

# *Vox Grata*

WOMEN'S CHOIR

Presents

*The World in Harmony*  
*An International Celebration of Folk Music*

Jeanette MacCallum, Conductor

Polly Brecht, Pianist

Westminster Presbyterian Church

Nashville, Tennessee

Thursday, May 21, 2015

State Conference of American Choral Directors Association

First Baptist Church

Chattanooga, Tennessee

Friday, June 19, 2015

# The World in Harmony

Please silence all cell phones and pagers for the duration of the program.

**Ah! si mon moine voulait danser! (Quebec)** arr. Donald Patriquin

**Away from the Roll of the Sea (Nova Scotia)** Allister MacGillivray/arr. Loomer

**Follow Me Down to Carlow (Ireland)** arr. Percy E. Fletcher

**Danny Boy (Ireland)** arr. Kevin A. Memley

**Two Songs from 12 Lieder and Romances, Op. 44** Johannes Brahms

**1. Barcarole (Italy)**

*Carol Callaway-Lane and Mareike Sattler, soloists (May)*

*Carol Callaway-Lane and Monica Coombs, soloists (June)*

**2. Fragen (Slovenia)**

**Lauliku lapsepõli (Estonia)** arr. Veljo Tormis

*Erica Scaramuzza, Emily Neely, Charlotte Sublett and Leigh Sutherland, soloists*

**Vesi väsy lumen alle (Finland)** Harri Wessman

*Jane Kirchner, flute*

**The Lark's Song (Russia)** Nikolai Rimsky-Korsakov/arr. Slavnitsky

**Diu Diu Dang A (Taiwan)** arr. Chien Shan-Hua

*Emily Packard, soloist*

**La Cucaracha (Mexico)** arr. Alberto Grau

**Duerme Negrito (Latin America)** Atahualpa Yupanqui/arr. Solé

*Madaline Garcia, soloist*

*We dedicate this song to the women served by Renewal House*

**Bright Morning Stars are Rising (Appalachia/America)** arr. Paul Siskind

*Emily Packard, soloist*

# Vox Grata Women's Choir

## Soprano 1

Kristin Bennett, classical music industry professional  
Catherine Birdsong Broyles, actor/teaching artist, Nashville Children's Theatre  
Gabby Cheij, 2015 graduate of Maryville College, Music/Psychology  
Emily Neely, pediatric nurse, Vanderbilt Children's Hospital  
Emily Packard, homeschooling mother of four  
Charlotte Sublett, licensed aesthetician; former voice major, Wheaton College Conservatory  
Leigh Sutherland, paralegal

## Soprano 2

Emily Beavers, Belmont University student  
Mary Biddlecombe, artistic director, Blair Children's Choruses  
Jj Ebelhar, retired choral director, Pope John Paul II High School  
Katy Ferrell, Sales at Cenwood Appliance  
Kaitlyn Lassiter, elementary music teacher, Williamson County  
Diana Neely, neuroscientist, Vanderbilt University  
Erica Scaramuzza, medical researcher, Vanderbilt University  
Jenny Thomas, musician and coffee aficionado

## Alto 1

Annabelle Absar, real estate marketer  
Julie Birdsong, engineering instructor, Vanderbilt/human resources consultant  
Jane-Coleman Harbison, collections manager/registrar, Cheekwood  
Jane Kirchner, retired flute professor, Blair School of Music; grandmother; gardener  
Suzie Lane, program director, GenOn Ministries  
Amory Scott, clinical pharmacist  
Colleen Sheehan, graduate student in marriage and family therapy

## Alto 2

Carol Callaway-Lane, acute care nurse practitioner/assistant professor of nursing, Vanderbilt  
Monica Coombs, bibliophile  
Madaline Garcia, special education paraprofessional  
Linda McFadyen-Ketchum, gun safety activist  
Mareike Sattler, senior lecturer, Vanderbilt University  
Denise Statham, flame resistant clothing engineer  
Karen Weir, retired software executive

**Jeanette MacCallum** is the Director of Music Ministries at Second Presbyterian Church in Nashville and is founder and Artistic Director of *Vox Grata*. She previously taught at Pope John Paul II High School as well as at Belmont and Lipscomb Universities in Nashville, Tennessee. From 2002 to 2012, she served as the Director of Choral Activities at St. Cecilia Academy in Nashville, where she conducted various ensembles and taught AP Music Theory. During her tenure at St. Cecilia, the Advanced Choir received superior ratings at all regional and state adjudication festivals in which it participated. Her students also earned positions in numerous All-State and American Choral Directors Association Honor Choirs. In addition, the St. Cecilia Advanced Choir performed at ACDA and TMEA state conferences. Mrs. MacCallum also led the St. Cecilia Choir on performance tours to Carnegie Hall, Canada, and Italy. In 2007, the St. Cecilia Choir performed by invitation at the *Ospedale della Pietà* and the *Ospedale dei Derelitti* in Venice.

