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TREASURES

April 25 & 26, 2025

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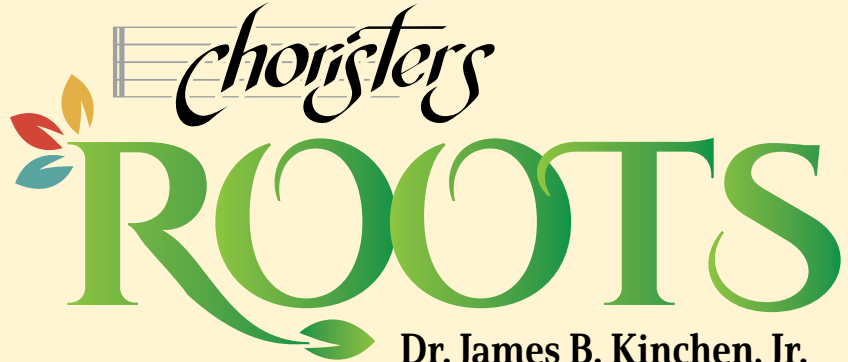
The Milwaukee Choristers
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Dr. James B. Kinchen, Jr.
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- High school & college students (age 16+) are selected by audition each season to become “Roots” Apprentices.
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- Concerts are held in December and April.



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Details at:

milwaukeechoristers.org/back-to-our-roots/apprenticeship/

Concerts are supported in part by a Wisconsin Arts Board grant with funds from the State of Wisconsin and the National Endowment for the Arts and a Milwaukee County CAMPAC Arts Fund grant.





Welcome ...

And thank you for coming to our spring concert, "Sharing Our Treasures!" We're absolutely thrilled you've chosen to spend your evening with us.

Tonight, we're unwrapping a collection of musical gems – from the timeless brilliance of Bach and Brahms to the vibrant energy of Ellington and the Broadway magic of "Wicked" and "Phantom of the Opera." It's a real treasure trove and we're so excited to share these sounds with you. Read more in Music Director Dr. James B. Kinchen, Jr.'s program notes starting on page 10.



In March, we were honored to sing in the beautiful Bradley Symphony Center atrium as part of the Milwaukee Symphony Orchestra's second annual Bach Fest. We performed Bach

(of course) and gave concert-goers a taste of some other things you'll hear on our program tonight. In December, a small group of Choristers performed the national anthem at a Milwaukee Admirals game at the UW-Milwaukee Panther Arena. We are grateful to the MSO and the Admirals for giving us these extra opportunities to do what we love – SING!

Thank you again for joining us tonight. We look forward to greeting you after the performance. Thank you, also, for bringing nonperishable food items that will be distributed by Tosa Cares to area families in need.

—The Milwaukee Choristers

Dates to Remember

- New Member Auditions:** Wednesday, Aug. 27 (See page 24 for details.)
- Christmas with the Choristers:** Friday, Dec. 12, and Saturday, Dec 13
St. Monica Parish, Whitefish Bay
- Spring Concert:** Friday, April 10, and Saturday, April 11
-



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All programs and venues subject to change.

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Sharing Our Treasures

Dr. James B. Kinchen, Jr., Music Director

Christine Simon Halverson, Assistant Director • Joan Nowaczynski, Collaborative Pianist

Ezekiel Saw de Wheel African American/arr. William Levi Dawson

How Excellent Thy Name. Howard Hanson

Alleluia Randall Thompson

Cantate Domino Heinrich Schütz

Wachet Auf! Ruft Uns Die Stimme BWV 140 Johann Sebastian Bach

Opening chorus and closing chorale

Jing Yuan, cello

Wie Lieblich Sind Deine Wohnungen from *Ein Deutes Requiem* Johannes Brahms

The Lord Is My Shepherd Thomas Matthews

Battle Hymn of the Republic William Steffe/arr. Peter James Wilhousky

— Intermission —

If I Loved You from *Carousel* Richard Rodgers/arr. Audrey Snyder

Oh Dear! What Can the Matter Be? American/arr. Gail Kubik

A Girl's Garden from *Frostiana* Randall Thompson

Treble voices, Christine Simon Halverson, conductor

For Good from *Wicked* Stephen Schwartz/arr. Mac Huff

Treble voices, Christine Simon Halverson, conductor

Mood Indigo Duke Ellington/arr. Frederick Fay Swift

Shelby Brooks and Kathy Keleher (Friday) and Ashley Grainger and Jeanne Tyszka (Saturday)

The Phantom of the Opera (medley). Andrew Lloyd Webber/arr. Ed Lojeski

You Must Have That True Religion. African American/arr. Roland Marvin Carter

Vickie Wagner, soprano (Friday) and Rachel Mosey, soprano (Saturday)



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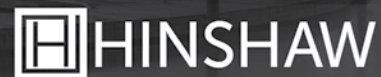
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The Milwaukee Choristers

Soprano I

Deborah Bernhardt, Brookfield
 Emma Boyd, Milwaukee
 Rachel Chiariello, Milwaukee
 Jana Cozine, Milwaukee
 Kelley Daugherty, Glendale
 **Celeste Gonzalez, Oak Creek
 Jean Grainger, Oak Creek
 *Christine Simon Halverson, Wauwatosa (Asst. Conductor)
 Laurie Knapp, Milwaukee
 Laura Neu, Waukesha
 Stephanie Nichols, Wauwatosa
 Aly Olsen-Turek, Brookfield
 Lynnae Ortiz, West Allis
 Rebeccah Schmidt, West Allis
 Leah Sigmon, Pewaukee
 Erika Stueven, Milwaukee
 Vickie Wagner, Milwaukee
 Melissa Zak, Milwaukee

Soprano II

Kelly Corroy, Brookfield
 Ashley Grainger, Milwaukee
 Trudy Haas, Glendale
 Marilyn Harrower, Richfield
 Jean Jankovich, Brown Deer
 Debbie Jenks, Racine
 Lillian Jensen, Port Washington
 Pam Kothrade, Greenfield
 Haley Kroes, Wauwatosa
 Gwen McWilliams, Franklin
 Sandy Moen, South Milwaukee

*Rachel Mosey, Mequon
 **Ruth Ohlendorf, Milwaukee
 Jessie Peters, Menomonee Falls
 Christy Peters, Menomonee Falls
 Katie Pitzl, Cudahy
 Claudia Roessl, Brookfield
 Caitlin Schaffer, Waukesha
 Rachel Wery, Fox Point
 Jean Wesley, Milwaukee
 Emily Whitcomb, Waterford

