



CHOOSE LOVE

Notes, Texts and Translations

Program Order

Chamber Choir

Der Gang zum Liebchen.....Johannes Brahms (1833-97)

Johannes Brahms is remembered as one of the finest composers of the Romantic Era. Born in Hamburg, Germany, Brahms earned renown for his compositions and for his piano performance at a young age. He was influenced by Franz Liszt as well as Clara and Robert Schumann. While Robert Schumann was Brahms's greatest mentor, Clara became Brahms's close friend and confidante, especially during Robert's hospitalization for mental health treatment. Brahms never married. He was a perfectionist who was highly critical of his compositions. He took about 21 years to write his first of four symphonies and 15 years to write his famous *Requiem*. He wrote a wealth of art songs and choral music, including part songs, sacred music, and works for mixed, treble, and tenor/bass ensembles. He wrote several pieces for four solo voices, including "Der Gang zum Liebchen," from *Drei Quartetten* (Three Quartets), in 1863. This piece explores the deep love a young couple feels but also the despair they experience in the time they spend apart from each other.

Es glänzt der Mond nieder, ich sollte doch wieder
Zu meinem Liebchen, wie mag es ihr geh'n?
Ach weh', sie verzaget und klaget, und klaget,
Dass sie mich nimmer im Leben wird seh'n.

*The moon shines down, so I should set out
Again to my love, how is she, I wonder?
Alas, she's despairing, and lamenting, lamenting,
She'll never see me again in her life!*

Es ging der Mond unter, ich eilte doch munter,
Und eilte dass keiner mein Liebchen entführt.
Ihr Täubchen, o girret, ihr Lüftchen, o schwirret,
Dass keiner mein Liebchen, mein Liebchen
entführt.

*The moon went down, but I hurried off happily,
Hurried so that no one should steal my love.
Keep cooing, you doves, keep whispering, you breezes,
So that no one should steal my love!*

I Choose Love.....Mark A. Miller (b. 1967)

Brian Collins, soloist

Mark A. Miller serves as Professor of Church Music and Director of Chapel at Drew University in Madison, NJ. He also serves as a lecturer in sacred music at Yale University's Institute of Sacred Music. He believes in the power of music – particularly sacred music – to serve the community through social justice. He has composed a wide variety of church anthems as well as secular pieces about unity and interhuman connection. "I Choose Love" features text by poet Lindy Thompson, a Franklin, Tennessee, resident who has frequently collaborated with Miller. The piece focuses on the power of love to inspire and unite people despite the difficulties we face in the world. The piece ends on a subdominant (IV) chord, which implies the uncertainty of how the world may respond to our message of love; nonetheless, we ought to choose it.

In the midst of pain, I choose love.
In the midst of pain, sorrow falling down like rain,
I await the sun again, I choose love.

When my world falls down, I will rise.
When my world falls down, explanations can't be found,
I will climb to holy ground, I will rise.

In the midst of war, I choose peace.
In the midst of war, hate and anger keeping score,
I will seek the good once more, I choose peace.

In the midst of pain, I choose love.
In the midst of pain, sorrow falling down like rain,
I await the sun again, I choose love.

Dexter Jones & Elena Panchenko

Love in the Dictionary Celius Dougherty (1902-86)

For many years, my favorite variety of vocal repertoire has been the Art Song; i.e. setting existing poetry to music. Within that rich field, American composer **Celius Dougherty** has written two of my favorites: Review, and Love in the Dictionary, both of which feature unusual examples of “poetry”. For Review, the text was compiled from published critical reviews, and for Love in the Dictionary the text was taken from Funk and Wagnalls Students’ Standard Dictionary. Many years ago I had the pleasure of performing Review, but this is my first time performing Love in the Dictionary, which I hope you will find as delightful as I do.

Love:	one who is beloved;
A strong, complex emotion or feeling of personal attachment, causing one to appreciate, delight in, or crave the presence or possession of the object, and to please and promote the welfare of that object;	a sweetheart; animal passion; the personification of the love-passion;
devoted affection or attachment;	Cupid;
specifically: the feeling between husband and wife; brother and sister; or lover and sweetheart;	in some games, as tennis, nothing.

