change and tears are past,
All safe and blessed we shall meet at last.*

GRACE

Most, if not all of us are familiar with the hymn, "Amazing Grace," used in many funeral services and sung in houses of worship for centuries. Author John Newton (1725-1807) contrasts his previous life as a licentious seaman with the Royal Navy to his new life, which included becoming an abolitionist with

Program Notes

William Wilberforce. Mark Hayes has taken this famous text and set it to a beautiful and sweeping traditional Celtic melody. The piano accompaniment mimics flowing, billowing water as the melody soars above.

*Amazing grace, how sweet the sound;
That saved a wretch, a wretch like me;
I once was lost, but now am found;
I once was blind, but now I see.*

*'Twas grace that taught my heart to fear,
And that same grace my fears relieved;
How precious did that grace appear
The hour when I first believed!*

*Through many dangers, toils, and snares,
I have already safely come;
This grace hath brought me safe thus far,
And surely grace will lead me home,
I shall go home.*

*When we've been there ten thousand years,
Bright shining as the glorious sun,
We've no less days to sing God's praise
Than since the day we'd first begun.*

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PILGRIMS' HYMN

Stephen called me over one afternoon in January 1997 to hear his setting of the words from Russian Orthodox liturgy, an evening hymn, that conclude the second scene of *The Three Hermits*, the church opera, based on a story by Leo Tolstoy, which was scheduled for its first performance in April at House of Hope Church in St. Paul. The words begin with: "Now that the day has come to a close / we ask Thee, O God." (Words from the Orthodox liturgy are woven throughout the work.)

The music was haunting, memorable. We had been needing a hymn to conclude the work, at the end of scene three, and I intended to write it making use of the words from scripture (Matthew 6, verses 7 and 8) that Tolstoy had selected as an epigraph.

I asked Stephen if he would consider using the same melody at the end of scene three, for which I would write new words. He was uncertain, since it is not customary to repeat a theme in this way, but he ended up playing the melody for me while I recorded it, and so for a week or two after that I went on my walks humming the music to myself and gradually coming up with the words for "Pilgrims' Hymn" (Stephen's title, by the way). It was an

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extraordinary privilege, and challenge, to come up with words that matched, in some measure, Stephen's very beautiful music. The resulting piece has changed both our lives.

After the premier, Kathy Salzman Romey suggested to Stephen that he might make a separate anthem out of "Pilgrims' Hymn," and so he did, doubling up the voices and changing the key (from D flat to F major), and the response in terms of sales was so strong that Stephen founded Paulus Publications and began to publish more and more of his own music. It is a deep joy to both of us that this piece has entered the choral repertory, and that it brings peace and comfort to so many. - Michael Dennis Browne

Even before we call on Your name to ask You, O God.

When we seek for the words to glorify You, You hear our prayer.

Unceasing love surpassing all we know.

Glory to the Father, and to the Son, and to the Holy Spirit.

Even with darkness sealing us in, we breathe Your name,

And through all the days that follow so fast, we trust in You.

Endless Your grace beyond all mortal dream.

Both now and forever, and unto ages and ages,

Amen.

© 1997 Stephen Paulus and Michael Dennis Browne

FROM SEA TO SHINING SEA

In a brief essay that appeared ca. 1925, poet Katharine Lee Bates described her inspiration for writing "America the Beautiful," the poem that would evolve into one of the nation's best-loved patriotic songs, during a trip to Pike's Peak in 1893. Bates was a professor at Wellesley and had traveled west to teach a summer course in Colorado Springs. Bates and the other professors decided to "celebrate the close of the session by a merry expedition to the top of Pike's Peak." They made the ascent by prairie wagon. At the top, Bates later wrote, she was inspired by "the sea-like expanse of fertile country...under those ample skies," and "the opening lines of the hymn floated into my mind." Those opening lines—"O beautiful for spacious skies, / For amber waves of grain, / For purple mountain majesties / Above the fruited plain!"—would eventually become the lyrics of one of the best-known songs in American history.

Bates finished writing "America the Beautiful" before leaving Colorado Springs but didn't think of publishing it until two years later. The poem was first printed in a weekly newspaper, The Congregationalist, on July 4, 1895. Bates's patriotic words were soon set to music, most popularly to composer S. A. Ward's "Materna," the tune to which we sing it today. Celebrating "country loved" and the "patriot dream," the song resonated with Americans from all walks of life and became enormously popular. Within twenty years, Bates

Program Notes

(after revising some of the lyrics in 1904) had "given hundreds, perhaps thousands, of free permissions" for "America the Beautiful" to appear "in church hymnals and Sunday School song books of nearly all the denominations;...in a large number of regularly published song books, poetry readers, civic readers, patriotic readers...in manuals of hymns and prayers, and anthologies of patriotic prose and poetry...and in countless periodicals."

While Bates was initially surprised by the poem's success, she later reflected that its enduring "hold as it has upon our people, is clearly due to the fact that Americans are at heart idealists, with a fundamental faith in human brotherhood." - The Gilder Lehrman Institute of American History

*O beautiful for spacious skies, for amber waves of grain,
For purple mountain majesties above the fruited plain!
America! America! God shed His grace on thee
And crown thy good with brotherhood from sea to shining sea!*

*O beautiful for pilgrim feet, whose stern, impassioned stress
A thoroughfare for freedom beat across the wilderness!
America! America! God mend thine every flaw,
Confirm thy soul in self-control, Thy liberty in law!*



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Program Notes

*O beautiful for heroes proved in liberating strife,
Who more than self their country loved, and mercy more than life!
America! America! may God thy gold refine
Till all success be nobleness, and every gain divine!*

*O beautiful for patriot dream that sees beyond the years,
Thine alabaster cities gleam undimmed by human tears!
America! America! God shed His grace on thee,
And crown thy good with brotherhood from sea to shining sea!*

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I'M GONNA LET IT SHINE

While we have much diversity of belief systems and thought in our community, one exhortation we can all share is to seek to love others and build into our society with patience and seeking good for others. May we all let our light shine this year!

*This little light of mine, I'm gonna let it shine.
Let it shine, let it shine, let it shine!*

*Hide it under a bushel, no! I'm gonna let it shine.
Let it shine, let it shine, let it shine!*

*Won't let Satan blow it out. I'm gonna let it shine.
Let it shine, let it shine, let it shine!*

*Shine my light all over this land, yes, I'm gonna let it shine.
Let it shine, let it shine, let it shine!*

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