Alto I

Haley-Marie Asher, West Allis
 Gabrielle Beiler, Franklin
 Suzanne Clegg, Cedarburg
 Linda Czarnecki, Muskego
 Natalie Fleury, Wauwatosa
 Caroline Gomez-Tom, Milwaukee
 Penny Hargarten, Wauwatosa
 Cheyenne Janssen, Hubertus
 Shelly Johnsen, Hales Corners
 Toni King, Beaver Dam
 Katie Meyer, Milwaukee
 MaryAnn Priebe, West Allis
 Kelly Schwantes, Milwaukee
 Becchi Torrence, Milwaukee
 *Jeanne Tyszka, Franklin
 Lisa Vande Yacht, Muskego
 *Erica Wilkinson, Brookfield
 Jen Zastrow, Cedarburg

Alto II

Amy Andrews, Wauwatosa
 Catherine Bopp, Wauwatosa
 **Shelby Brooks, South Milwaukee
 Madaline Golestani, Wauwatosa
 Fiona Guiley, Milwaukee
 Kathryn Hillyer, Milwaukee
 *Kathy Keleher, Oconomowoc
 Christina Mayer, West Allis
 Amanda Mickevicius Rosaldo, Milwaukee
 Kirsten O'Quinn, Menomonee Falls
 Katie Rasmussen, West Allis
 Kim Rasmussen, Milwaukee
 Donna Tanzer, Wauwatosa
 Rosie Towey, West Allis
 Sharon Zsebe, Cudahy

Tenor I

*James Halverson, Wauwatosa
 Dan Heidemann, Delafield
 William Polk, Franklin
 Jim Zsebe, Cudahy

Tenor II

Ed Beringer, West Allis
 Jeff Hosler, Cedarburg
 Dan Kaminski, West Allis
 *Jackson Palmer, Milwaukee
 Morris Srinivasan, New Berlin
 Brandon Ward, Franklin

Baritone

Christopher Bruett, Wauwatosa
 *Gregory Davidson, Milwaukee
 *John Emanuel, Whitefish Bay
 James Gingery, Milwaukee
 **Jonah Hildemann, Cudahy
 Matthew Martin, Shorewood
 David Vargas, Cedarburg
 Adrian Veary, Mequon

Bass

Joseph Brickman, Milwaukee
 Willa Fredenberg, Milwaukee
 Thomas Kearney, Milwaukee
 John Nate, Pewaukee
 Brandon Pitts, Milwaukee
 Brian Wallace, Germantown
 Ben Young, Kenosha
 Gus Zuccaro, Whitefish Bay

Accompanist

Joan Nowaczynski, Hales Corners

Conductor

Dr. James B. Kinchen, Jr., Sturtevant

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 **Roots Apprentice

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Dr. James B. Kinchen, Jr.

Music Director



Music Director James Benjamin Kinchen Jr. has been music director of the Milwaukee Choristers since 1993. He is Professor of Music and Director of Choral Activities at the University of Wisconsin-Parkside, where he has been on the faculty since 1989.

A native of Jacksonville, Florida, James has taught music and directed choral groups at Stanton High School, Jacksonville; Florida Community College at Jacksonville; Southern Illinois University; Southeastern Illinois College; Hampton University; and Winston-Salem State University. His degrees are from Jacksonville University, Southern Illinois University and the University of North Carolina Greensboro.

James is in frequent demand as a guest conductor, adjudicator and clinician and has been a *Wisconsin Teaching Fellow*. A two-time recipient of UW-Parkside's *Stella Gray Teaching Excellence Award* (2002-2003 and 2014-2015), he was also given the university's 2005-2006 *Faculty Distinguished Service Award* and the 2011-2012 *Campus Diversity Award*. He is most honored to have received the Wisconsin Choral Directors Association *Morris D. Hayes Award* in 2021, recognizing his achievements and contributions to the choral art. He has also been honored as a recipient of the Gateway Technical College *Dr. Martin Luther King, Jr. Humanitarian Award*.

An affiliate of the Center for Black Music Research, James holds membership in the National Association for Music Education (formerly Music Educators National Conference), and National Collegiate Choral Organization. An active member of the American Choral Directors Association, he has served ACDA in several leadership capacities at state, regional and national levels. He has presented at state, divisional and national ACDA conventions and has written articles for and reviewed new music and new recordings for *The Choral Journal*. He has also served as president and vice president of the Wisconsin Choral Directors Association and the former North Central Division of ACDA, a region that encompassed Wisconsin, Minnesota, Nebraska, Iowa and the Dakotas.

Since 1993 James has conducted the Choristers in several significant performances, including concert tours of

Germany, Austria, Poland, the Czech Republic and Italy. He has led them in selected-by-audition performances for the Wisconsin Choral Directors Association (most recently January 2023) and in concert collaborations with the Decorah Chorale (Decorah, Iowa) and the Brazeal Dennard Chorale (Detroit, Michigan). In 2002 James was one of 18 Fellows selected nationwide for participation in the Chorus America-Chicago Symphony Choral/Orchestral Conducting Workshop and Master Class.

James' travels as a choral conductor and scholar include trips to Canada, India, Germany, Austria, Poland, the Czech Republic, Sweden, Italy, twice to China, and, on four occasions, Cuba. He made his Carnegie Hall conducting debut in 1998, conducting a concert of "spirituals". He returned to that stage in 2004 to lead a 190-voice choir and orchestra in a performance of the Fauré *Requiem*, in 2006 to conduct a performance of the Vivaldi *Gloria*, and again in 2024 to conduct Margaret Bonds' *The Ballad of the Brown King*. In 2010 he directed the New York City premiere of Glenn Edward Burleigh's Kwanzaa work, the *Nguzo Saba Suite* at Avery Fischer Hall in the Lincoln Center for the Performing Arts.

In addition to teaching and directing the UW-Parkside's three choral groups, the University Chorale, Master Singers and Voices of Parkside, James teaches courses in basic and choral conducting, elementary and middle school choral methods, secondary choral methods, student teacher residency, African American music, and music appreciation. He is also on the music staff of Saint Paul Baptist Church, Racine.

Christine Simon Halverson

Assistant Conductor



Christine Simon Halverson has been a member of the chorus since January of 1983 and assistant director for almost 30 years. Her first performance was the Choristers' 50th anniversary concert and she is delighted to have had celebrated the group's 90th anniversary! She is proud to be section leader of the first sopranos.