Jill Freuden & Ray Wallace

Taking You with Me Daniel Tashian (b. 1974)

“Taking You With Me” by **Daniel Tashian** appears in the film My Idiot Brother, where it underscores themes of loyalty, acceptance, and imperfect but enduring relationships. The song celebrates the kind of friendship that grows through honesty, humor, and mutual flaws; how someone can become part of your emotional world even when they drive you crazy or surprise you. For us, this song represents carrying a friend with you through life—someone who shapes how you see the world and makes it brighter. Ray and Jill have sung together in the band “Paradox” for nearly 15 years and as duet partners in “Whiskey & Wine” for four.

Well you're hot and you're cold,
not always easy to hold and you're hard to impress....
sounds funny but you might be the best friend that
I have
'cause whenever you're gone and I'm left all alone,
well the world seems worse...
though I didn't really like you at first
I was wrong about that

Chorus:

Cause wherever I go, I'm taking you with me
Wherever I go, you're coming along
Cause you're in my blood, Capturing my soul now
Yeah you're in my heart, And that's where you
belong

Well you talk too much and you act so tough, but I
can see right through...
I don't really feel sorry for you, You're one of a kind.

You.. Got me thinkin' 'bout all kinds of colors and
your winsome smile
Can I stay with you for a while?
You're warm like the sunshine

Chorus

God bless you're a mess, I'm the first to confess, You
clean up alright..
Never thought you'd be a sight for sore eyes
But EVERYONE can be wrong
And if YOU ever leave I would surely be sad, I
wouldn't know what to do
I would drink an ocean for you... Probably already
have

Chorus

Chamber Choir

Two Love Songs.....Robert H. Young (1923-2011)

Alisa Toy, assistant conductor

- I. For Thy Sweet Love
- II. Sequel

Robert Young was born in Santa Cruz, California. He served in the US Marine Corps during World War II before earning degrees from Otterbein College, Northwestern University, and the University of Southern California. He worked at Baylor University from 1962 to 1993 and filled roles as conductor of the Baylor Chamber Singers and chair of church music, vocal studies, and graduate studies. His 1984 setting, *Two Love Songs*, features texts from William Shakespeare (*Sonnet 29*) and the Bible (*Song of Songs 8:6*). His extended harmony creates a layer of emotional connection and served as an example of effective cluster harmony to other American composers in the 1990s and early 2000s. His use of mixed meter also serves the cadence of the text and provides rhythmic energy that enhances the emotional content.

When, in disgrace with fortune and men's eyes,
I all alone beweepe my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed,
Desiring this man's art and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
(Like to the lark at break of day arising
From sullen earth) sings hymns at heaven's gate;
For thy sweet love remembered such wealth brings
That then I scorn to change my state with kings.

Set me as a seal upon thine heart,
As a seal upon thine arm.
For love is strong as death.

Patrick Brandl Suárez, Niko Efstathioy, Joseph Erhard-Hudson,
Heather Nelson, & Alisa Toy

Though Amaryllis Dance in Green..... William Byrd (c. 1540-1623)
from *Psalmes, sonnets, and songs of sadness and pietie*

This pastoral song expresses the despair of a shepherd who has fallen for a shepherdess who, alas, does not return his love. In the face of her teasing, he declares he'll never love again. Hopefully he'll grow up a bit someday, and choose a love who chooses to love him back! The word "chill" in the lyrics was outdated even in 1588, coming from a rural northern dialect that preserved the Germanic "ich" for the first person singular pronoun. "Ich will" was shortened to "chill", so "chill love no more" simply means "I'll love no more." Maybe Byrd is making the shepherd sound like a bit of a bumpkin, even though he's trying to express romantic sentiments in a courtly way.

The full original text is below, along with my modern interpretation. – Joseph Erhard-Hudson.

"Though Amarillis daunce in green,
like Fayrie Queene,
and sing full cleere,
Corina can with smiling cheer:
yet since their eyes make hart so sore,
hey ho, chill love no more."

