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DIRECTED BY

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WITH ASSISTANT DIRECTOR AND ACCOMPANIST

SUSAN FORTIN

FEATURING THE
CHARLES RIVER CHILDREN'S CHOIR

7: 30 P.M.

SATURDAY, APRIL 27, 2019
MEDFIELD HIGH SCHOOL AUDITORIUM
MEDFIELD, MASSACHUSETTS



Roy S. Kelley, Founding Director

April 2019

Dear Audience,

Thank you for joining us tonight! The music this evening spans a range of many choral idioms. What brings these pieces all together is the poetry to which the music is set. Words from renowned poets such as William Shakespeare and W. B. Yeats are often used for choral music, but I also wanted to recognize the poetry of contemporary lyricists, considered by many to be poets in their own right, such as Bob Dylan and Joni Mitchell. Great poetry is powerful on its own; when matched with an exceptional composer, even more meaningful experiences can be created. Thank you for letting us bring these poets' words to you thorough a different medium, and I hope you might connect to the poetry this evening in a meaningful way.

Sincerely,

Asbley

 <i>Love that we are making Chorale a family affair. Welcome to my niece, Siobhan on her first season.</i> 	IN MEMORIAM  THOMAS J. CAHILL, JR. 9.21.1946 – 4.4.2019
	He was Major Tom (who really made the grade), he was Desert Pete (who primed the pump, had faith and believed). He was a friend to man (<i>The House by the Side of the Road</i>, by Sam Foss). He was Tony to his wife's Maria (<i>West Side Story</i>). Thanks for all the lessons. We won't forget. We love you always.
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CONCERT PROGRAM

THE CHARLES RIVER CHORALE

Ashley F. Nelson-Oneschuk, Director

Susan Fortin, Assistant Director/Accompanist

THE CHARLES RIVER CHORALE - PART I

When Daffodils Begin to Peer Words by William Shakespeare, Music by Matthew Harris
Soloist: Fran Hutton Lee

It Was a Lover and His Lass Words by William Shakespeare, Music by Matthew Harris

O Captain! My Captain! Words by Walt Whitman, Music by John Leavitt
CRC Tenors and Baritones/Basses; Soloist: Everard Huggan

Heart, We Will Forget Him Words by Emily Dickinson, Music by James Q. Mulholland

I Will Arise and Go Words by William Butler Yeats, Music by Shawn Kirchner
Soloist: Madeleine Bolger

Stars I Shall Find Words by Sara Teasdale, Music by Victor C. Johnson
CRC Sopranos and Altos

Ain't Gonna Let Nobody Turn Me Around Spiritual, with Text by Langston Hughes
Arr. by Rollo Dilworth

INTERMISSION

CHARLES RIVER CHILDREN'S CHOIR

Lelia Tenreiro-Viana, Director

Everard Huggan, Accompanist

Recycle Rap

Gene Grier and Lowell Everson

Au Clair de la Lune (By the Glowing Moonlight)

Traditional French
Arr. by Geoffrey Edwards

THE CHARLES RIVER CHORALE - PART II

Hallelujah Words and Music by Leonard Cohen, Arr. by Roger Emerson
Soloists: Siobhan Cooper, Joanna Wrona

Big Yellow Taxi

Joni Mitchell

Soloist: Jenny Kennedy

Mr. Tambourine Man

Bob Dylan

Soloist: Ray Sewell

The Sound of Silence

Words and Music by Paul Simon, Arr. by Roger Emerson

Love is All You Need (A Tribute to the Beatles)

Arr. by Roger Emerson

Soloists: Robert Gehm (Imagine); Karen Gehm (Strawberry Fields); Andy Spencer (Yesterday)

Look at the World

John Rutter

The Chorale invites all former members to join us on stage in singing this song.

PLEASE JOIN US FOR A RECEPTION IMMEDIATELY FOLLOWING THE CONCERT!