Chris holds a choral music education degree from the University of Wisconsin-Eau Claire. She is retired after more than 18 years as office manager for the Presbytery of Milwaukee and is happy to be a Forward Scholars volunteer tutor with Milwaukee Public Schools.

Joan Nowaczynski

Collaborative Pianist

Joan Nowaczynski enjoys a diverse career as a piano instructor, collaborative pianist, choral accompanist and liturgical music director.

As a collaborative pianist, she has spent seven summers with the opera program, La Musica Lirica, six of them in Italy. She has also worked with the Florentine Opera Studio Artists Community Outreach Program and private voice studios. Through her work as an accompanist, Joan has played extensively for area high school choirs and at Wisconsin Music Education Association Conventions, Wisconsin Choral Directors Association Conventions and statewide choral music festivals. She is the accompanist for Women of Note as well as the Milwaukee Choristers.

Joan has been a rehearsal and performance pianist for the Milwaukee Opera Theater and multiple high school

musical productions. She teaches piano and serves as music director and pianist at Faith Presbyterian Church in Franklin.

One highlight of Joan's performing career was playing with a PianoTeams ensemble at the Well-Prepared Pianist Institute festival in Flagstaff, Arizona. Steinway artist N. Jane Tan founded PianoTeams, which feature five pianists playing repertoire composed, transcribed or arranged for five pianos.

Joan holds a bachelor of music degree in piano performance and pedagogy from Alverno College.



Treble Ensemble

Gabrielle Beiler
Rachel Chiariello
Suzanne Clegg
Jana Cozine
Natatie Fleury
Jean Grainger
Katheryn Hillyer
Debbie Jenks
Laurie Knapp
Haley Kroes
Rachel Mosey

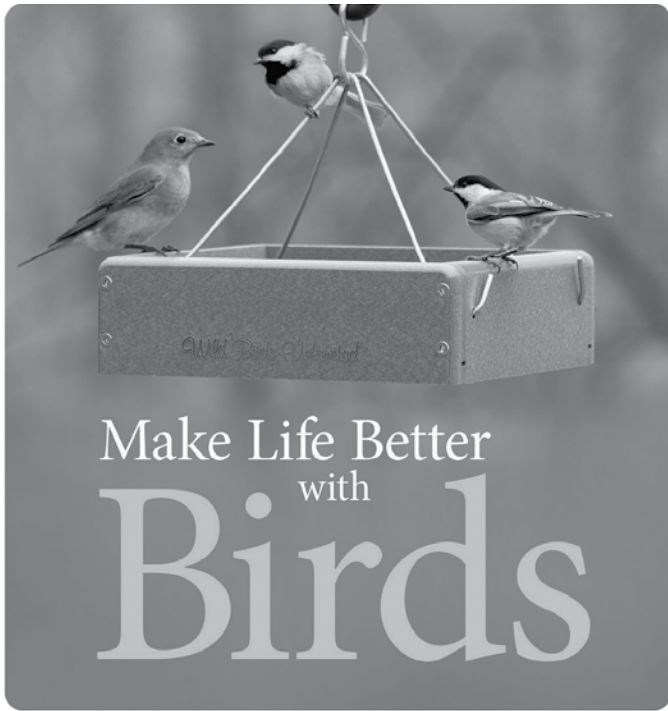
Katie Pitzl
Caitlin Schaffer
Leah Sigmon
Erika Stueven
Donna Tanzer
Becchi Torrence
Rosie Towey
Jeanne Tyszka
Vickie Wagner
Emily Whitcomb
Sharon Zsebe



The Milwaukee Choristers thank St. Sebastian Parish for being such a gracious host.

We also thank Friday night's sign language interpreters from University of Wisconsin-Milwaukee's Interpreter Training Program: Ali Forier, Hannah McMartin and Hannah Warner.

Finally, we extend deepest gratitude to the countless volunteer Choristers, family and friends who have had a hand in making our concerts possible. THANK YOU for your hard work and support!



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Program Notes

by Dr. James B. Kinchen, Jr.

Tonight, we share our treasures! A look inside the Milwaukee Choristers' treasure trove will reveal many wonderful and varied assets. We are proud of our history and heritage as a choral arts organization, and delight in telling the story of how we began our journey over 90 years ago when a group of Riverside High School choral students did not want to stop singing together! We treasure not only our origins but the rich history that we have enjoyed since 1933. We have sung for a White House Christmas tree lighting. We have sung as a guest of orchestras, including the Milwaukee Symphony. We have been selected by blind audition to sing at professional choral conferences. We have done choral exchanges with accomplished "sister choirs" from other places. We have performed in other countries – England, Wales, Scotland, Germany, Austria, Czech Republic, Poland, Italy (and some of us in Cuba as well). We have commissioned and premiered new compositions by composers of international reputation. We have sung on the storied stage of Carnegie Hall. We treasure our many rich musical experiences!

We count our organization itself as a treasure! Self-sustaining, self-governing, we have continued to "sing for you" during seasons of economic depression and prosperity and all in between. We are reminded in a poignant way of the people who have helped us reach a point of relative financial stability by their farsighted leadership as we have mourned the passing of former Chorister Fred Gerlach, who helped establish and guide the Milwaukee Choristers Foundation, Inc., and we so appreciate *your* generosity in the all the ways that you contribute to our stability on the business side of the ledger! The many singers, past and present, who have graced our ranks are jewels in our chest of treasures! We value our singing community! We are so fortunate to include in our ranks those who are brand new as well as those who have sung with us for nearly four decades. Boomers, X-ers, Millennials, Next-ers, Gen-Zs (even the high school singers who connect with us through our Apprentice initiative) – all are valued members of this collective treasure called Milwaukee Choristers.

And, of course, central to our very existence is the music that we sing. If you haven't guessed, we *love* to sing! We *love* to sing with each other! We *love what* we sing. (Sure, every now and again the director chooses the odd bird or two, but the old and new meld together into programs that

speak to our art and to our (and your) humanness. And just as crucial to who we are is *you*, our audience. *You* are a treasure of inestimable value! Tonight, we draw from our resplendent choral library with its many musical treasures, a few of which date back to when a single copy of music could be had for a quarter to more recent acquisitions that have run three dollars a copy! But we count each of tonight's musical offerings as a special treasure, one that we delight in sharing with you tonight – from our heart to yours!