Reared in Princeton, New Jersey, Mrs. MacCallum's passion for choral music began as a member of the distinguished Princeton High School Choir. She received her musical education at the Eastman School of Music and Belmont University, and received the Master of Church Music degree from Belmont. A singer, pianist, and conductor, Mrs. MacCallum has also directed choirs at the Blair School of Music at Vanderbilt University, as well as at Westminster Presbyterian Church in Nashville. She currently serves as the ACDA Tennessee Chair for Women's Choir Repertoire and Standards. Mrs. MacCallum has served as the Treasurer and President of the Middle Tennessee Vocal Association. She is also the author of *"The Sacred Choral Works of the Venetian Ospedali,"* published by GIA in *"Conducting Women's Choirs: Strategies for Success,"* Debra Spurgeon, Editor and Compiler (2012).

## Mission of Vox Grata

Vox Grata is comprised of joyful women who, out of gratitude for the fullness of their own lives, possess a desire to sing together for the benefit of others. The group performs repertoire that expresses a uniquely feminine spirit, especially works that promote the best interests of women in society. Vox Grata sings concert programs that directly benefit the needs of women in the Nashville community. The singers also enjoy the opportunity to mentor exceptional high school and college-aged women who participate in the choir as part of its choral scholar program.

To be added to our mailing list, for information about supporting Vox Grata or to find out about auditions and upcoming events, please visit our website at [www.voxgrata.com](http://www.voxgrata.com), or visit our Facebook page at <https://www.facebook.com/VoxGrata>.

## Special Thanks

**Vox Grata Board of Directors** – Sallie Bailey, Jennifer Barnes, Kelly Christie, Susan Hassell, Susan Holt, Jane Kirchner, Linda Koon, Doug MacCallum, Jeanette MacCallum and Franco Scaramuzza  
**Dr. John Semingson**, Director of Music Ministries, Westminster Presbyterian Church  
**Mareike Sattler**, Language and diction consultant  
**Justin Maitlen, Richard Lane and Frank Kirchner**, percussion  
**Ian Petty**, Web Design  
**Westminster Presbyterian Church**

## Texts and Translations

### **Ah! si mon moine voulait danser! (If only my monk would dance with me!)**

Oh, if only my monk would dance with me, I'd give him a hooded robe. Dance, my monk, dance! Don't you hear the dance? Oh, if only my monk would dance with me, I'd give him a braided belt....I'd give him a rosary.....a homespun robe...If he hadn't made a vow of poverty, I'd give him lots of other wonderful things, too! Dance, my monk, dance! Don't you hear the dance?

### **Away from the Roll of the Sea**

Small craft in a harbor that's still and serene, give no indication what their ways have been; they rock at their moorings all nestled in dreams; away from the roll of the sea. Their stern lines are groaning a lullaby air; a ghost in the cuddy, a gull on the spar; but never they whisper of journeys afar, away from the roll of the sea. Oh had they the tongues for to speak what tales of adventure they'd weave! But now they are anchored to sleep and slumber alee. Come fair winds to wake them tomorrow we pray; come harvest a-plenty to them ev'ry day; 'til guided by harbor lights they're home to stay; away from the roll of the sea.

### **Follow Me Down to Carlow**

Follow me down to Carlow, lads! Come lasses too, away we go, so limber and lightly, heel and toe, there's frolic and fun at Carlow! For striking is now the wedding hour, and yonder's a bride that's like a flow'r, the boy that has won her, all do know, is stealing the pride of Carlow! **Refrain:** Hark! The bells they gaily ring, and finch and thrush and blackbird sing; for love on this fair day is king! Och! Follow me down to Carlow! Follow me down to Carlowtown! Be leaving your work and toil behind, the cat'll be proud the house to mind, while ye are away at Carlow! Come Kitty, ashore, with eyes of blue, come Denis and Meg and Pat and Sue, for

never a one must fail, and so I'm bidding ye all to Carlow! See, the sun shines out so gay, "A wedding, sure!" I heard him say, "I'll send my beams to gild the day!" Och! Follow me down to Carlow! Follow me down to Carlow, then! The way winds round the green hillside, and thro' the lone lane where fairies hide, and over the moor to Carlow! Then hurry good people, one and all, for sure ye can hear the music call; and limber and lightly, heel and toe, we'll go to the fun at Carlow! **(Refrain)** Hooroo!

