

# Women's Voices CHORUS

presents

## Songs From Here and Éire



Saturday, May 4, 2024, 3:00 p.m.

Eno River Unitarian Universalist Fellowship, Durham

Laura Sam, Artistic Director

[womensvoiceschorus.org](http://womensvoiceschorus.org)

# Women's Voices CHORUS

*Please turn off or silence all cell phones and other noise-making devices before the concert begins. Note that the use of cameras and other recording equipment is strictly prohibited. Thank you! Restrooms are located to the right as you exit the sanctuary. See any usher for help.*

*We strive to host inclusive, accessible events that enable everyone, including individuals with disabilities, to engage fully. If you would like accommodation such as reserved seating or have questions about accessibility, please ask at the box office table or see any usher.*

## **Negro Spiritual Royalties Project**

Negro spirituals have brought soul-affirming power to the American music tradition, and their influence is far reaching. Recognizing that the original creators of these songs were enslaved and thus cannot be compensated or even recognized, some organizations have begun to pay “royalties” whenever they sing spirituals by contributing to the education of young Black musicians. Since this spring’s concert celebrates American music traditions including spirituals, it seemed an appropriate time for Women’s Voices Chorus to begin our own donations. We are contributing funds from the chorus’s budget as well as matching donations from chorus members to the Kidznotes music education program in Durham.

Kidznotes is a nonprofit organization that aims to transform the lives of underserved youth through music education. By providing children with instruments, music instruction, and ensemble performance opportunities, Kidznotes seeks to foster a community of young musicians who are empowered to reach their full potential both musically and academically.

Kidznotes serves a population of students mirroring the Durham community. According to the US Census Bureau, more than 50% of Durham residents reported as non-white in the last census. 81% of Kidznotes students identify as a person of color (37% Black/African American, 35% Hispanic/Latino, 20% self-reporting as White, and the remaining 8% American Indian, Asian, Hawaiian-Pacific, or Multi-racial).

Whenever Women’s Voices Chorus sings spirituals in the future, we will donate a percentage of the cost of the music as “royalties” to Kidznotes. If you’d like to donate as well, please visit [Kidznotes.org](http://Kidznotes.org).



# Songs From Here and Éire

## Program Notes

*Songs From Here and Éire* celebrates the rich musical traditions of America and Ireland, presenting songs that explore universal themes of joy, love, loss, resilience, and the depth of a shared human experience. With an emphasis on storytelling, these songs highlight the power of music to convey social messages and reflect on historical events, as well as to entertain. Featuring works by Irish and American women, this program includes pieces composed and arranged by Alice Parker, Elaine Hagenberg, Joy Ondra Hirokawa, Rosephanye Powell, Julie Gault, and Sue Furlong.

At our recent spring retreat, Women's Voices Chorus had the opportunity to delve deeply into our Irish music, especially the pronunciation of the Irish text, with expert guidance from conductor, educator, and composer Dr. Anne Barry. Hailing from Waterford, Ireland, Annie is associate Professor of Music and Director of Choral Activities at Lake Forest College, Illinois. We are immensely grateful for her generosity and patience and have benefited significantly from her time with us.

Members of Women's Voices Chorus will embark on a 10-day concert tour of Ireland in August 2024, performing in the historic venues of St. Mary's Cathedral in Killarney, St. Nicholas Collegiate Church in Galway, and St. Patrick's Cathedral in Dublin.

## Program

**Laura Sam, Artistic Director**

**Deborah Hollis, Pianist**

*Guest Musicians: John Manning, trumpet; Christina Lowder, percussion*

### **Will the Circle Be Unbroken**

Traditional Appalachian, arr. J. David Moore (b. 1962)

*Soloists: Debbie Russell, Katie Barton, Susanna Lambert* Text: Cathy Winter, Betsy Rose, & Marcia Taylor

Will the circle be unbroken by and by, Lord, by and by?  
There's a better home a-waitin' if we try, Lord, if we try.

I was singing with my sisters, I was singing with my friends  
And we all can sing together, 'cause the circle never ends.

I was born down in the valley where the sun refused to shine  
But I'm climbing up to the highland, gonna make that mountain mine!