This evening's first offering is a treasure of the American choral repertory, one which, we are proud to say, is to be found in our holdings of choral compositions. This imaginative and wonderfully crafted setting of **Ezekiel Saw de Wheel** by William Levi Dawson (1899-1990) is a simple, pentatonic African American folk melody that draws on the awesome Biblical imagery of the Old Testament prophet Ezekiel's inspired vision of constantly turning concentric wheels unlike anything he had ever seen. This folksong genre, often called the "spiritual", originates from the time of African American enslavement, 1619-1865. These diasporic peoples fashioned songs from the Africanisms of their homeland and the Westernisms of their new domicile. They imbued these songs with their own values and world views — especially their understandings of Christianity — and used the resulting product for a number of functions in their daily lives. This was worship music, expressing their faith in a God who loved and cared for them and who was a deliverer. Their music also connected them to their African past. It served them on a daily basis, accompanying their work and their rest. It offered encouragement and comfort, whether singing alone or with others. And it allowed them a vehicle for communicating covertly. But this music was not publicly performed until the Fisk Jubilee Singers took these songs on the road in the years after slavery, in an effort to raise money for their fledgling, floundering Nashville school. The Jubilee Singers succeeded in two things: they saved Fisk and they popularized the "spiritual," even in Europe where no less than Queen Victoria and Kaiser Wilhelm heard them sing. Decades later, William Levi Dawson, founder of the Tuskegee Institute (Alabama) Choir, transformed the bondsmen's songs into works of art. Dawson's arrangements are world famous and widely sung by all kinds of choirs. Also in Dawson's *oeuvre* is a symphony, the *Negro Folk Symphony*, which

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was premiered by the legendary 20th century maestro, Leopold Stokowski. We open with this exciting jewel!

How Excellent Thy Name by Howard Hanson (1896-1981), a choral setting of Psalm 8, also has an honored place in our library. Simultaneously majestic and expressive, Hanson's setting showcases the composer's characteristic Neo-Romantic style through rich harmonies and soaring melodic lines. Even so, we also hear more *avant garde* 20th century compositional devices, like whole-tone and diminished scales. Emerging quietly from repeated unison E's, the choir intones, "O Lord, our Lord, how excellent Thy name in all the earth." In episodic fashion, Hanson's Psalm setting frames the Psalmist's praise of God's majesty and creation, and his amazement at the Creator's regard for humanity, whom He made "a little lower than the angels" and crowned "with glory and honor." Hanson was an influential American composer and conductor in the 20th century. As the founder of the Eastman School of Music's composition department, more than any single person, Hanson is responsible for Eastman becoming one of the world's leading music schools. Though much of his work is rarely heard today, he greatly shaped 20th-century American "serious" music, not only in his own composition (his *Symphony No. 4* won a *Pulitzer Prize*) but also by championing the works of young composers. This work is a prime example of Hanson's ability to blend accessibility with substance in his choral compositions. The profoundly powerful **Alleluia** by Hanson's American contemporary, Randall Thompson (1899-1984), employs but a single word, "Alleluia," save for a final, cadential "Amen." Sometimes it is uttered in prayerful reverence. At other moments, "Alleluia" is exuberant exclamation! Thompson composed it over the course of five days in 1940, at a time when the storm clouds of World War II were gathering, and his anthem went on to become one of the jewels of the American choral repertoire. Commissioned by the Berkshire Music Center, it was first performed by the Tanglewood Festival Chorus on the first concert at the then brand new Tanglewood Music Center. On the day of its premiere performance, the chorus had less than an hour to prepare it, because Thompson had finished it literally at the last moment! It was such a hit that it became a tradition to sing **Alleluia** at the beginning of every season from then on. While Thompson was especially known for his deeply expressive choral music, his significant contributions to American classical music included three symphonies. Thompson, whose choral works were considered staples of the repertoire, and which were, unfortunately, much more frequently heard in his lifetime than now, is known by his deep respect for craftsmanship, his affinity for writing for the voice, and his flawless use of polyphony (different yet

complementary vocal lines happening simultaneously), which he had mastered during studies in Rome as a young composer.

Early in his career, the German composer, Heinrich Schütz (1585-1672), studied in Venice under the Italian master, Giovanni Gabrieli. It is interesting that while there, Schütz composed a book of madrigals, his first published music, but it is the only music of that form that we know him to have composed or, at least, that is still extant. Thereafter, Schütz returned home to the Saxony region of Germany, and in what was a long life (and especially for those times), left us a rich *oeuvre* of only sacred music. He composed his motet, **Cantate Domino Canticum Novum** (Opus 4, SWV 81) in 1625 as part of a set of 41 sacred choral songs. Its Latin text, translated, "Sing unto the Lord a new song," is taken from Psalm 98. Returning to the madrigal reference, composers of madrigals, secular choral songs popular in the 16th century, often made the pitch, rhythm, tempo, etc. of the music itself imitate or depict the meaning and spirit of the words. This device is known as *madrigalism*, word painting, or text painting. Besides Schütz's mastery of counterpoint and his great skill as a composer in general, he brings to this motet the same sensibilities that he might were he composing a madrigal – the declaimed imitation on the first word, "cantate" (*sing*) all across the choir from the start of the piece; the melismatic flourish on "canticum" (*song*), or the moment towards the middle of the piece when the choir begins to imitate the drum ("*in tympano, in tympano...*"). Schütz is generally recognized as one of the leading composers of the early Baroque and, so, sets the foundation on which J.S. Bach as a German church musician is able to anchor the late Baroque.

The great and venerable master, Johann Sebastian Bach (1685-1750), one of Western music's most revered and consequential composers, was hired by the City of Leipzig as its Cantor in 1723, a post that he held until his death 27 years later. One of his duties was to provide music each Sunday for the city's five churches, principal of which were Thomaskirche and Nicolaikirche. In that capacity, he composed many cantatas – medium-length works for choir, soloists, and orchestra. Often, though not always, these *cantatas* featured elaborate movements for the choir. And many times, Bach incorporated an existing hymn or chorale as the thematic and textual basis for his cantata. He wrote **Wachet auf, ruft uns die Stimme**, posthumously assigned the Bach catalog number 140, in 1731. Often known as the "Sleepers Wake" cantata, it uses a hymn tune composed by Phillip Nicolai in 1599 as its *cantus firmus* or *cantus prius factus*. In the opening chorus, which we



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Professor of Music and Director of Choral Activities
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sing tonight, Bach takes phrases of the hymn one at a time, giving the melody to sopranos in augmentation or long note values, while the altos, tenors, and basses sing counterpoint beneath them. Each phrase thus treated is separated by orchestral interludes of various lengths. The orchestra, represented in our performance by the piano and cello, plays persistently jaunty, dancelike dotted rhythms in support of the singers. The high point of the chorus is the joyously fugal “Alleluia.” Without break, we conclude with the singing of the hymn or chorale itself in four-part harmony. In the worship of Bach’s time, the congregation might well have joined, since worshippers all knew these chorales. The cantata text is based on the Matthew Gospel Parable of the Ten Virgins. These young women were awaiting the start of a late-night wedding celebration. As darkness falls, each lights her individual lamp. The wise ones bring extra oil. The others do not and their oil starts to run out. They leave their vigil to buy more oil, but, while they are gone, the Bridegroom, who represents Jesus in the story, comes, and those who are waiting and ready go in. The young women who were not prepared are denied admission once they get back. Doors have been closed and it is too late. The theme of the cantata is *readiness* – being prudent and prepared.