### **Danny Boy**

O Danny boy, the pipes, the pipes are calling from glen to glen, and down the mountainside. The summer's gone, and all the flow'rs are dying. 'Tis you, 'tis you must go and I must bide. But come ye back when summer's in the meadow or when the valley's hushed and white with snow. 'Tis I'll be here in sunshine or in shadow. O Danny boy, O Danny boy, I love you so. And if ye come when all the flow'rs are dying, and I am dead, as dead I well may be, ye'll come and find the place where I am lying and kneel and say an "Ave" there for me. And I shall hear, tho' soft you tread above me, and all my dreams will warm and sweeter be, for you will bend and tell me that you love me! I'll simply sleep in peace until you come to me.

### **Barcarole (Boat Song)**

"O fisher on the waters – Fidelin! Come quickly here to fish!" **Refrain:** And on his tidy little boat, on the boat he rows; merry girl, tra-la-la! "What would you wish me to fish? – Fidelin!" "My little ring fell in the sea." **(Refrain)** "You shall be rewarded with the finest purse! – Fidelin! Filled with a hundred thalers." **(Refrain)** "I do not want your purse – Fidelin! Filled with a hundred thalers." **(Refrain)** "A tender kiss – Fidelin! A kiss is my desire!" **(Refrain)**

### **Fragen (Questions)**

For what do I have such long hair if I cannot braid a ribbon into it? For what is my little foot so nimble and delicate if I may not dance with my lover? For what is my hand so white if I may not hold my lover in an embrace? For what is my eye so dark and keen if it may not look at my lover? For what are my thoughts my own if they think, my beloved, upon thee all the time?

### **Lauliku lapsepõli (The Songster's Childhood)**

When I was very little, al-lea, I grew so prettily; I was but one night old, just two days old, mother took my cradle to the meadow, put my crib on the heath, put a duck to rock the cradle, the bird of summer to push me. The duck had many words; the bird of summer had lots of songs; the duck sang many songs to me there; the bird of summer, it spoke to me a lot. That is where this child learned the songs; this crazy one got to know the words; all of them I placed on paper; all of them I hewed into a book. That is why I have so many words; that is why I have lots of tunes.

### **Vesi väsy lumen alle (Water Under Snow is Weary)**

Water under snow is weary; under ice it stretches sleeping; winds are blowing, no rest for them. Thousand-footed flakes are dancing; and the blizzard boy is whirling; winds are blowing, no rest for them. But it is silent where the grass lies; withered grass whose stalks are dying; under snowdrifts oblivious. There is time now for slumbering; there is time for snowing as well.

### **The Lark's Song**

The lark's song rings out more clearly; the spring flowers are brighter; the heart is full of inspiration; the sky is filled with beauty. As we tear apart the fetters of sadness, breaking the chains of banality, a triumphant tide of new life overwhelms us. Fresh and young are the sounds of youth's new and mighty ranks; as strings pulled taut, stretching between heaven and earth.

### **Diu Diu Dang A**

A train races swiftly and enters a tunnel. Inside the tunnel, water droplets falling on the train car roof make a sound: "diu diu dang". As the train rapidly progresses, the "ho-ho" voices of the train whistle mix with the "diu diu dang" tune.

### **La Cucaracha (The Cockroach)**

It's because she doesn't have the main one (leg). They say the cockroach had a set of twins which she named Boniface and Angelito. They say the cockroach was a very fine dancer, but with her broken leg, she can't even dance a jig! The cockroach can no longer walk, because she doesn't have (she is missing) her most important leg. They say the cockroach fell from a bicycle, and, because of that, she can't wear a slipper. They say the cockroach can no longer walk!

### **Duerme Negrito (Sleep, Little Black One)**

Sleep, sleep little black one; your mama's in the fields, little one. Sleep, sleep little one. She's going to bring quail for you; she's going to bring fresh fruit for you...pork...many things. And if the black one doesn't go to sleep, the white devil will come and zap! He'll eat your little foot! Hurry, chica bú! Sleep, sleep little black one, your mama's in the fields, little one. She's working hard, yes, and they don't pay her, and she's coughing, yes, for her sweet little black one.