The hymn *Will the Circle Be Unbroken* first appeared in the 1908 *Alexander's Gospel Songs*, with words by Ada Ruth Habershon and music by Charles H. Gabriel. This hymn was substantially reworked (and the lyrics of the verses replaced) by A.P. Carter for the Carter Family in 1935 and experienced a popular renaissance when it was released by the Nitty Gritty Dirt Band in 1972. The updated lyrics in this arrangement were written by folk singers Betsy Rose, Cathy Winter, and Marcia Taylor, and printed in the marvelous folk song resource *Rise Up Singing*. These lyrics were requested by Dr. Cathy Roma and the MUSE Women's Choir of Cincinnati for a concert celebrating the city's Appalachian cultural heritage in 2001. The arrangement makes use of two traditional vocal ensemble styles, the bluegrass trio and the gospel quartet.

— *Notes from the Arranger*

## Mo Ghile Mear

Sue Furlong (1962-2018)

Text: Traditional Irish

'Sé mo laoch, mo ghile mear,  
'Sé mo Chaesar, gile mear,  
Súan ná séan ní bhfuaires féin  
Ó chuaigh i gcéin mo ghile mear.

He is gone, to my dismay,  
My heart is sore, he could not stay,  
Across the ocean miles away,

*He is my hero, my gallant darling,  
He is my Caesar, a gallant darling;  
I've found neither rest nor fortune  
Since my gallant darling went far away.*

We pray for him, 'til break of day.  
Choirs will sing and sweet harps play,  
Sing for him, long life, we pray.

Caoineadh and Goltraí, both Irish words for lament, describe a song which expresses sorrow and pain, often a longing for an absent loved one. Various translations as “my gallant hero,” “my gallant star,” and “my dashing darling,” Mo Ghile Mear is a Jacobite love song that is as much about politics as about romance. Inspired as it was by the [Jacobite Rising](#) against Protestant England’s rule in 1745, romance and politics do indeed unite in heroic, insurrectionary failure.

Mo Ghile Mear was written in Gaelic [Irish] by poet Seán Clárach Mac Domhnaill after the battle of Culloden, which dashed for two and a half centuries the Scots’ dreams of independence. Composed in the convention of Aisling (Gaelic for “dream” or “vision”) poetry, it is a lament by the Gaelic goddess Éire for Bonnie Prince Charlie, Charles Stuart, the “Young Pretender” to the Protestant Hanoverian English Throne that once belonged to the Roman Catholic Stuart clan, and who, after the bloody failure of 1745, fled into exile in France. <https://howlinginfinite.com/2017/07/20/mo-ghile-mear-in-irish-myth-and-melody/>

Irishmen from Tipperary, Louth, Limerick, and Wexford comprised the Irish Brigade, which fought on the Jacobite side in the Scottish Rebellion. <https://thewildgeese.irish/m/blogpost?id=6442157%3ABlogPost%3A8785>

Composer [Sue Furlong](#) describes her arrangement as a contrasting duel of rhythmic and lamenting musical styles depicting Bonnie Prince Charles’s endeavors to take possession of the crown. Rousing chorus-like sections entwined with harmonic pathos makes his battle endeavors come alive from the perspective of the loved ones left behind. Born in Waterford, Ireland, Sue spent most of her working life in Wexford. Her celebrated musical career spanned the fields of composition, education, performance, and conducting.

## Swing Low: A Spiritual Medley

Arr. Rosephanye Powell (b. 1962)

Text: Traditional African-American Spiritual

Swing low, sweet chariot, Comin’ for to carry me home.  
Swing low, sweet chariot, Comin’ for to carry me home.

Deep river, my home is over Jordan.  
Oh, deep river, Lord, I wanna cross over into campground.  
Oh, don’t you wanna go to that gospel feast, That promised lan’ where all is peace,  
Deep river, Lord, I wanna cross over into campground.

Nobody knows the trouble I’ve seen, Nobody knows but Jesus.  
Nobody knows the trouble I’ve seen, Glory hallelujah!  
Sometimes I’m up, sometimes I’m down. Oh, yes, Lord!  
Sometimes I’m almos’ to the groun’. Oh, yes, Lord!