CHORALE MEMBERS

SOPRANOS

Nancy Carroll
Christine Cleverdon
Siobhan Cooper
Mary Conner
Bethanne Coste
Janet Donovan
Margaret Fawley
Karen Gehm*
Leslie Heffernan
Elizabeth Herlihy
Connie Martin Kearins

Jenny Kennedy
Alison Light
Jean Lynch
Mary-Lou Northgraves
Vonnie Reis
Jeanne Seyfarth
Jean Sniffin
Kristin Stashenko
Alexis White*
Joanna Wrona

ALTOS

Madeleine Bolger
Pat Campo-Leblanc
Laurie Collins
Kate Follen
Liz Forsythe
Sabine Goldmann
Debra Gora
Charmaine Vincent Haan
Mary Kay Hubbard
Fran Hutton Lee
Susan Johanson
Jeanne Johnson*
Jessica Jusczyk
Christina Krouk

Gloria Lee
Kathy Maloof
Judy Mascari
Anne McKee
Betsy Miller
Lynne Narum
Anne Parker
Meaghan Quilop*
Debbie Shuman
Anja Spencer
Jenn Suhajda
Jennifer Tower
Brenda Trapani

TENORS

Phil Fougere
Sue Leist
Greg Quilop*

Ray Sewell
Sandy Swanson

BARITONES/BASSES

Brooks Corl
Robert Gehm
David Hart
Everard Huggan*

Robert LaPointe
Jack Maloof
Robert Sniffin
Andy Spencer

*Section Leader



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CHARLES RIVER CHILDREN'S CHOIR

Claire Ahmad
Abigail Busch
Marisa Busch
Elizabeth Curry
Aureja Johnson
Westley Johnson

Ella Maher
Michaela Magnone
Kathryn Quilop
Sonya Tower
Veronica Ward

INSTRUMENTALISTS

Ryan Loud - Drum Set
Joe Merlino - Electric Bass
Megan Riccio - French Horn

UNNAMED, BUT NOT UNSUNG

The Charles River Chorale thanks all of its volunteers handling the ticket tables and other duties.



Roy S. Kelley, Founding Director

OUR MISSION STATEMENT

The intent of the Charles River Chorale is to bring engaging, enriching and enjoyable choral music to the regional community. This welcoming chorus, under professional direction, learns and performs a variety of repertoire and meets once a week for two hours, preparing for two concerts per year.



The Charles River Chorale is proud to sponsor the Charles River Children's Choir through its outreach funding.

This funding is supported in part through your purchase of raffle tickets. Please buy a few "chances" to give small people a big lesson in music.

PROGRAM NOTES

William Shakespeare (1564-1616) was an English poet, playwright and actor, widely regarded as the greatest writer in the English language and the world's greatest dramatist. Often referred to as the "Bard of Avon" and England's national poet, Shakespeare wrote 39 plays, 154 sonnets, and two long narrative poems; most of his work was written and performed between 1589 and 1613. While his plays are now thought to be literary masterpieces, it's important to note that they were originally performed in public theaters and not meant solely for the aristocracy. As such, there are numerous double meanings - many bawdy - found in his dialogue. The *Daffodils* recitation is based on a scoundrel's rejoicing that it is spring, with all the opportunities that spring and festivals provide to take life lightly and to find as much pleasure as one can - the "tira Lyra" refrain highlights this attitude. In *A Lover and His Lass*, (a silly interlude in a more complicated play of love and deception), the words "pretty ring time" allude to getting married, as do the birds singing and bells ringing.

When Daffodils Begin to Peer From *The Winter's Tale*

When daffodils begin to peer,
With hey! The doxy over the dale,
Why, then comes in the sweet o' the year;
For the red blood reigns in the winter's pale.

The white sheet bleaching on the hedge,
With hey! the sweet birds, O, how they sing!
Doth set my pugging tooth on edge;
For a quart of ale is a dish for a king.

The lark, that tira-lira chants,
With hey! with hey! the thrush and the jay,
Are summer songs for me and for my aunts,
While we lie tumbling in the hay.

It Was a Lover and His Lass From *As You Like It*

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green corn-field did pass,
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that life was but a flower
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

And, therefore, take the present time
With a hey, and a ho, and a hey nonino,
For love is crown'd with the prime
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

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PROGRAM NOTES, CONT.