*"Amaryllis can dance and sing
Like a Fairy Queen,
And Corina's smile can bring good cheer.
But the look in their eyes makes my heart so sore...
Poor me! I'll love no more."*

"My sheepe are lost for want of food,
and I so wood:
that all the day,
I sit and watch a heardmaid gaye:
who laughes to see mee sigh so sore,
hey ho, chill love no more."

*"My sheep go hungry and wander away,
But I've gone so mad for this girl so gay,
I sit and stare at her all day.
She laughs to see me sigh so sore...
Poor me! I'll love no more."*

"Her loving lookes, her beautie bright,
is such delight:
that all in vaine,
I love to like, and lose my gaine:
for her that thanks mee not therefore,
hey ho, chill love no more."

*"Her beauty and her eyes so bright
Inspire love and delight,
But the more I shoot, the less I score.
I thought she'd thank me for my love, but no...
Poor me! I'll love no more."*

"Ah wanton eyes my friendly foes,
and cause of woes:
your sweet desire,
breedes flames of ice and freese in fire:
yee skorne to see mee weep so sore,
hey ho, chill love no more."

*"Her flirting eyes are my frenemies.
With flaming ice and freezing fire,
She made me fall in love with her
But scorns my desperate desire...
Poor me! I'll love no more."*

Love yee who list I force him not,
sith God it wot,
the more I wayle,
the lesse my sighes and teares prevaile,
what shall I doe but say therefore,
hey ho, chill love no more."

Nate Ostheller & Elena Panchenko

The Promise Clive Farrington, Michael Floreale, & Andrew Mann

“The Promise” is the debut single of the British synth-pop band **When in Rome**. Since that time, the song has been covered by a variety of artists, featured on soundtracks, and thoroughly placed itself as a classic of 80’s pop music. I’ve always enjoyed 80’s music, you can probably blame my parents for that, and this is one of many songs that I have often listened to and sung along with. The lyrics of this song have always read to me like someone struggling to put a confession of love into words, which seemed perfect for a concert themed “Choose Love.” I’m excited for the opportunity to put my voice and emotions into a song I’ve heard so many times.

If you need a friend
Don't look to a stranger
You know in the end, I'll always be there
And when you're in doubt
And when you're in danger
Take a look all around, and I'll be there

I'm sorry, but I'm just thinking of the right words to say
I know they don't sound the way I planned them to be
But if you wait around a while, I'll make you fall for me
I promise, I promise you I will

When your day is through
And so is your temper
You know what to do
I'm gonna always be there
Sometimes if I shout
It's not what's intended
These words just come out
With no cross to bear

I'm sorry, but I'm just thinking of the right words to say
I know they don't sound the way I planned them to be
But if you wait around a while, I'll make you fall for me

I promise, I promise you
I'm sorry, but I'm just thinking of the right words to say
I know they don't sound the way I planned them to be
And if I had to walk the world, I'd make you fall for me
I promise you, I promise you I will

Gotta tell you
Need to tell you
Gotta tell you
I'm gonna tell you

I'm sorry, but I'm just thinking of the right words to say
I know they don't sound the way I planned them to be
But if you wait around a while, I'll make you fall for me
I promise, I promise you
I'm sorry, but I'm just thinking of the right words to say
I know they don't sound the way I planned them to be
And if I had to walk the world, I'd make you fall for me
I promise you, I promise you I will

Children's Choir

You've Got a Friend in Me arr. Mac Huff
Jennifer Elliot, Ashlyn Keele, Clara Singer, Violet Collins, Taylor Ainsworth, soloists

“You’ve Got a Friend in Me,” written by the great **Randy Newman** for Disney Pixar’s Toy Story, reminds us about how important it is to have good friends by your side. In the movie, Woody and Buzz Lightyear learn to overcome their vast differences, becoming great friends in the end. This theme of friendship over conflict is something that is so important in our current world, and something that we can all be better at implementing.

You've got a friend in me.
You've got a friend in me.
When the road looks rough ahead
and you're miles and miles from your nice warm bed.
You just remember what your old pal said.
Son, you've got a friend in me.
Yeah you've got a friend in me.

You've got a friend in me. You've got a friend in me.
If you got troubles then I got 'em too.
There isn't anything I wouldn't do for you.
If we stick together we can see it through,
'cause you've got a friend in me.
Yeah you've got a friend in me.