[Rosephanye Powell](#) has been hailed as one of America's premier women composers of solo vocal and choral music. She has an impressive catalog of works published by some of the nation's leading publishers, including the Hal Leonard Corporation, the Fred Bock Music Companies, Gentry Publications, Oxford University Press, Alliance Music Publications, and Shawnee Press. Dr. Powell's works have been conducted and premiered by nationally and internationally renowned conductors and have been premiered at distinguished halls around the country, including Carnegie Hall, the Lincoln Center, and Spivey Hall, to name a few. Dr. Powell's works have been commissioned by professional choral ensembles, including Cantus and the Grammy award-winning men's vocal ensemble Chanticleer.

From the Composer: This work was commissioned by Kim Mitchell for the 20th anniversary of the Girls Choral Academy, Grand Rapids, MI. These three songs were sung to Ms. Mitchell and her sister when they were children, by her father. I would like to share excerpts from the letter that she wrote to me which I found truly inspiring, and which gave birth to this medley:

"A cherished memory is my father singing to my older sister and me when he would put us to bed. He had a smooth, deep baritone voice. First, he would sing *Swing Low Sweet Chariot* for my sister, standing by her bed in our room...Then he would stand by the door and sing *Deep River*...This was my first introduction to spirituals. I am Catholic...This music was beautiful, but formal and strange, distancing. The God of my father's spirituals was almost a grandfatherly presence. You could come to Him and tell Him your troubles in everyday, deeply personal language. He might not solve them in this world, but He would when you came home to Him. ... This hope of comfort is why I love spirituals, and what I want to capture in the piece. And I believe that hope is universal. ...

I knew what I wanted to commission: a medley or compilation of great spirituals so that people could hear, understand, and love them, even white bread choirs like mine...I am very excited at the prospect that this will be my legacy to my parents and to the choirs that have meant so much to me. But this is also a gift to myself. These are the songs I want to hear as I leave this world. I want my family to sing them as I am buried. I sang some of them by my sister's grave. These are the songs I know I will hear if there is a hereafter. And I hope you will make this all possible. Thank you."

Is that not inspiring and motivational? That is what the African-American spiritual is about. Ms. Kim's desire for these three songs to be sung together as a beautiful, lyrical gift to those who hear them—as a soothing balm, as words of hope and comfort was and is truly compelling. I am Black and she is White. We grew up and live in different parts of the country and are from different generations. But what we feel in our hearts and our love for these songs and their message unite us. This is the power of song!

*Swing Low: A Spiritual Medley* begins with a lullaby of *Swing Low* in the piano as an intro. It is followed by *Deep River*, with the piano accompaniment sounding the "flowing river" theme. This is followed by *Nobody Knows the Trouble I've Seen* which has an accompaniment that is both "dreamy" and "flowing water." I envisioned Ms. Mitchell and her sister, nodding off, as their father sang to them. There is a child-like playfulness at "sometimes I'm up, sometimes I'm down," as the girls get delight hearing and being near to their father. When the partner song begins (all three songs sounded at the same time), the lullaby feel returns as the girls start dozing off and their father slowly leaves the room. Here the melodies mingle in the girls' minds and ears as they work to stay attentive while falling asleep. The song ends as it began, with the piano sounding the *Swing Low* melody which carries the girls into the land of sleep (home).



## 'Tis the Gift to Be Simple

Words and Music by Joseph Brakett (1797-1882);  
Arr. Alice Parker (1925-2023); Text: American Shaker Hymn

'Tis the gift to be simple, 'tis the gift to be free  
'Tis the gift to come down where you ought to be  
And when we find ourselves in the place just right  
'Twill be in the valley of love and delight.