Johannes Brahms (1833-1897) was one of Western music’s greatest composers. Anchoring his fresh creativity on the works of composers who came before him, his music is characterized by exquisite beauty and heartfelt expression balanced by the deepest thought and sturdiness of craftsmanship. **Wie Lieblich Sind Deine Wohnungen** comes from his great and enduring masterwork, *Ein Deutsches Requiem*. “Requiem” is the Latin word for “rest,” and comes from the opening sentence of the traditional Roman Catholic *Mass for the Dead*: “Requiem aeternam dona eis Domine – Rest eternal grant them, Lord.” This liturgy, which seeks the repose of the dead through the offering of intercessory prayers, dates back to the Middle Ages. By the time of Brahms, it was quite commonplace for composers to set this text, often more as a vehicle for artistic expression than for purely religious purposes. But what Brahms writes is not a traditional Requiem. Rather than being music for the repose of the dead, his Requiem, composed between 1865 and 1868, is music for the consolation of the living. It was perhaps influenced in part by the death of his friend and mentor, Robert Schumann in 1856 (Schumann had entertained the idea of composing a Requiem himself) and the passing of Brahms’ own mother in 1865. Tonight we sing the fourth and middle movement of the his *Ein Deutsches Requiem* or *German Requiem*. Many know it as “How Lovely is Thy Dwelling Place.” It is the one movement of the *Requiem*

that most lay listeners will recognize, perhaps, because it is most accessible to younger choirs and amateur choirs as a standalone anthem. It is the center point of the Requiem and acts as a kind of intermezzo. In triple meter, it is an excellent example of Brahms’ masterful use of choral texture and harmony to evoke a serene and contemplative atmosphere, as it surveys with awe the beauty and blessings of the Lord’s “dwelling place” or heavenly abode.

Perhaps no Psalm is as well-known or universally loved as the 23rd Psalm. There are many settings of this beloved text, but this is one that we dearly treasure. **The Lord Is My Shepherd**, composed by Thomas Matthews (1915-1999) in 1956, is a serene and reflective choral setting of the beloved “Shepherd’s Psalm.” Matthews’ lush harmonies and gentle, flowing melody beautifully convey the comforting and peaceful message of the Psalm, which promises divine guidance and protection even “in the valley of the shadow of death” and, like the Brahms chorus that we have just sung, a dwelling place “in the house of the Lord forever.” Utica, New York native, Thomas Matthews, was known for his choral works and arrangements, particularly in the realm of sacred music. Beginning in 1960, he became organist and choirmaster of Trinity Episcopal Church in Tulsa, Oklahoma, a post that he held for three decades. This beautiful setting, his best-known work, remains a powerful and timeless expression of faith. Besides deep, personal faith, we as a nation tend to prize profound patriotism – selfless courage, great acts of valor, the resolve to stand against oppression, the willingness to make the “ultimate sacrifice” to defend our country from its enemies and preserve its high and noble ideals. Our hearts are stirred by the songs that inspire, incite, or affirm such patriotism. **Battle Hymn of the Republic** came into existence during the Civil War, which raged from 1861-1865. Its words were written by Julia Ward Howe, an abolitionist, in 1861 and were set to the then-popular protest song, “John Brown’s Body.” It was published for the first time in the *Atlantic Monthly* the following year. The Civil War was a pernicious war. During its four-year course, a nation was divided. The carnage that resulted was stultifying. Around 700,000 lives were lost in the war, which is about *two-percent* of the entire US population recorded in the 1860 census! *More American lives were lost in the Civil War than in every other war in which we have fought, before or after, combined!* But in Howe’s text, this war, divisive and deadly, has divine instrumentality. The war was “trampling out the vintage where the grapes of wrath are stored” and, as the song asserts, it proclaimed the unrelenting “truth of God.” Though never cited directly, it seems certainly to have referenced the eloquent words from our 1776 Declaration of Independence: “We hold these truths to be self-evident,

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that all men are created equal and are endowed by their Creator with certain unalienable rights, that among these are Life, Liberty, and the Pursuit of Happiness.” Chattel slavery violated that Truth! Heard tonight in a most stirring arrangement by Peter James Wilhousky (1902-1978), it seems, against the faint sound of drums and bugles, the first strains of this song seem to emerge out of the mists and canon smoke on any one of the battlefields that inspired it. After two verses, the brisk and march-like pace of Wilhousky’s arrangement slows and the tenors and basses are heard in a deeply moving rendition of what is actually the fifth verse of the song. After men sing in this free-tempo verse, “As He died to make men holy, let us live to make men free,” the **Battle Hymn of the Republic** marches on to its thrilling, hair-raising end! Wilhousky was the son of Ukrainian immigrants and made a significant contribution as Director of Music for the schools of the City of New York. He directed the 600 voice All-City High School Chorus, which sang an annual concert in Carnegie Hall. Wilhousky also prepared choirs for various performances with Maestro Arturo Toscanini. Besides this arrangement, he was also arranger of “Carol of the Bells,” a Christmas favorite, beloved of millions.

If I Loved You from Rodgers and Hammerstein’s *Carousel*, is a poignant love song that captures the hesitant, unspoken feelings of two characters, Billy Bigelow and Julie Jordan. Both are drawn to each other but too shy to fully express their love, instead exploring their potential connection through hypothetical “if” statements, creating a tender and bittersweet moment of longing and anticipation early in the show. Composed by Richard Rodgers with lyrics by Oscar Hammerstein II, *Carousel* premiered on Broadway in 1945, and remains a beloved work in the American musical theater canon. Through their collaboration, Rodgers and Hammerstein crafted a masterpiece that blends beautiful melodies with deep emotional resonance, making **If I Loved You** one of the most enduring and memorable songs of the musical. Audrey Snyder is a professional composer and arranger with several hundred choral titles currently in print and millions of copies sold, worldwide. Recipient of numerous ASCAP Awards, she is widely recognized as one of the top educational choral writers today. Her original choral compositions and arrangements span the entire spectrum of choral music. Her published works include choral arrangements of music from movies such as *The Lion King* and *Beauty and the Beast*, as well as Broadway shows such as *Wicked* and *Phantom of the Opera*.