Now some other folks might be
a little bit smarter than I am.
Bigger and stronger too. Maybe,
but none of them will ever love you the way I do,
just me and you boy.

And as the years go by
our friendship will never die.
You're gonna see it's our destiny.
You've got a friend in me

Shoshone Love Song (The Heart's Friend)..... Roger Emerson (b. 1950)

The text of this piece originates from oral traditions of the Shoshone people that historically inhabited the western Great Basin, Idaho, and Wyoming. The poem talks about how someone's love could be compared to the beauty of the natural world, but that the person's love is even more fair, more dear, and more worth loving. Composer **Roger Emerson** took this traditional Native American text and set it to this beautiful music. Notice how the music changes from minor to major, the minor reflecting the serene and mysterious natural world, and the major reflecting the happiness that our "heart's friend" can bring to us.

Fair is the white star of twilight,
and the sky clearer at days end.
But she is fairer, she is dearer,
she, my heart's friend!

Fair is the white star of twilight,
and the moon roving to sky's end.
But she is fairer, more worth loving,
she, my heart's friend!
She is fairer, she is dearer,
she, my heart's friend!

Sh-Boom arr. Patsy Ford Simms (b. 1946)

Alora Urie, Anya Cohen-Rehm, soloists

You might just recognize this classic 1950's doo-wop hit! Originally written and performed by R&B group the Chords, Sh-boom has been featured in a variety of different films and tv shows from Disney Pixar's Cars to Stranger Things Season 5. This song uses a classic doo-wop chord progression and pairs it with cheesy lovey-dovey lyrics, making it the perfect song for Valentines Day.

Life could be a dream
Life could be a dream
Do do do do, sh-boom
Life could be a dream (sh-boom)
If I could take you up in Paradise up above (sh-boom)
If you would tell me, I'm the only one that you love
Life could be a dream, sweetheart
Hello, hello again, sh-boom and hopin' we'll meet again

Every time I look at you
Something is on my mind
If you do what I want you to
Baby, we'd be so fine

Oh, life could be a dream,
If I could take you up in Paradise up above
If you would tell me, I'm the only one that you love
Life could be a dream. Do do do do.

Life could be a dream (sh-boom)
If only all my precious plans would come true (sh-boom)
If you would let me spend my whole life lovin' you
Life could be a dream, sweetheart (do do do do,
sweetheart)

Scott Milner & Patrick Brandl Suárez

I Dream of Jeannie.....arr. Ned Rorem (1923-2022)

The lyric and melody are strictly **Stephen Foster's**, but the piano accompaniment by **Ned Rorem** takes the tune into another realm, where introspection reigns, and the poignant emotion of the poem is highlighted. The result is transformation away from the cute and cuddly, the sappy sentimentalism prevalent in the typical reception of Foster's songs, and toward an emotional clarity in which we can perceive the modern world.

I dream of Jeanie with the light brown hair
Borne like a vapor on the summer air
I see her tripping where the bright streams play
Happy as the daisies that dance on her way.

I long for Jeanie with the day-dawn smile
Radiant in gladness, warm with winning guile.
I hear her melodies like joys gone by
sighing 'round my heart like the fond hopes that die.

Many were the bright notes her merry voice would pour,
Many were the blithe birds that warbled them o'er.
I dream of Jeanie with the light brown hair,
Floating like a vapor on the soft summer air.

Sighing like the night wind and sobbing like the rain,
Wailing for the lost one that comes not again.
I long for Jeanie and my heart bows low.
Nevermore to find her where the bright waters flow.

Ally Fraser

Grow As We Go.....Alexandra Robotham, Ben Abraham, & Ben Platt

Ben Platt was born in 1993 in Los Angeles. He has become prominent as an actor in film (including the *Pitch Perfect* series), television (including *The Politician*), and his role as Evan Hansen in the original Broadway production of *Dear Evan Hansen*. As a singer/songwriter, he has released three studio albums, including his 2019 debut *Sing to Me Instead*. Its fourth track, "Grow As We Go," reflects how both partners in a relationship can help each other to learn and grow side by side.