## Bright Morning Stars are Rising

Bright morning stars are rising; day is a-breakin' in my soul! Oh where are our dear mothers? Oh where are our dear fathers? Day is a-breakin' in my soul! Some are here together praying; day is a-breakin' in my soul! Oh where are our dear sisters? Oh where are our dear brothers? Day is a-breakin' in my soul! Some have gone, gone to heaven shouting: Day is a-breakin' in my soul! Oh where is our future? Day is a-breakin' in my soul! We are here together singing! Day is a-breakin' in my soul!

## Program Notes

### Ah! si mon moine voulait danser

*Published by earthsongs*

Donald Patriquin

This lively song is one of French-speaking Canada's best-known folk songs. Typical of the folk music of Québec and France, this song takes a humorous situation and embellishes it through verse after verse to a hilarious conclusion. In this case, a girl is trying to convince a monk to dance with her. She offers him various articles of clothing (a hooded robe, a braided belt...), claiming at the end that she would give him much more if only he hadn't made a vow of poverty. Donald Patriquin's arrangements of this and other Québécois folk songs have become so popular in recent years they have overshadowed all predecessors. They invariably have difficult and prominent piano parts. The arranger opens the piece with a moderate-tempo plea by the girl, accelerating quickly into the lively main rhythm of the piece. A sudden switch to half tempo and back again for the last verse makes for a terrific ending.

(Notes by Morna Edmundson)

### Away From the Roll of the Sea

*Published by Cypress Choral Music, CP1001*

Diane Loomer

This lovely, rolling Nova Scotia tune describing boats at rest in the harbour, connects with almost any group or any age that sings it. Part of this appeal comes from the fact that the words imply more than one meaning. On the surface they state that no one can know by simply looking at the boats in safe harbour what adventures or hardships they have endured; the implied meaning is of course that no one can possibly know from looking at them, the adventures and histories of people's lives. This arrangement was written for Elektra Women's Choir and while the resultant tessitura is quite low, it reveals the glorious color of the mature alto range. Textual clarity and expressive singing are two of the main goals in singing and arranging this piece. The rhythmic challenge for the conductor and the choir is to find the correct tempo that allows the singers to feel it in 'one', singing the soothing, regular rhythm of 'the roll of the sea' while delivering clarity, precision and communicated meaning through the words. (Notes by Diane Loomer)

### Follow Me Down to Carlow

*Published by J. Curwen & Sons, JC71441*

Percy E. Fletcher

Percy E. Fletcher (1879-1932), an important musical director in the London theatre world, wrote and arranged a large number of partsongs for female voices, including this arrangement of the well-known Irish folk tune. The song tells of a festive wedding celebration filled with frolic and fun! The Scottish word "Och" (a curse word used in the same way as "Oh no!") is interjected throughout the tale.

### Danny Boy

*Published by Pavane Publishing, P1486*

Kevin A. Memley

Kevin A. Memley, though largely self-taught, is a refreshing and versatile composer whose works have received world-wide acclaim. His pieces have become favorites in the repertoire of Vox Grata and his compositions have been prominently featured in ACDA conventions since 2009. In addition, he has composed and orchestrated music for film. This arrangement of the popular Londonderry Air features a beautifully crafted piano accompaniment, a trademark of Memley's writing. In addition, the alto section must emulate the sound of bagpipes in the opening and closing sections of the song.

### Twelve Lieder and Romances, Op. 44

*Available at [www.cpd.org](http://www.cpd.org)*

Johannes Brahms

These two songs, taken from the composer's set of secular songs for female chorus, are the only songs in the opus which utilize folk texts. These choral miniatures were indicated to be sung either *a cappella* or with optional piano accompaniment. The *Barcarole* (No. 3) is based upon an Italian folk text and features an alto duet and a memorable choral refrain that repeats. The 6/8 meter helps to convey the stroke of the gondolier's oar. *Fragen* (No. 4) is based upon a Slovenian folk text. Also in 6/8 meter, the music, somewhat agitated in character, helps to deliver the many questions of the poem with a certain urgency.

### Lauliku lapsepõli

*Published by earthsongs*

Veljo Tormis

The Estonian choral tradition literally embodies the power of communal singing. With a population of only 1.4 million, this small country boasts over 1,000 choirs. Every five years since 1869, the country's singers gather at a special site on the outskirts of Tallinn for a unique and amazing event: the *Laulupidu* or All-Estonian Song Festival, where a choir of 20,000 sings for and with an audience of 100,000. Surprisingly, during years of Soviet occupation in the mid-to-late 20<sup>th</sup> century, this gathering was even larger. From 1869 until today, the *Laulupidu* ideal remains consistent: to reaffirm cultural roots, to pass along the songs from generation to generation, and, as a gathered people, to sustain the culture's value and unique identity.