The British folksong, **Oh, dear! What can the matter be?** has its roots in the late 18th century. We sing it tonight,

because we enjoy including humorous, fun songs that elicit a giggle or two in our programs whenever possible. It is heard in a delightful choral scherzo composed in 1955 by American composer, Gail Kubik (1914-1984). The Kubik arrangement amplifies the song’s playful character and takes advantage of its humor and lively rhythms to bring this little novelty piece to life. Oklahoma native Kubik was an accomplished American composer and conductor, who was known for his wide-ranging work in both classical and popular music, including film scores and choral compositions. He attended Eastman School of Music, was awarded the prestigious Prix de Rome, and also won a Pulitzer Prize in Music. He was a fearless advocate for composers’ rights and once refused to allow MGM to use music that he had composed in 1962 for the movie, *I Thank A Fool*, when they would not allow him to retain rights to his music, an action that was virtually unheard of in his day. This energetic and charming piece showcases Kubik’s skill in blending accessibility with musical sophistication. It was popularized by the Robert Shaw Chorale, one the best-known choral groups in American history.

The *Wizard of Oz* movie, based on Frank Baum’s 1900 novel, *The Wonderful Wizard of Oz*, is an American cinematic classic and a treasure of the silver screen. It became a hit when it was released in 1939, and continued to be seen by new generations of viewers. Then in 2003 there emerged a musical called *Wicked*. With music by Stephen Schwartz and the book by Winnie Holzman, *Wicked* was based largely on Gregory Maguire’s 1995 novel *Wicked: The Life and Times of the Wicked Witch of the West*. (The film, *Wicked: Part 1*, based in part on that musical, was released to wide acclaim last year. It focuses on the backstory of how the “wicked witch” became wicked!) The lovely and moving song, **For Good**, captures the bittersweet farewell of the witches of Oz, the central characters – Elphaba and Glinda – confessing to each other how their shared friendship has deeply and permanently changed each other: “I know I’m who I am today because I knew you ... whatever way our stories end, I know you have rewritten mine by being my friend.” Stephen Schwartz, a renowned composer and lyricist, is known for his work in musical theater, including *Godspell* and *Pippin*, and his contributions to *Wicked* helped make it one of the most beloved and successful musicals of the 21st century.

One sort of “treasure” that most of us can identify with, especially if we have lived a few years, are defining stories that have provided us with wisdom, by gifting us with lessons that we will always remember, and that have guided and informed us throughout our lives. In other words, stories with a moral. And, usually, given the

opportunity to tell such stories, we are more than willing. (My children hear *more* than a few of those from me!) Such is the gist of Robert Frost's poem, **A Girl's Garden**, first published in *Mountain Interval* in 1916. **A Girl's Garden** is really favorite story as metaphor, from which many truths can be extracted and extrapolated. Randall Thompson chose to set this folksy little poem to music in his *Frostiana*, a 1959 choral cycle setting to music select poetry of Robert Frost. Thompson, a prominent American composer known for his choral works, masterfully blends the simplicity of Frost's poetry with his own expressive musical style. *Frostiana* remains one of Thompson's most beloved compositions, celebrated for its vivid portrayal of nature and human experience.

This **Phantom of the Opera** medley, arranged for chorus by Ed Lojeski, brings together some of the most iconic songs from Andrew Lloyd Webber's 1986 musical, including "The Phantom of the Opera," "Think of Me," "Angel of Music," "All I Ask of You," "Wishing You Were Somehow Here Again," and "The Point of No Return." With music by Andrew Lloyd Webber and lyrics by Charles Hart, along with additional contributions from Richard Stilgoe, this medley captures the sweeping romance, intrigue, and tragedy of the musical, which is based on Gaston Leroux's French novel *Le Fantôme de l'Opéra*. The musical tells the story of Christine Daaé, a beautiful soprano who becomes the object of obsession for a mysterious, disfigured musical genius. Premiering in London's West End in 1986 and on Broadway in 1988, *The Phantom of the Opera* won the 1986 Olivier Award and the 1988 *Tony Award* for Best Musical, becoming the longest running show in Broadway history. It celebrated its 10,000th performance on Broadway in 2012, a historic milestone. Through its unforgettable melodies and powerful lyrics, the *Phantom of the Opera* continues to captivate audiences around the world. Lloyd Webber's musical theater credits include: *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar*, *Evita*, *Cats*, *The Wizard of Oz*, and *Cinderella*. During his prolific lifetime, Ed Lojeski became one of the finest choral arrangers/directors in the business. The choral community was particularly well-served by his ability to take songs from movies and Broadway shows and, as the Hal Leonard obituary so aptly stated, make "pop arrangements that were designed to bring maturity of sound to the young chorus and an edge of excellence to advanced groups." Lojeski passed away in 2020.

Mood Indigo, composed by Duke Ellington in 1930, with lyrics by Irving Mills, a key figure in the music industry as a publisher and lyricist, and Albany Bigard, a clarinetist and composer, is one of the most iconic jazz standards in

American music history. The song features a hauntingly beautiful melody that captures the melancholy and introspective mood suggested by its title, with rich harmonies and a slow, soulful rhythm. Ellington, one of the most influential figures in jazz and one of America's greatest creative musical geniuses, was known for his innovative compositions and mastery of orchestration, and **Mood Indigo**, written in the early years of his career, remains a prime example of his ability to evoke deep emotion through music. And don't we all treasure the presence of the "special someone" in our lives, for, as this song reminds, the deepest blue happens when we are left alone!