You say there's so much you don't know
You need to go and find yourself
You say you'd rather be alone
'Cause you think you won't find it tied to someone else

You don't ever have to leave
If to change is what you need
You can change right next to me
When you're high I'll take the lows
You can ebb and I can flow
And we'll take it slow
And grow as we go, ooh
And grow as we go, ooh
And grow as we go, ooh
And grow as we go, ooh

Who said it's true
That the growing only happens on your own?
They don't know me and you

I don't know who we'll become
I can't promise it's not written in the stars
But I believe that when it's done
We're gonna see that it was better
That we grew up together

I don't think you have to leave
If to change is what you need
You can change right next to me
When you're high I'll take the lows
You can ebb and I can flow
And we'll take it slow
And grow as we go, ooh
Grow as we go, ooh

Tell me you don't wanna leave
'Cause if change is what you need
You can change right next to me
When you're high I'll take the lows
You can ebb and I can flow
And we'll take it slow
And grow as we go, oh
And grow as we go, oh
And grow as we go, oh
And grow as we go, ooh

You won't be the only one
I am unfinished, I've got so much left to learn
I don't know how this river runs
But I'd like the company through every twist and turn

Who said it's true
That the growing only happens on your own?
They don't know me and you

Chamber Choir

Weep, O Mine Eyes.....John Bennet (c. 1575-1614)

John Bennet was an English madrigal composer. Like many other composers of the Renaissance era and before, he is known best for his published music, and little is known of his personal life. He likely grew up in a privileged family, as he was a choirboy and had access to publishing of his music by his twenties. His collection *John Bennet's Madrigals to Four Voices* was published in 1599. This publication includes "Weep, O Mine Eyes," his most famous work. It is inspired by his predecessor John Dowland's famous lute song, "Flow, My Tears," which also focuses on the lament of being separated from the ones we love. Bennet revered the work of famous madrigalist Thomas Morley, who made numerous arrangements of existing Italian pieces and translated them to English. Unlike Morley, Bennet is not known to have copied anyone else's melodies; while his works are modeled off of the style of his mentors, his work is fully his own.

Weep, O mine eyes and cease not.
Alas, these your springtides methinks increase not.
O when begin you to swell so high that I may drown me in you?

Terry Keller & Elena Panchenko

Skylark.....Hoagy Carmichael (1899-1981)

Hoagy Carmichael's melody was written for a potential Broadway musical that never happened. After that project fell through, Carmichael asked Johnny Mercer to write lyrics for it. Mercer worked on the lyrics for a year, finally getting inspiration for the title 'Skylark' from a billboard ad. After that the lyrics came quickly to him, expressing his yearning for Judy Garland, with whom he'd had an affair. It was published in 1941. The Glenn Miller Orchestra, Harry James and his Orchestra, Dinah Shore, and Bing Crosby all recorded versions in 1942. I may have heard some of those early versions when I was a kid, but the version that hooked me was by Bette Middler in 1973. I love the pictures and the senses the song evokes: one can almost smell the flowers and feel the mist as we ride on the skylark's wings in search of love. So cool.

Skylark, have you anything to say to me?
Won't you tell me where my love can be?
Is there a meadow in the mist,
where someone's waiting to be kissed?

Skylark, have you seen a valley green with spring,
where my heart can go a journeying,
over the shadows and the rain,
to a blossom-covered lane?

And in your lonely flight,
haven't you heard the music in the night?
Wonderful music,
faint as a "will o' the wisp,"
crazy as a loon,
sad as a gypsy serenading the moon.

Oh, Skylark, I don't know if you can find these things,
but my heart is riding on your wings.
So, if you see them anywhere,
won't you lead me there?

Anya Cohen-Rehm, Violet Collins, & Deborah Collins

“For Good” from *Wicked*.....Stephen Schwartz (b. 1948)

“For Good” is the second-to-last song in the acclaimed Broadway musical *Wicked*. The song features Elphaba and Glinda, the two main characters of this musical, who are residents of the magical Land of Oz. It celebrates their love for each other as friends but also marks the separation of these two characters, due to Elphaba going against the Wizard of Oz because of his cruel treatment of animals and Glinda wanting to be popular and wanting to be liked by the citizens of Oz. As we sing or listen to this song, we can reflect on what Elphaba and Glinda are going through and the message that you can be or do anything without feeling humiliated if your best friend is there with you. We hope everyone can think of this song when they are feeling down and remember how friendship and love can change things “for good”.