Walt Whitman (1819-1892) was an American poet, essayist, and journalist. A humanist who abhorred slavery and celebrated human dignity, he was a part of the transition between transcendentalism and realism, incorporating both views in his works. Whitman is among the most influential poets in the American canon, often called the father of free verse (he did not invent the style), although during his own time much of his writing was considered controversial due to his subject matter. At the age of twelve, Whitman began to learn the printer's trade and fell in love with the written word. Largely self-taught (his formal education ended at age 11), he read voraciously, becoming acquainted with the works of Homer, Dante, Shakespeare, and the Bible. Whitman lived during a tumultuous time in America, experiencing the Civil War as a central event in his life. In "O Captain, My Captain!" written following Abraham Lincoln's assassination, Whitman mourns Lincoln, reflecting his love for the man and his values: the "Captain" is Abraham Lincoln; the "fearful trip", the Civil War; the "ship", the United States; and the "prize", the safe keeping of the Union.

O Captain! My Captain!

From American Song

O Captain! my Captain! our fearful trip is done,
 The ship has weathered every rack, the prize we sought is won,
 The port is near, the bells I hear, the people all exulting,
 While follow eyes the steady keel, the vessel grim and daring;
 But O heart! heart! heart!
 O the bleeding drops of red,
 Where on the deck my Captain lies,
 Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;
 Rise up--for you the flag is flung--for you the bugle trills,
 For you bouquets and ribboned wreaths--for you the shores accrowding,
 For you they call, the swaying mass, their eager faces turning;
 Here Captain! dear father!
 This arm beneath your head!
 It is some dream that on the deck,
 You've fallen cold and dead.

My Captain does not answer, his lips are pale and still,
 My father does not feel my arm, he has no pulse nor will,
 The ship is anchored safe and sound, its voyage closed and done,
 From fearful trip the victor ship comes in with object won;
 Exult O shores, and ring O bells!
 But I with mournful tread,
 Walk the deck my Captain lies,
 Fallen cold and dead.

PROGRAM NOTES, CONT.

Emily Dickinson (1830-1886) was a poet whose quiet life was infused with a creative energy that produced almost 1,800 poems and a profusion of vibrant letters. Her poetry is now considered among the finest in the English language. Her lively childhood and youth were filled with schooling, reading, explorations of nature, religious activities, significant friendships, and several key encounters with poetry, including receiving a copy of Ralph Waldo Emerson's *Poems* from a dear friend. During her late 20s and early 30s, she composed nearly 1,100 poems, making few attempts to publish her work, choosing instead to share her poems privately with family and friends. In her later years Dickinson increasingly withdrew from public life, occupied by her garden, her baking, her family and close friends, and health concerns. With few exceptions, her poetry remained virtually unpublished until after her death. Yet much about this fascinating figure's life and work is misunderstood. Often caricatured in popular culture as a white-clad recluse who poured out morbid verse in the sanctuary of her bedroom, Emily Dickinson was a serious artist whose intellectual curiosity and emotional intensity are revealed in concise and compelling poems that capture a range of human experiences.

Heart, We Will Forget Him

Heart, we will forget him
You and I, tonight!
You must forget the warmth he gave
I will forget the light
When you have done pray tell me
Then I, my thoughts, will dim
Haste! 'lest while you're lagging
I may remember him!

William Butler Yeats (1865-1939) was an Irish poet and one of the foremost figures of 20th century literature, considered a pillar of the Irish literary establishment, and a driving force behind the Irish Literary Revival. Educated in Ireland and London, he spent childhood holidays in County Sligo and studied poetry from his youth, becoming fascinated by Irish myths and legends, which are featured in much of his early work, while his later poetry grew more physical and realistic. In 1923, he was awarded the Nobel Prize in Literature. The Isle of Innisfree is an uninhabited island within Lough Gill, in County Sligo. Yeats describes the inspiration for the poem coming from a memory of his childhood while walking in London: "I had still the ambition... of living in imitation of Thoreau on Innisfree... and when walking through Fleet Street very homesick I heard a little tinkle of water and saw a fountain... and began to remember lake water. From the sudden remembrance came my poem 'Innisfree,' my first lyric with anything in its rhythm of my own music". The poem is so greatly beloved by the Irish that it is one of three poems featured in the Irish Passport.