We close our performance tonight with the African American "spiritual" setting of Roland Marvin Carter, **You Must Have That True Religion**. We take special pride in our performance of settings of music from this genre, which are, in the truest sense, among our nation's most prized musical contributions to the world. **True Religion** is less well known than many of these folksongs, but an absolute delight to sing and hear. Led in by sopranos, it begins right away with chordal and spirited refrains, followed by verses ("Where have you been...?"). High above the men's dark, wordless background, the soprano solo responds. Then begins what might be called a *quodlibet* (different tunes sung in counterpoint with each other), as different sections of the choir sing new material (e.g., "Old Time Religion") and variations of old material to make a multi-layered texture that grows with excitement to the final cadence. Roland Marvin Carter (born 1942) specializes in music and traditions of African American composers. He wrote tonight's oft-performed arrangement of the spiritual **You Must Have That True Religion** in 1982 for the Morgan State University Choir. While the body of his work is not as widely known as, say, Moses Hogan's (Carter's music was for years mostly available from his own small, independent publisher, Mar-Vel Press), his compositions and arrangements have enjoyed wide acclaim through the years. And, not only did Mar-Vel publish Carter's work, but it also made available to the choral community the works of other composers of color whose music, meritorious though it was, went beneath the radar of larger publishing houses for decades. Carter taught on the faculty of Hampton University, his alma mater, and finished his career as *Ruth S. Holmberg Professor of American Music* in the Department of Music at the University of Tennessee at Chattanooga.

Notes by James Benjamin Kinchen, Jr.
with research assistance by Rachel Mosey

Lyrics

Ezekiel Saw de Wheel

Ezekul saw de wheel,
'Way up in de mid'l of de air;
De big wheel run by faith,
An' de lit'l wheel run by the grace of
God,
A lit'l wheel in a wheel,
'Way in do mid'l of de air,

Better mind my brother
How you walk on de cross,
Your foot might slip,
An' yer soul get lost.
Ole Satan wears a club foot shoe,
If you don' mind he'll slip it on you.

Ezekul saw de wheel,
Way up in de mid'l of de air.
De big wheel run by faith,
An' de lit'le wheel run by de grace of
God,
A wheel in a wheel,
Way in de mid'l of de air.

Some go to church for to sing an'
shout,
Hallelu, hallelu, halleluah!
Befo' six months dey's all turned out
'Way in de mid'l of de air,
Ezekul saw de wheel,
'Way in de mid'l of de air,

How Excellent Thy Name

O Lord our Lord, how excellent Thy
name in all the earth! who hast set
Thy glory above the heavens. Alleluia
(repeat).

When I consider Thy heavens, the
work of Thy fingers, the moon and
the stars, which Thou hast ordained;
What is man, that Thou art mindful
of Him? and the Son of man, that
Thou visitest Him?

For Thou hast made Him a little
lower than the angels, and hast
crowned Him with glory and honour.
Thou madest Him to have dominion
over the works of Thy hands; Thou
hast put all things under his feet.

Alleluia (repeat).
O Lord our Lord, how excellent
Thy name in all the earth! Alleluia
(repeat).

Alleluia

Singers repeat only the word
"Alleluia" until the end, when the
word "Amen" is sung.

Cantate Domine

Cantate Domino canticum novum,
Laus eius in ecclesia sanctorum.
Laetetur Israel in eo qui fecit eum,
Et filiae Sion exultant in rege suo.
Laudent nomen eius in tympano et
choro,
In psalterio psallant ei.

English translation:
Sing to the Lord a new song,
praise Him in the sanctuary of
holiness.
Let Israel rejoice in that which He
has made,
and the children of Zion exult in
their Ruler.
Let His name be praised with
dancing and singing,
Let songs be made to Him with a
psaltery.

Wachet Auf! Ruft Uns Die Stimme

Wachet auf, ruft uns die Stimme
Der Wächter sehr hoch auf der Zinne,
Wach auf, du Stadt Jerusalem!
Mitternacht heißt diese Stunde;
Sie rufen uns mit hellem Munde:
Wo seid ihr klugen Jungfrauen?
Wohl auf, der Bräutigam kömmt;
Steht auf, die Lampen nehmt!
Alleluja!
Macht euch bereit
Zu der Hochzeit,
Ihr müsset ihm entgegen gehn!

Gloria sei dir gesungen
Mit Menschen- und englischen
Zungen,
Mit Harfen und mit Zimbeln schon.

Von zwölf Perlen sind die Pforten,
An deiner Stadt sind wir Konsorten
Der Engel hoch um deinen Thron.
Kein Aug hat je gespürt,
Kein Ohr hat je gehört
Solche Freude.
Des sind wir froh,
Io, io!
Ewig in dulci jubilo.

English translation:
Wake up, the voice calls us
of the watchmen high up on the
battlements,
wake up, you city of Jerusalem!
This hour is called midnight;
they call us with a clear voice:
where are you, wise virgins?
Get up, the bridegroom comes;
Stand up, take your lamps!
Hallelujah!
Alleluia!
Make yourselves ready
for the wedding,
you must go to meet him!

May gloria be sung to you
with the tongues of men and angels,
with harps and with cymbals.
The gates are made of twelve pearls,
in your city we are companions
of the angels on high around your
throne.
No eye has ever perceived,
no ear has ever heard
such joy.
Therefore we are joyful,
hurray, hurray!
for ever in sweet rejoicing.

Wie Lieblich Sind Deine Wohnungen Ein Deutsches Requiem

Wie lieblich sind deine Wohnungen,
Herr Zebaoth! Meine seele verlanget
und sehnet sich nach den Vorhöfen
des Herrn; mein Leib und Seele
freuen sich in dem lebendigen Gott.
Wohl denen, die in deinem Hause
wohnen, die loben dich immerdar.

English translation:

How amiable are Thy tabernacles, O Lord of hosts! My soul longeth, yea, even fainteth for the courts of the Lord: my heart and my flesh crieth out for the living God. Blessed are they that dwell in Thy house: they will be still praising Thee.

The Lord Is My Shepherd

The Lord is my shepherd; I shall not want.

He maketh me to lie down in green pastures: He leadeth me beside the still waters.

He restoreth my soul: He leadeth me in the paths of righteousness for His name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear no evil: for Thou art with me; Thy rod and Thy staff they comfort me.

Thou preparest a table before me in the presence of mine enemies: Thou anointest my head with oil; my cup runneth over.

Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

Battle Hymn of the Republic

Mine eyes have seen the glory of the coming of the Lord;

He is trampling out the vintage where the grapes of wrath are stored; He hath loosed the fateful lightning of His terrible swift sword: His truth is marching on.

Refrain:

Glory! Glory! Hallelujah!
Glory! Glory! Hallelujah!
Glory! Glory! Hallelujah!
His truth is marching on.

I have seen Him in the watch-fires of a hundred circling camps;
They have builded Him an altar in the evening dews and damps;
I can read His righteous sentence by the dim and flaring lamps;
His day is marching on. [Refrain]

In the beauty of the lilies Christ was born across the sea,
With a glory in His bosom that transfigures you and me;
As He died to make us holy, let us live to make men free!
While God is marching on. [Refrain]
Amen! Amen!