I'm limited
Just look at me
I'm limited, and just look at you
You can do all I couldn't do, Glinda
So now it's up to you
For both of us
Now it's up to you

I've heard it said
That people come into our lives for a reason
Bringing something we must learn
And we are led
To those who help us most to grow
If we let them
And we help them in return
Well, I don't know if I believe that's true
But I know I'm who I am today
Because I knew you

Like a comet pulled from orbit
As it passes a sun
Like a stream that meets a boulder
Halfway through the wood
Who can say if I've been changed for the better? But
Because I knew you
I have been changed for good

It well may be
That we will never meet again
In this lifetime
So let me say before we part
So much of me
Is made of what I learned from you
You'll be with me
Like a handprint on my heart
And now whatever way our stories end
I know you have rewritten mine
By being my friend

Like a ship blown from its mooring
By a wind off the sea
Like a seed dropped by a skybird
In a distant wood
Who can say if I've been changed for the better? But
Because I knew you
Because I knew you
I have been changed for good

And just to clear the air
I ask forgiveness
For the things I've done you blame me for
But then, I guess we know there's blame to share
And none of it seems to matter anymore

Like a comet pulled from orbit (like a ship blown
from its mooring)
As it passes a sun (by a wind off the sea)
Like a stream that meets a boulder (like a seed
dropped by a bird)
Halfway through the wood (in the wood)
Who can say if I've been changed for the better?
I do believe I have been changed for the better
And because I knew you
Because I knew you, because I knew you
I have been changed
For good

Chamber Choir

Amor de mi Alma.....Z. Randall Stroope (b. 1953)

Composer and conductor **Zane Randall Stroope** was born in Albuquerque, New Mexico. He earned his undergraduate degree in music education from Oral Roberts University, his master's degree in vocal performance from the University of Colorado Boulder, and his doctorate in conducting from Arizona State University. He has served as a guest conductor for numerous honor choirs and has held professorships at Oklahoma State University, Rowan University, and the University of Nebraska at Omaha. His lyrical approach to composition has brought him great success in the choral field. His song of love, "Amor de mi alma," was published in 2001. It features the poem "Soneto V" by Spanish writer Garcilaso de la Vega, who lived around 1503-36 in Toledo, Spain. He is among the most significant poets to implemented the Italian verse forms (such as the sonnet) in Spain. Stroope's setting of includes only nine of the poem's original fourteen lines, and he sets the stanzas out of order, opening with the third stanza in all voices, then the first stanza in the upper voices, and finally the fourth stanza in all voices.

Yo no nací sino para quereros;
mi alma os ha cortado a su medida:
por hábito del alma misma os quiero.

*I was born, it seems, only to love you;
My soul ever trimmed to your measure,
My love for you, a habit of my soul.*

Escrito está en mi alma vuestro gesto,
yo lo leo tan solo,
que aun de vos me guardo en esto.

*Your every gesture's written in my soul,
I read what have written, myself alone;
none knowing, even you.*

Cuanto tengo confieso yo deberos;
por vos nací, por vos tengo la vida,
por vos he de morir y por vos muero.

*I confess, all that I have I owe to you.
Born through you, you grant me a hold on life;
I'll find death through you; through you I die.*

Jill Freuden & Stephanie Sant

Dreams.....Noel Hogan & Dolores O'Riordan

"Dreams" by The Cranberries captures the feeling of stepping into the unknown with excitement, trust, and a sense of possibility. For friends who sing together and have shared travels, this song reflects the joy of experiencing new moments side by side, especially during our trip to Austria. The lyrics speak to that rush of discovery that comes from both music and friendship—when everything feels brighter because you're not alone. It reminds us of how meaningful it is to have someone to share adventures, stages, and memories with and gratitude for a friendship that continues to grow through shared experiences.