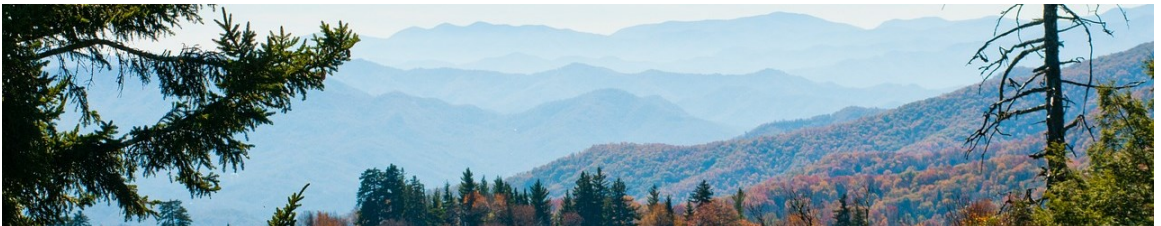
When true simplicity is gained, To bow and to bend we shan't be ashamed  
To turn, to turn will be our delight, 'Till by turning, turning we come round right.

Hop up and jump up, whirl 'round, whirl 'round, Gather love, here it is all around;  
Here is love flowing 'round, as you whirl around, Reach up, reach down, here it is all around.

The lyrics and music were written by Shaker Elder Joseph Brackett while at the Alfred Shaker Community in 1848 during what the Shakers called an "Era of Manifestations" or "Mother's Work." During this time many Shakers received what they considered "gift" songs from the spiritual realm. As the years passed, the song went beyond the Shaker villages and headed out into the "world." The song began its rise to popularity in 1944 when it was used by Aaron Copland in the ballet *Appalachian Spring*. Many listen to the tune and think it has a Celtic background. With its lyrical sound, it's easy to imagine someone playing the song on a flute as they dance across green fields. Of course, the Shakers didn't have musical instruments in their worship until very late in their history. Their voices were their musical instruments. *Simple Gifts* has been adapted and arranged many times over the years. John Williams incorporated the tune into *Air and Simple Gifts* that was performed at President Obama's inauguration in 2009. The song has gone off to school and been a popular piece for various schools' drum corps and marching bands including the West Virginia Mountaineer Marching Band. The Shakers might have liked the idea of people marching to their song since many of their dances were marches. While singing this particular song about the gift to be simple, they bowed and turned as they danced and sang.

Excerpts from Ann H. Gabhart's essay, [Simple Gifts – A Shaker Song that Went out into the World](#)

[Alice Parker](#), an internationally renowned composer, conductor, and teacher, studied composition and conducting at Smith College and the Juilliard School where she began her long association with Robert Shaw. The many Parker/Shaw settings of American folk songs, hymns and spirituals from that period formed an enduring repertoire for choruses all around the world. Her list of published compositions had over five hundred titles, ranging from operas through song cycles, cantatas, and choral suites to many individual anthems. She was commissioned by hundreds of community, school, and church choruses, and her works appear in the catalogs of a dozen publishing companies.



## The White Rose

Michael McGlynn (b. 1964)

Text: Traditional Irish with additional English Text by Michael McGlynn

The warm wind whispered in the valley through the pure apple blossom on the trees.  
The blackbird sang in the hazel and my love he did come to me.  
He gave to me a red rose, and violets dew'd with the dawn  
And I gave to him a white rose, go dtéigh tú a mhuirnín slán (*That you my love would go safely*).

Siúl a ghrá níl leigheas le fáil ach leigheas a' bháis  
(*Walk my love, there is no healing to be had but that of death*)  
Siúl a ghrá ó d'fhág tú mis' is bocht mo cháis  
(*Walk my love, you left me in a terrible state*).

The soft rain falls on the mountain and the cold wind blows on the sea  
I have waited in sorrow and in silence; I no longer hear the blackbird's melody.  
He gave to me a red rose, and violets dew'd with the dawn And I gave to him a white rose,  
go dtéigh tú a mhuirnín slán (*That you my love would go safely*).

Comprising both traditional Irish text and newly composed English text, *The White Rose* exemplifies the timelessness of a traditional Caoineadh (lament). [McGlynn](#) specializes in composing music for voices and his extensive output includes a number of pieces that have entered the standard repertoire of choirs and vocal ensembles all over the world. While he is deeply passionate about creating music in the Irish language, his music is expansive, spanning genres and languages, and exploring links between film-making and musical creativity. In 2017, McGlynn was the recipient of the University College Dublin Alumni Award in Arts/Humanities. He founded the vocal ensembles Anúna (1987), M'anam (2018), and Systir (2019).