If I Loved You

If I loved you,
time and again I would try to say
all I'd want you to know.

If I loved you,
words wouldn't come in an easy way,
'round in circles I'd go.
Longing to tell you,
but afraid and shy,
I'd let my golden chances pass me by.
Soon you'd leave me,
off you would go in the mist of day,
never, never to know
how I loved you,
if I loved you.

Oh, dear! What can the matter be?

Oh, dear! What can the matter be?
Dear, dear, what can the matter be?
Oh, dear! What can the matter be?
Johnny's so long at the fair.
He promised to buy me a beautiful fairing,
A gay bit of lace that the girls are all wearing,
He promised he'd bring me a bunch of blue ribbons,
To tie up my bonny brown hair.
He promised he'd buy me a bunch of red roses,
A garland of lilies, a basket of poses,
He promised he'd bring me a little straw hat to set off the blue ribbons
That tie up my bonny brown hair.

A Girl's Garden

A neighbor of mine in the village
Likes to tell how one spring
When she was a girl on the farm, she did
A childlike thing.

One day she asked her father
To give her a garden plot

To plant and tend and reap herself,
And he said, "Why not?"

In casting about for a corner
He thought of an idle bit
Of walled-off ground where a shop
had stood,
And he said, "Just it."

And he said, "That ought to make you
An ideal one-girl farm,
And give you a chance to put some
strength
On your slim-jim arm."

It was not enough of a garden,
Her father said, to plough;
So she had to work it all by hand,
But she don't mind now.

She wheeled the dung in the
wheelbarrow
Along a stretch of road;
But she always ran away and left
Her not-nice load,

And hid from anyone passing.
And then she begged the seed.
She says she thinks she planted one
Of all things but weed.

A hill each of potatoes,
Radishes, lettuce, peas,
Tomatoes, beets, beans, pumpkins,
corn,
And even fruit trees.

And yes, she has long mistrusted
That a cider apple tree
In bearing there today is hers,
Or at least may be.

Her crop was a miscellany
When all was said and done,
A little bit of everything,
A great deal of none.
Now when she sees in the village
How village things go,
Just when it seems to come in right,
She says, 'I know!

'It's as when I was a farmer—'
Oh, never by way of advice!
And she never sins by telling the tale
To the same person twice.

For Good

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 sky bird
in a distant wood.
Who can say if I've been changed for
the better,
but 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 blamed
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 the 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.

Mood Indigo

Blue! Blue mood, indigo blue!
You ain't been blue,
No, no, no,
You ain't been blue
Till you've had that mood indigo.
That feelin' goes stealin' down to my
shoes
while I sit and sigh, "Go 'long, blues."

Always get that mood indigo
Since my baby said goodbye.
In the ev'ning when lights are low
I'm so lonesome I could cry.

'Cause there's nobody who cares
about me;
I'm just a soul who's bluer than blue
can be
when I get that mood indigo
I could lay me down and die.

The Phantom of the Opera medley

In sleep he sang to me, in dreams he
came,
that voice which calls to me and
speaks my name.
And so I dream again? For now I find
the phantom of the opera is there
inside my mind.

Sing once again with me our strange
duet;
my power over you grows stronger
yet.
And though you turn from me to
glance behind,
the phantom of the opera is there
inside your mind.

Think of me, think of me fondly
when we've said goodbye.
Remember me once in a while,
please promise me you'll try.
When you find that once again you
long
to take your heart back and be free,
If you ever find a moment,
Spare a thought for me.

Think of me, think of me waking
silent and resigned.
Imagine me, trying too hard
to put you from my mind.
Recall those days,
look back on all those times,
think of the things we'll never do.
There will never be a day
when I won't think of you.

Here in this room he calls me softly,
somewhere inside hiding.
Somehow I know he's always with me;
he, the unseen genius
Christine, you must have been
dreaming,
stories like this can't come true.
Christine, you're talking in riddles,
and it's not like you.
Angel of music, guide and guardian,
grant to me your glory!
(who is this angel, this angel of
music,)
Angel of music, hide no longer,
secret and strange angel.
Insolent boy, this slave of fashion,
basking in your glory.
Ignorant fool, this brave young
suitor,
sharing in my triumph.

Angel, I hear you! Speak, I listen.
Stay by my side, guide me!
Angel, my soul was weak; forgive me!
Enter at last, master!

Flattering child, you shall know me,
see why in shadow I hide.
Look at your face in the mirror!
I am there inside.

Angel of music, guide and guardian,
grant to me your glory!
Angel of music, hide no longer!
Come to me, strange angel!

I am your angel of music;
come to me angel of music!

Let me be your shelter,
let me be your light;
you're safe, no one will find you,
your fears are far behind you.

All I want is freedom,
a world with no more night;
and you, always beside me,
to hold me and to hide me.
Then say you'll share with me one
love, one lifetime;
let me lead you from your solitude.
Say you need me with you, here
beside you,
anywhere you go, let me go too,
Christine, that's all I ask of you.

Say you'll share with me one love,
one lifetime;
say the word and I will follow you.
Share each day with me,
each night, each morning.
Say you love me!
You know I do.
Love me, that's all I ask of you.
Anywhere you go, let me go too;
Love me, that's all I ask of you.

Wishing you were somehow here
again,
wishing you were somehow near;
sometimes it seemed if I just
dreamed,
somehow you would be here.

Wishing I could hear your voice
again,
knowing that I never would,
dreaming of you won't help me to do
all that you dreamed I could.
Past the point of no return,

the final threshold,
what warm, unspoken secrets will we
learn?

Past the point of no return,
the final threshold,
the bridge is crossed, so stand and
watch it burn.
We've passed the point of no return.

He's there the phantom of the opera.

You Must Have That True Religion

Oh, you must have that true religion,
you must have your soul converted,
you must have that true religion
or you can't cross there.

Where have you been, poor sinner?
Where have you been, I say?
I've been way down to the river of
Jordan.
No, you can't cross there.

Where have you been, poor
mourner?
Where have you been, I say?
I've been way down to the river of
Jordan.
No, you can't cross there.

Where have you been, good
Christian?
Where have you been so long?
I've been way down in the valley for
to pray,
and I ain't done praying yet.

Oh, give me that ol' time religion,
it's good enough for me.
Oh, give me that ol' time religion.
Oh, give me that true religion
Or you can't cross there.



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