Dolores O'Riordan wrote "Dreams" when she lived in Ireland and fell in love for the first time. The magic of her feelings is expressed through the instrumental texture, driving tempo, and floating vocal lines. Enjoy the simple harmonies and repeated melodic figures of young love as you reminisce on your own first love.

Oh, my life is changing everyday, in every possible way,
And oh, my dreams, it's never quite as it seems.

I know I felt like this before,
But now I'm feeling it even more,
because it came from you
Then I open up and see,
The person falling here is me,
a different way to be

I want more, impossible to ignore,
And they'll come true, impossible not to do.

And now I tell you openly
You have my heart so don't hurt me,
You're what I couldn't find
A totally amazing mind
So understanding and so kind,
You're everything to me

Oh, my life is changing everyday, In every possible way
And oh, my dreams, It's never quite as it seems...
'Cause you're a dream to me.

Maya Nash

Can't Help Falling in Love..... Hugo Peretti, Luigi Creatore, & George David Weiss

“Can't Help Falling in Love,” originally performed by Elvis Presley, is a widely cherished classic. Since its debut in the early 1960s, the piece has been reimagined by countless artists. Inspired in part by early French music, its gentle, lullaby-like quality offers a timeless sound and invites a wide range of musical interpretation. I chose this piece to experiment with the arrangement in a personal way.

Wise men say
Only fools rush in
But I can't help falling in love with you
Shall I stay?
Would it be a sin
If I can't help falling in love with you?
Like a river flows
Surely to the sea
Darling, so it goes
Some things are meant to be
Take my hand
Take my whole life, too

For I can't help falling in love with you
Like a river flows
Surely to the sea
Darling, so it goes
Some things are meant to be
Take my hand
Take my whole life, too
For I can't help falling in love with you
For I can't help falling in love with you

Chamber Choir & Children's Choir

Love Is Love Is Love Is Love Abbie Betinis (b. 1980)

Lux Landrus, Deborah Collins, Victoria Sundin, Tyler Barton, soloists

Abbie Betinis was born in Stevens Point, Wisconsin. She earned degrees in music composition from St. Olaf College and the University of Minnesota. Her work as composer-in-residence for major professional choirs in the Twin Cities, including The Rose Ensemble and The Singers—Minnesota Choral Artists solidified her as one of the prominent choral voices of the 21st century. She is a three-time cancer survivor, and this part of her identity influences her compositional voice. She serves as adjunct professor of composition at Concordia University St. Paul. “Love Is Love Is Love Is Love” is part of the Justice Choir Songbook, which provides music for free for organizations promoting peace, love, equity, and justice. This setting was dedicated by the composer to victims of hate crimes, specifically those who died at the Pulse nightclub in Orlando in 2016. She has compiled texts of love including a Latin plainchant and a reference to the Beatles.

Love is love is love is love,
Love is love is love is love,
Oh love is love is love is love,
Oh love is love is love is love.
Oh Love, love, love. All we need is love, love, love.
All we need is Ubi caritas et amor*,
Where's there's love, love is love.

*Where there is charity and love.

Kobe Hagen, Darcy Howser, Gus Labayen, Allie Tir

Annie's Songarr. Matt Astle (b. 1976)

“Annie’s Song” was written by John Denver in just ten minutes while on a ski lift in Aspen, Colorado. It stands as one of the most enduring love ballads of the 1970s. Originally an ode to his wife at the time, the lyrics use sweeping imagery of nature to capture the overwhelming feeling of love. Tonight’s performance reimagines this folk-pop classic through the rich, close-knit harmonies of the barbershop style.

You fill up my senses, like a night in a forest
Like the mountains in springtime, like a walk in the rain
Like a storm in the desert, like a sleepy blue ocean
You fill up my senses, come fill me again

(Let me give my life to you
Come let me love you, come love me again)

Come let me love you, let me give my life to you
Let me drown in your laughter, let me die in your arms
Let me lay down beside you, let me always be with you
Come let me love you, come love me again

You fill up my senses, like a night in a forest
Like the mountains in springtime, like a walk in the rain
Like a storm in the desert, like a sleepy blue ocean
You fill up my senses, come fill me again

Lauren Clement & Elena Panchenko

“Pulled” from *The Addams Family*Andrew Lippa (b. 1964)

“Pulled” by **Andrew Lippa** is from the musical comedy *The Addams Family*. The musical opened on Broadway in 2010. This song is written from the perspective of famously dark Wednesday Addams and her internal struggle with love bringing her to a brighter side of life. Lauren has always loved this song, as she felt ‘pulled’ to her high-school sweetheart.”

