

## Program

Ritmo (3:30) - 4-hand piano - SAB arrangement - MEMORIZED  
Dan Davison - Walton Music

Praise the Lord (2:15)  
G. F. Handel/arr. Hopson - Shawnee Press

O salutaris hostia (1:45 / verse 1 only)  
de la Rue - cpdl  
[http://www0.cpdl.org/wiki/images/7/76/O\\_salutaris\\_hostia\\_-\\_de\\_la\\_Rue.pdf](http://www0.cpdl.org/wiki/images/7/76/O_salutaris_hostia_-_de_la_Rue.pdf)

-attacca-

Peace Flows Into Me (3:15)  
Jake Runestad - Jake Runestad Music LLC

Hope Is the Thing with Feathers (2:45)  
Kenney Potter - Lorenz Corporation

-attacca-

Beside the Still Waters (3:00) - SAB Arrangement  
Andrea Ramsey - Alliance Music Publications, Inc.

San'bonani/Namhla Kudibene (3:45) - + percussion - MEMORIZED  
arr. Michael Barrett - Santa Barbara Music Publishing

\*By the Rivers of Babylon (4:00) - 4 hand piano + percussion - MEMORIZED  
Susan Brumfield - Colla Voce

\*World Premiere

## Notes:

### Ritmo - \*MEMORIZED

Featuring an accompaniment for four-hand piano and the choir's own "rhythmic" body percussion, our opening selection is a celebration of the *joy, peace, and hope* that music offers our lives. With a Spanish text by the composer, Ritmo urgently calls *all people and all voices* to join together in song.

Ritmo.

Batir las manos al ritmo. Hábilmente.

Batir las manos al ritmo.

Canten en coro gozoso, Con amor y esperanza.

Cantaremos en ritmo. Cantaremos en coro. Cantaremos en ritmo.

Levanten sus voces. (Todas las voces) Levanta su corazón.

Con instrumentos musicales, Cantaremos de libertad y de amor.

Hagen en harmonia.

Vamos a cantar y a jugar.

Totas voces, todas gentes Hábilmente,

con todas voces, con Instrumentos, con esperanza, y con ritmo.

Batir las manos al ritmo.

Batir las manos con toda la gente,

Con Todas voces, con alegría y con gozo.

Cantaremos con gozo.

Con amor y esperanza. Cantaremos de paz.

Cantaremos de amor.

Cantaremos con alegría y con gozo. Ritmo.

- Dan Davison

Rhythm.

Clap your hands to the rhythm. Capably.

Clap your hands to the rhythm.

Sing in joyful chorus, With love and hope.

We will sing in rhythm. We will sing in chorus. We will sing in rhythm.

Lift your voices (All the voices) Lift your heart.

With musical instruments, We will sing of freedom and love.

Make harmony.

Let's go and play.

All voices. All people. Capably,

With all voices, with Instruments, with hope, and with rhythm.

Clap your hands to the rhythm. Clap your hands with all the people,

With all voices, with happiness, and with joy.

We will sing with joy.

With love and hope.

We will sing of peace.

We will sing of love.  
We will sing with happiness and with joy. Rhythm.

Recording - <https://www.giamusic.com/store/resource/ritmo-satb-print-ww1437>

Pronunciation - Castilian Spanish with a few compromises for facility:  
Do not pronounce the "h" at the beginning of words.  
r=flipped, especially when initial (substitute "d" if needed)  
z=th

pure vowels (no diphthongs):

i=ee

y=ee

e=eh

a=ah

o=oh

u=oo

gozoso=gothoso

esperanza=esperantha

voces=vothes

corazón=korathon

musicales=moosikales

jugar=yoogar

gentes="j" as in jug

paz=pahth

2 syllables with 1 pitch=even durations for both

Throughout this piece (except where indicated below), pitches are detached and very rhythmic. Accented pitches are even more marked.

mm. 42-43 - T/B - connect " -mos" to "can- " (no breath)

mm. 53-59 and mm. 70-75 - legato

Soprano Divisi - mm. 115-117 - sing the upper note

Throughout - note the many changes of dynamic.

### Praise the Lord

Baroque composer George Frideric Handel's oratorio *Judas Maccabaeus* tells the biblical story of the Hebrew people's resistance of their Syrian conquerors, though it was actually written in 1746 as a tribute to William, Duke of Cumberland, whose victory at the battle of Culloden had finally ended the Jacobite revolution. Listen for the continued spirit of exuberant *joy* from our previous piece in Handel's characteristic melismatic

writing, painting the jubilant words of “praise” and “alleluia” with many notes on just a single syllable.

Recording - <https://www.jwpepper.com/Praise-the-Lord/1200443.item#/submit>

Sing this piece buoyantly (lightly) with space between each pitch. Tenuto= lengthen the pitch.

Practice your best British accent:

praise=flipped r

Lord=no r

joy=jaw-ee (mostly aw)

forth=no r

sing= “ih” as in “igloo”

alleluia=the final syllable=ah

forever=flip the first r, omit the other 2 r’s

celebrate=flipped r, seh leh (not a schwa)

rejoice=flipped r, “ih” as in “igloo”

us=ahs

### O salutaris hostia

The next two selections are linked by their depictions of *peace*, a Renaissance hymn that calls for divine intervention from conflict followed immediately by 21st-century composer Jake Runestad’s intimate setting of Sara Teasdale’s poem: earthly love under the expansive heavens.