## Now Let Me Fly

Arr. Stacey V. Gibbs (b. 1964)

Text: Traditional African American Spiritual;

Incorporating the traditional spiritual *I'll Fly Away* by Albert E. Brumley (1905-1977)

Some glad morning when this life is over, I'll fly away.  
Let me fly away to a home on God's celestial shore.  
Now let me fly to Mt. Zion, yes, Lord, now let me fly.

Way down yonder in the middle of the field,  
See the angels workin' on the chariot wheel.  
I'm not so partic'lar 'bout the workin' of the wheel,  
But I just wanted to see how the chariot feel.

See that hypocrite on the street, good Lord,  
First thing he do is show his teeth, my Lord,  
Next thing he do is to tell a lie,  
And the best thing to do is just pass him by.

I got a mother in the Promised Land,  
And I ain't gonna stop 'til I shake-a her hand,  
No, I'm not so partic'lar 'bout shaking her hand, Lord,  
I just want to meet her in the Promised Land.

Arranger Stacey V. Gibbs writes about this piece, “This setting of *Now Let Me Fly* celebrates overcoming life’s challenges and obstacles. The introductory hymn, *I’ll Fly Away*, serves as a catalyst from trial and longing to victory and triumph!”

It was in 1929 that Brumley composed *I’ll Fly Away*. He recalled that he was picking cotton and singing a popular song, *If I Had the Wings of an Angel*. Suddenly, he thought about flying away. He later said, “Actually, I was dreaming of flying away from that cotton field when I wrote ‘I’ll Fly Away.’” However, the song took on a spiritual meaning. Brumley’s first submission to a publisher was *I’ll Fly Away*. As a result, the song, written during The Depression, was carried to the nation by radio and traveling Southern Gospel quartets. People everywhere were receiving renewed hope as they listened to *I’ll Fly Away* and other Brumley compositions.

<https://www.staugustine.com/story/lifestyle/faith/2015/12/31/story-behind-song-ill-fly-away/16254717007/>

The legacy of slavery’s horrors in the United States continues to be felt today, but that legacy also includes a history of the strength and resilience of the people who were enslaved and their ancestors. People who were forcibly brought to this country during the era of slavery also carried with them the African tradition of people being able to fly, and that tradition and its stories fed their resilience and longing for freedom. In a March 2019 *New Yorker* article titled “[Revisiting the Legend of Flying Africans](#),” experimental-documentary filmmaker Sophia Nahli Allison wrote, “The story of flying Africans has been passed down from generation to generation since slavery — a secret, suppressed gift of our ancestors ... flight became a secret language for runaway slaves, and it continues to represent black mobility toward liberation.”

<https://www.wpr.org/history/folk-music-shares-african-tradition-people-being-able-fly>

## Down by the Salley Gardens

Traditional Irish, arr. Michael Cleveland (b. 1937)

Text: William Butler Yeats (1856 – 1939)

### *Chamber Choir*

Down by the salley gardens my love and I did meet;  
She passed the salley gardens with little snow-white feet.  
She bid me take love easy, as the leaves grow on the tree;  
But I, being young and foolish, with her would not agree.

In a field by the river my love and I did stand,  
And on my leaning shoulder she laid her snow-white hand.  
She bid me take life easy, as the grass grows on the weirs;  
But I was young and foolish, and now am full of tears.

The poem by Irish poet William Butler Yeats was set to music in 1909 by Herbert Hughes to the traditional air, *The Maids of Mourne Shore*. Salley is a form of the Standard English word “sallow,” a tree of the genus *Salix*. It is close in sound to the Irish word saileach, meaning willow. It has been suggested that the location of the Salley Gardens was on the banks of the river at Ballysadare near Silgo, where residents cultivated trees to provide roof thatching materials.