I don't have a sunny disposition.
I'm not known for being too amused.
My demeanor's locked in one position.
See my face? I'm enthused.
Suddenly, however, I've been puzzled.
Bunny rabbits make me want to cry.
All my inhibitions have been muzzled,
And I think I know why.

I'm being pulled in a new direction,
But I think I like it.
I think I like it.
I'm being pulled in a new direction.
Through my painful pursuit,
Somehow, birdies took root.
All the things I detested impossibly cute.
God! What do I do?
Pulled---

Mother always said be kind to strangers,
But she doesn't know what they destroy.
I can feel the clear and present dangers,
When she learns that the boy...

Has got me pulled in a new direction,
But I think I like it.
I'm being pulled in a new direction,
But this feeling, I know is impossible,
So I'll confide that I've tried but I can't let it go.
It's disgustingly true!
Pulled, pulled, pulled!

Puppy dogs with droopy faces,
Unicorns with dancing mice,
Sunrise in wide open spaces,
DisneyWorld - I'll go there twice!
Butterflies and picnic lunches,
Bunches of chrysanthamums,
Lollipops and pillow fights and christmas eve,
Sugar plums!
String quartets and Chia Pets,
And afternoon banana splits,
Angels watching as I sleep,
And Liberace's Greatest Hits!

Have got me pulled in a new direction!
If they keep insisting, I'll stop resisting.
Just watch me pulled in a new direction.
I should stay in the dark,
Not obey every spark,
But the boy has a bite,
Better far than his bark!
And you bet I'll bite too,
Do what's truly taboo,
As I'm pulled in a new direction!

Chamber Choir

Ta na SolbiciSamo Vovk (b. 1989)

Samo Vovk was born in Postojna, Slovenia, where he works as a full-time self-employed musician. He is a composer, arranger, singer, producer, guitarist, and pianist. He initially grew interested in composition through his work in pop a cappella and vocal jazz. He served as conductor of the Perpetuum Jazzile choir from 2014 to 2016. His piece, "Ta na Solbici," was part of the Carmen Manet choir's performance that won the inaugural Eurovision Choir of the Year competition in Riga, Latvia, in 2017. The piece depicts a wedding in Resia, a region of northeastern Italy near the Slovenian border where a South Slav indigenous population continues to speak Resian, a dialect similar to Slovene. The piece reflects the people's connection to their region and its landscape, as well as their unique musical traditions, including stomps, claps, guttural singing, and musical references to nature. At the wedding, the dancing and singing become so loud that they drown out the sounds of the river and the church bells and begin to echo off the nearby mountain Kanin.

Ta na Solbici se poračalo
Jalolililelolelelolilo
So nōge na glas tärmale
Da so Bilo rizglasnile
Jo lo la li le la – la la li le lo lileo, lilelo, jolalalile
od Čaniina tintinalo, od Čaniina.

Ta na Solbici se poračalo
Jalolililelolelelolilo
So nōge na glas tärmale
Da so zwun izglasnile
Jo lo la li le la – la la li le lo lileo, lilelo, jolalalile
od Čaniina tintinalo, od Čaniina.

Le la hora, visoka hora ta Čaniinawa.

*There was a wedding in village Solbica/Stolvizza
No translation: typical Resian folk refrains are built
from these syllables
Feet were hitting the floor so loudly
That they drowned out the river Bila
It was echoing off the mountain Kanin (a mountain
above Solbica village).*

*There was a wedding in village Solbica/Stolvizza
No translation: typical Resian folk refrains are built
from these syllables
Feet were hitting the floor so loudly
That they drowned out the church bell
It was echoing off the mountain Kanin (a mountain
above Solbica village).*

Mountain, the high mountain of Kanin.

