

THE STEVENS CHOIR, SPRING 2014

Sopranos

Rowena Dolot '16
Pola Farinas '18
Alexandra Haracz '16
Lauren Harpst '15, *only
DeAnna Humphrey '17
Kelsey Mayhew '16
Olivia Martindale '17
Kathleen Nevola '16^*
Veronica Pidduck '17*
Cari Schoffelman '17
Marissa Turley '18
Rachel Watson '16 *only
Haoshuang Zhao, grad

Altos

Allison Butler '17
Danielle Gherardi '16*
Elizabeth Hromada '16* (swing)
XiaoXia Huang, grad
Elizabeth Lamb '15^
Christine Sidorski '15
Deanna Tyd '17*
Michelle Yip '18*

^ Section Leader

* Member, President's Ensemble: under the direction of David Zimmerman, the President's Ensemble performs at various events on campus.

Bold: Graduating Senior

Tenors

John Baldassano '14
Trevor Batchelder '17*
Declan Candela '14*
Ian DiGuilio '17^
Gregory Gwyn '18
Justin Kilpatrick '17*
Mike Marnell '17
Sebastian Tudor, grad.
Andy Wiggins '16

Baritones/Basses

Howard Allen '14
Bayindir Citak '15
David Estes-Smargiassi '17
Colin Gliech '15*
Jackson Kelly '13
Robert Kessler '17
Zachary Klapwald '16
DeVon Lineman '14
Ian Marcellana '15
Greg Mercado '17
Reed Oberlander '17
Thomas J. O'Neill '16
Michael Paulauski '15*
Brian Voyer '17^*

SPECIAL THANKS

Jerry Ficeto for instrument loans
Jeremy Chung, Alexandra Haracz (Estonian) and Reed Oberlander for diction coaching
Section Leaders of the Stevens Choir
Carl Russell, David Zimmerman, Robert Gonzales and the staff of DeBaun Auditorium

The Steinway B Grand Piano is made possible by a gift from the Scharwenka family to Stevens Institute of Technology.

Please, no flash photography during the performance.

Eating and drinking, with the exception of water, is prohibited in the Auditorium.

Please turn off all cell phones, PDAs and pagers.

 **DeBaun**
Center for Performing Arts

DeBaun Center for Performing Arts
PRESENTS

Folkways

a spring concert

STEVENS
Choir

Directed by Dr. Bethany Reeves

Sunday, May 4, 2014 at 4:00 p.m.
DeBaun Auditorium, Edwin A. Stevens Hall

Tickets

Adults: \$7 (general admission)
Students/Seniors/Children/Stevens
Faculty & Staff: \$3 (general admission)

Tickets are available online at
www.stevens.edu/DeBaunCenter or at the door.

For more information,
please email Center@DeBaun.org



STEVENS
INSTITUTE of TECHNOLOGY
THE INNOVATION UNIVERSITY®

www.stevens.edu/DeBaunCenter

Music from and inspired by
the folk traditions of:

Canada

Ecuador

Estonia

Germany

Ireland

Korea

Nigeria

The United States

PROGRAM

Folkways

The 2014 Stevens Choir Spring Concert

Dr. Bethany Reeves, Director
Stephanie Safko, Piano

Lonesome Traveler Lee Hays of The Weavers, arr. DeCormier

Text of *Arirang*, read in Korean by Jeremy Chung

Arirangarr. Sonja Poorman
Korea

Feller from Fortune..... arr. Harry Somers
From *Songs of the Newfoundland Outports*, collected by K. Peacock,
National Museum of Canada

Going Over Homearr. Sonja Poorman
Based on two spirituals: “Poor Wayfaring Stranger” (Appalachian) and
“Sometimes I Feel Like a Motherless Child” (African-American)
DeVon Lineman, bass

Text of *Carpuela Lindo*, read in Spanish by Reed Oberlander

Carpuela Lindo (Lovely Carpuela) arr. Milton Tadeo Carcelén
Ecuador
Kelsey Mayhew, soprano

Sonntag (Sunday)folk text set by Johannes Brahms (1833–1987)
Germany
Ian DiGuilio, baritone

Bridge Over Trouble WaterSimon & Garfunkel
President’s Ensemble, directed by David Zimmerman

It’s nae the cold wind..... collected by Padraic Gregory
arr. C. G. Hardebeck, Shaun O’ Neill
Ireland
Rachel Watson, soprano

PROGRAM

Soon Ah will Be Donearr. William L. Dawson
African-American spiritual

Lauliku lapsepõli (The Songster’s Childhood) arr. Veljo Tormis
Estonia
Allison Butler, Cari Schoffelman & Marissa Turley, trio
Allison Butler, Beth Hromada, Liz Lamb & Michelle Yip, quartet
Kathy Nevola, closing soloist

Shenandoah.....arr. James Erb
United States

Dide ta Deo collected by W. P. Whalum; arr. Uzee Brown
Nigeria; sung in Yoruba
Greg McNeil, Bob Kessler, Justin Kilpatrick and Andy Wiggins, percussion

Irish Blessingtraditional Irish text, set by Denes Agay
John Baldassano, guitar, and Christopher Coyle, double bass

Stevens Alma Materarr. Hebble
All Stevens Choir alumni are invited to the stage

Program Notes

What makes a folk song? Generally, one expectation is that its composer and poet are unknown—hence the term “folk”—“from the (common) people.” The origins of most folk music cannot be easily pinned down past general geographical areas and time periods.

However, a closer look reveals more complexity. For instance, in 1800s Europe, a relatively new value for folk traditions spread among the educated classes, spurring widespread collection and imitation of folk music, poetry and stories. This is the era that gave us Grimm’s Fairy Tales (all folk stories), along with some of the first collections of folk songs and texts. One such text is *Sonntag*, set in a folk-based style by a great composer who also happened to be a folksong enthusiast.

When actual folk melodies were (and are) collected, they were/are often wrestled into “correct” musical form by composers, such as the two Irish songs arranged by Hardebeck in 1936. Often, rough folk material is molded into versions performable by specific types of ensembles, as in the case of spirituals set for choir. Non-Western melodies like the pentatonic *Arirang* may be underlaid with Western harmonies, while in other cases, such as the Eastern European *Lauliku lapsepõli*, arrangers make strong efforts to be true to the harmonic idiom of the song’s area of origin.

There are also cases of composed songs written so much in folk style that in practical terms they’re regarded as actual folksongs. *Lonesome Traveler*, penned by a leading figure in the American folk revival of the mid-20th century, is an example. Other songs, sometimes by well-known songwriters, exhibit a staying power and achieve a cultural status that almost turns them into honorary songs “of the people” (*Bridge Over Troubled Water*, from 1960s folk-rock duo Simon & Garfunkel).

In many cases, the “of, by & for the people” implication of the term “folk music” appears to be completely accurate. An internet search on the migration lament *Carpuela Lindo* turns up myriad performances of essentially the same song, but no indications of a composer. The lovely *Shenandoah* can be found in varied sources with numerous melodic and textual variations, a hallmark of a genuine folksong—in this case, one of the most iconic songs arising from America’s rich folk heritage. - BR