Recording - [https://www.youtube.com/watch?v=ZrL\\_0pgsziQ](https://www.youtube.com/watch?v=ZrL_0pgsziQ)

O salutaris hostia

quae caeli pandis ostium,

bella premunt hostilia:

da robur, fer auxilium.

- Saint Thomas Aquinas

pure vowels (no diphthongs):

i=ee

e=eh

a=ah

o=oh

u=oo

r=flipped

h=not pronounced

quae=kweh

caeli=chelee

auxilium=owkseeeleoom

O saving victim  
who opens the gate of heaven,  
hostile wars press on us:  
give strength, bring aid.  
\*\*\*Verse 1 only

Practice purity of vowel shapes throughout.  
The half note is the rhythmic pulse.  
Only breathe at commas (stagger throughout).  
Sing your most beautiful legato tone.  
Long pitches crescendo.  
Faster rhythmic values (quarter and eighth notes) should be louder than slower values.  
Diminuendo ends of phrases.

This piece will connect (attacca) to the next.

### Peace Flows Into Me

Recording - <https://jakerunestad.com/store/peace-flows-into-me/>

Pay attention to syllabic stress throughout (strong vs. weak syllables).  
m. 4 - no breath  
careful - long pitches that end in "r" - keep singing on the vowel (not the "r")  
m. 7 - quarter rest on beat 3  
pool, you, blue (etc.)=pure oo (pucker your lips)  
m. 22 - quarter rest on beat 3  
m. 32 - no breath  
m. 44 - no breath  
m. 47 - quarter rest on beat 3

### Hope Is the Thing with Feathers

Emily Dickinson offers an extended metaphor for *hope* as a winged creature perched in the soul, depicted by Kenney Potter through an insistent rhythmic figure that "never stops - at all." This unending mantra connects seamlessly with Andrea Ramsey's repeated statement, "He leadeth me," an emphasis of perhaps the most hopeful aspect of the well-known Twenty-Third Psalm text.

Recording - <https://www.jwpepper.com/Hope-Is-the-Thing-with-Feathers-/10294909.item#/submit>

sings="ih" as in "igloo"  
tune=tyoon  
m. 23 - soprano - no breath

m. 44 - quarter rest on beat 1  
m. 73 - soprano - no breath  
mm. 81-84 - repeat many times

This piece will connect (attacca) to the next.

### Beside the Still Waters

Recording - We will be the first! (none appear online)

Tenor/Bass share the 3rd staff.

Pay attention to syllabic stress throughout (strong vs. weak syllables).

leadeth=leedehth (no schwa)

beside="ih" as in "igloo"

m. 17 - no breath

m. 19 - soprano - quarter rest on beat 3

m. 19 - all other voices - lift at the comma

evil=eevihl - "ih" as in "igloo"

goodness=pure oo (pucker your lips)

m. 38 - soprano - eighth rest on beat 3

m. 39 - no breath

m. 40 - soprano - no breath

m. 41 - soprano - change to a quarter rest on beat 4

careful - long pitches that end in "r" - keep singing on the vowel (not the "r")

### San'bonani/Namhla Kudibene - MEMORIZED

- with percussion

Recording - <https://sbmp.com/SR2.php?CatalogNumber=1422>

We will do movements similar to this video.

*All people and all voices:* "A typical greeting in the Zulu culture, San'bonani is written with the call-and-response technique so strongly associated with traditional South African music...In many of the Nguni cultures (Xhosa and Zulu), singing and dancing were used before war-times to motivate the troops to battle. [In Namhla Kudibene], the typical call and response style is used where the soloists act as the tribal leaders motivating the tribal fighters."

- From the composer

San'bonani – Good morning/Hello

Nonke – all of (you) – everybody

Nisaphila nje? – Are you well?

Hololo – no meaning

#### **Translation**

Hello everybody, are you well? Hololo hololo – are you well?

Namhla kudibene – today, jointly  
Ingwe – tiger  
Nengonyama – (and) lion  
Wen'uyabizwa – we must respond/retaliate  
Sabela – we will react

**Translation**

Today we are together  
(Like) the Lion and the Tiger  
We have to respond (to the threat of war)  
We will react

\*\*We will audition 2 or more soloists of any voice part (mm. 1-7 and 34-end).

h=noticeably audible

Note the glissando lines and tenuti, which will also have a short scoop upward.  
mm. 44 - faster tempo

By the Rivers of Babylon - Brumfield - MEMORIZED  
- with percussion

Recording - <https://www.youtube.com/watch?v=RWnEL6YRJR0> (We will be the first SATB recording!)

We come full circle in our world premiere of Susan Brumfield's arrangement of By the Rivers of Babylon for mixed voices. Like Ritmo, we triumph over adversity through the power of "every song [we] sing, every prayer [we] pray." "Let *the people* say, 'Amen!'"

Lean on grace notes on the beat as a tenuto (not before the beat) - eighth note duration.  
For B1/B2, anything written below the staff may be sung up the octave if necessary.

Amen=eh mehn (not ah)

m. 64 - soprano and tenor - quarter rest on beat 2