The Lake Isle of Innisfree / I Will Arise and Go

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made;

Gearing up for the summer?



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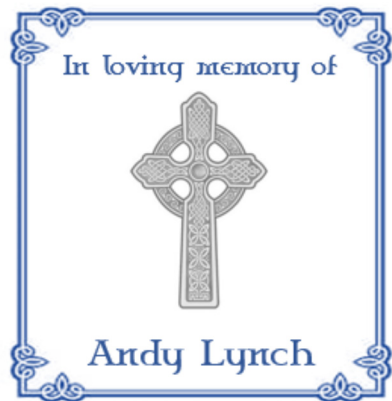
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PROGRAM NOTES, CONT.

Nine bean rows will I have there, a hive for the honey-bee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements gray,
I hear it in the deep heart's core.

Sara Teasdale (1884-1933) was an American poet, whose work had always been characterized by its simplicity and clarity, the use of classical forms, and its as-sonate and romantic subject matter. Born to a wealthy and accomplished family, she was home-schooled until she was 10 years old due to ill health, and felt isolated and lonely for much of her early childhood. In 1914 Teasdale married Ernst Filsinger and moved with her new husband to New York City in 1916. In 1918, she won the Columbia University Poetry Society Prize (now the Pulitzer Prize) for *Love Songs*. She published three more volumes of poetry during her lifetime; these trace her growing finesse and poetic subtlety. In 1929, she divorced her husband and lived the rest of her life as a semi-invalid, suffering with serious depression. In 1932, she wrote *There Will Be Rest*, which is the poem within "Stars Shall I Find". It uses images of the natural and spiritual worlds; common interpretation is that she is asking for her release from this earthly realm. Weakened after a difficult bout with pneumonia, Teasdale committed suicide in January 1933, with an overdose of barbiturates. Her final collection, *Strange Victory* appeared posthumously that same year. While we wish she could have felt relief in life, we are grateful for the lasting beauty and musicality of her verse.

There Will Be Rest / Stars I Shall Find

There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.

I will make this world of my devising
Out of a dream in my lonely mind.
I shall find the crystal of peace, - above me
Stars I shall find.

PROGRAM NOTES, CONT.

James Mercer Langston Hughes (1902-1967) was an American poet, novelist and playwright who was a central figure in the Harlem Renaissance, the flowering of black intellectual, literary, and artistic life that took place in the 1920s in a number of American cities, particularly Harlem. He was a prolific writer who sought to honestly portray the joys and hardships of working-class black American lives, avoiding both sentimental idealization and negative stereotypes. Hughes, who claimed Paul Lawrence Dunbar, Carl Sandburg, and Walt Whitman as his primary influences, is particularly known for his insightful, colorful portrayals of black American life from the twenties through the sixties; he was also the first black American to earn his living solely from his writing and public lectures. His short poem, "Refugee in America" is combined with the civil rights song "Ain't Gonna Let Nobody Turn Me Around" (which is based on an early African-American spiritual) in the piece presented tonight. Hughes' words speak to the emotional upheaval that resulted from being free but not yet equal in one's own country. "Freedom" is used to mean without physical restraint or oppression; "liberty" represents a person's rights and control over one's destiny. The use of the word freedom indicates a release from the bonds of slavery, however, the black American community has not yet experienced true liberty. Despite his poem's haunting words, it was Hughes's belief in humanity and his hope for a world in which people could sanely and with understanding live together that led to his decline in popularity in the racially turbulent latter years of his life. Unlike younger and more militant writers, Hughes never lost his conviction that "most people are generally good, in every race and in every country where I have been."

Ain't Gonna Let Nobody Turn Me Around / Words Like Freedom

Ain't gonna let nobody turn me around,
Turn me around, turn me around.
Ain't gonna let nobody turn me around.
I'm gonna keep on walkin',
Keep on talkin',
Marching up to Freedom Land,
Marching up to Freedom Land!

There are words like Freedom,
Sweet and wonderful to say.
On my heart-strings freedom sings
All day every day.