Veljo Tormis, himself Estonian, used folk melodies as material for thematic development in the traditional classical compositional style. But his compositional epiphany occurred with the composing of *Estonian Calendar Songs*, wherein he attempted to preserve the ancient Estonian (*regilaul*) song. He is quoted as saying: “I don’t use folksong; folksong uses me.” By using the hallmarks of Estonian culture—the language and the *regilaul*—as his compositional materials, Tormis carries forward the country’s ancient traditions into the next millennium.

*Regilaul* texts are single non-strophic lines of 8 syllables, alternating stressed and unstressed syllables. Instead of end rhymes, these texts use alliteration and assonance. The melodies are characterized by a narrow range, scalar motion, frequent repetition of tones and independence from the harmonic motion so typical of western European folk tunes. (Notes by the publisher)

### **Vesi väsy lumen alle**

*Published by Walton Music, WTC1005*

Harri Wessman

The musical material for this piece is taken from an old familiar melody from Kalevala, the national epic of Finland. Every Finn would recognize it from school songbooks as the “Kalevala tune”. It features a melody in 5/4 meter with the range of notes limited to a minor pentachord. This work is divided into two sections—the first half an extended introduction for flute and piano. The composer develops the Kalevala tune which climaxes in flutter tongue glissandos from the flute followed by a relaxation of the mood. As the choir joins in in the second section, the setting changes, now dominated by the peaceful 3/4 rhythms of the piano and attractive harmonies of the choral parts. (Notes by the publisher)

### **The Lark’s Song**

*Published by Musica Russica, PS026*

Nikolai Rimsky-Korsakov

Rimsky-Korsakov (1844-1908) was a Russian composer and member of the group of composers commonly referred to as “The Five”. He seemed to have a special fondness for fairy tale and folk subjects and a desire to develop a nationalistic style. This style often employed Russian folk song as its primary material. He composed dozens of art songs and arrangements of folk songs, including this one which has been arranged for women’s choir.

### **Diu Diu Dang A**

*Published by earthsongs*

Chien Shan-Hua

Diu Diu Dang A is a pentatonic Taiwanese folk song, probably composed during the period of Japanese occupation (1895-1945). The song is very famous in Taiwan, existing in many arrangements for soloist, choir and instrumental ensemble. The song is believed to have originated in the I-Lan county area where trains were an especially important mode of transportation. It depicts the sound of a train starting up very slowly, getting faster, and finally reaching its destination. Onomatopoeic sounds are employed to portray the droplets of condensation falling on the roof of the train as it travels through the many tunnels of the region. A soprano soloist interjects the sound of the train whistle throughout.

### **La Cucaracha**

*Published by earthsongs*

Alberto Grau

Alberto Grau is arguably one of the most influential contemporary Venezuelan choral composers and conductors of this century. His work often displays distinct, nationalistic qualities of his native Venezuela or other nations. His output includes a number of choral arrangements for children and young choruses. These works are often based upon traditional folk tunes.

### **Duerme Negrito**

*Published by earthsongs*

Emile Solé

This popular Latin American lullaby gives us an important glimpse into the dehumanizing conditions which slaves endured for centuries in many parts of the New World. The word “negrito” literally means “little black one”, or in modern usage, simply “darling” or “dear little one”. But other words in the text leave no doubt about the setting of this “black” lullaby. The omission of the “r” in several words in the text all reflect the black Spanish pronunciation of the uneducated slave culture. In addition, references are made to the brutal practice of cutting a person’s foot off to prevent escape and to the sick mother working hard in the fields for no pay. It is ironic that a text of such gravity would be set as a pleasing lullaby.

### **Bright Morning Stars are Rising**

*Published by G. Schirmer, HL50483188*

Paul Siskind

This contemplative American folk hymn appears to have originated in the Appalachian region of the United States. “Bright morning stars” have been interpreted by some to mean “angels”. Whether or not this is true, the song’s spiritual nature is evident in the optimistic melody and warm, hopeful lyric: “Day is a-breakin’ in my soul.” The song has been recorded by many including Judy Collins, Emmylou Harris and others. It appears in Ruth Crawford Seeger’s “American Folk Songs for Christmas” (1953).

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**We are grateful for**