Ain't gonna let nobody turn me around,
Turn me around, turn me around.
Ain't gonna let nobody turn me around.
I'm gonna keep on singing,
Keep on shoutin',
Marching up to Freedom Land,
Marching up to Freedom Land!

There are words like Liberty,
That almost make me cry.
If you had known what I know,
You would know why.

There are words like Liberty,
That almost make me cry.
If you had known what I know,
You would know why.

Walter J. Wasnewsky

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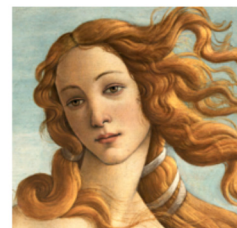
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Good luck to all those in the Charles River Chorale!
 From Dr. Khalil & staff



New Patients Welcome!

PROGRAM NOTES, CONT.

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 Greg Quilop, Vice Chair
 Jennifer O'Shea, Secretary
 Meg Quilop, Treasurer

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Liz Forsythe
 Leslie Heffernan
 Jeanne Johnson
 Anne McKee
 Betsy Miller
 Alexis White

EX-OFFICIO:

Ashley F. Nelson-Oneschuk

PROGRAM DESIGN & LAYOUT:

Betsy Miller

PROGRAM EDITORS

Laurie Collins
 Betsy Miller

PROGRAM NOTES:

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THE CHARLES RIVER CHORALE THANKS YOU
 FOR ATTENDING OUR 2019 SPRING CONCERT,
 AND WISHES YOU A WONDERFUL SUMMER!

OUR DIRECTORS



Ashley F. Nelson-Oneschuk is delighted to be in her fourth year with Charles River Chorale. Ashley holds a master's degree in music education from Boston University's College of Fine Arts and has always taken an active part in Massachusetts music education and choral festival organizations, currently serving as Membership Chair for the Massachusetts chapter of the American Choral Directors Association.

Additionally, she is the choral director for King Philip Regional High School in Wrentham and enjoys her private studio of voice, piano, and music theory students. Ashley is also a composer and arranger of choral works, several published by Santa Barbara Music Publishing, Inc. She lives in Holliston with her husband, Joe and infant daughter, Cadence.

www.ashleynelsonmusic.com

Ashley F. Nelson-Oneschuk
Director
Charles River Chorale



Susan Fortin is an active musician as accompanist, teacher, director and performer. Susan currently teaches piano and K-8 general music in Attleboro. She holds a Bachelors degree in Choral/General Music Education from Iowa State University and a Masters degree in Piano Performance/ Accompanying and Chamber Music from Northwestern University in Evanston, IL.

Her piano performances include appearances with the Minnetonka, MN Symphony Orchestra, touring internationally as accompanist and assistant director with the Minnetonka, MN Children's Chamber Choir, recitals, events and shows in Minneapolis, Providence and Boston. She is currently accompanist for private studios and schools in the area including the Foxboro and King Philip Regional Public Schools.

Susan is also involved in church music ministry. She is currently co-Music Director at St. Aidan Parish in Cumberland. She and her husband, Phil, have produced three CD's of sacred contemporary and acoustic music.

Susan Fortin
Assistant Director & Accompanist
Charles River Chorale

Lelia Tenreiro-Viana is a professional vocalist, pianist, teacher, and conductor. She began her musical career at the age of 7, as a member and soloist in the National Children's Chorus in Buenos Aires, Argentina. She moved to New York in 1994 to pursue her studies at Brooklyn College, CUNY, where she was the recipient of several awards and scholarships.

Lelia's voice has been heard in operas, musical theater, jazz and choral ensembles, and television commercials. She has also performed extensively through Central and South America as a back-up singer to several Latin-American singer/songwriters. Lelia was a teacher-in-residence for the "Choral Music Initiative," a program sponsored by the Metropolitan Opera Guild and the New York Foundation for the Arts.

She moved to Massachusetts from New York 16 years ago, and lives with her husband and three children in Millis. She is currently the Director of the Music Ministry at Saint Cecilia Church, in Ashland, MA. Choral music is Lelia's passion and she is thrilled by the opportunity to work with the children of the Charles River Children's Choir.

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