[https://en.wikipedia.org/wiki/Down\\_by\\_the\\_Salley\\_Gardens](https://en.wikipedia.org/wiki/Down_by_the_Salley_Gardens)



## Boogie Woogie Bugle Boy

Arr. Ed Lojeski (1942-2020)

Music and Text: Don Raye (1909-1985) and Hughie Prince (1906-1960)

### *Chamber Choir*

He was a famous trumpet man from out Chicago way.  
He had a boogie style that no one else could play.  
He was the top man of his craft, but then his number came up and he was gone with the draft.  
He's in the army now a blowin' reveille.  
He's the boogie woogie bugle boy of Company B.

They made him blow a bugle for his Uncle Sam.  
It really brought him down because he couldn't jam.  
The captain seemed to understand, because the next day the "Cap" went out and drafted a band.  
And now the Comp'ny jumps when he plays reveille.  
He's the boogie woogie bugle boy of Company B.

A toot, a toot, a toot diddle ah da toot.  
He blows it eight to the bar in boogie rhythm.  
He can't blow a note unless the bass and guitar is playin' with 'im.  
He makes the Comp'ny jump when he plays reveille.  
He's the boogie woogie bugle boy of Company B.

He is some boogie woogie bugle boy of Company B.  
And when he plays boogie woogie bugle he is busy as a buzzy bee.  
And when he plays he makes the company jump in eight to the bar.  
He's the boogie woogie bugle boy of Company B.

He puts the boys to sleep with boogie every night,  
and wakes them up the same way in the early bright.  
They clap their hands and stamp their feet,  
because they know how he plays when someone gives him a beat.  
He really breaks it up when he plays reveille.  
He's the boogie woogie bugle boy of Company B.

Originally performed by the Andrews Sisters in the Abbott and Costello comedy film *Buck Privates, Boogie Woogie Bugle Boy*, composed in the style of jump blues, reached number six on the U.S. pop singles chart in the spring of 1941 when the film was in release. A remake recorded by Bette Midler peaked at number eight in 1973 on the Billboard Hot 100 singles chart and most recently, Pentatonix published an a cappella cover of the song in 2017.

An article published in *Stars and Stripes* on March 19, 1943, claimed that Clarence Zylman of Muskegon, Michigan, was the original Boogie Woogie Bugler. Drafted at age 35, Clarence had been performing for 20 years with several big bands including the Tommy Tucker Orchestra. He brought his playing style to England where he was bugler for an engineering company, playing *Taps* and *Reveille* before eventually being transferred to an army band. A sculpture of Zylman as the *Boogie Woogie Bugle Boy* has been dedicated in his hometown.

[https://en.wikipedia.org/wiki/Boogie\\_Woogie\\_Bugle\\_Boy](https://en.wikipedia.org/wiki/Boogie_Woogie_Bugle_Boy)

## Stand By Me

Ben E. King (1938-2015), Jerry Lieber (1933-2011), Mike Stoller (b. 1933);  
Arr. Julie Gaulke (b. 1966)

When the night has come and the land is dark  
And the moon is the only light we'll see  
No I won't be afraid, no I won't be afraid  
Just as long as you stand, stand by me

So darlin', darlin' stand by me, oh stand by me  
Oh stand, stand by me, stand by me

If the sky that we look upon should tumble and fall  
Or the mountains should crumble to the sea  
I won't cry, I won't cry, no-no-no I won't shed a tear  
Just as long as you stand by me

And darlin', darlin' stand by me, oh stand by me  
Whoa stand now, stand by me, stand by me  
Whenever you're in trouble won't you stand by me?  
Oh stand by me, just stand now, stand by me

Recorded and released in 1961, *Stand By Me* is the rare pop song that almost immediately becomes a timeless classic. King, Lieber, and Stoller created magic that day in the Atlantic Records studio and made a song that can never be forgotten. It started with a simple chord progression, one that had appeared in hundreds of soul and doo-wop songs already but that was used here with such effective grace that it came to be known as the “‘Stand By Me’ changes.” A seamless combination of gospel and doo-wop, a love song, a protest anthem, a declaration of enduring friendship, a worship song – this incredible composition is all of these and more. *Stand By Me* has been covered by over 400 other musicians, including John Lennon, Maurice White, and Florence + the Machine, who each rearranged the classic song into something new while retaining its powerful message.

[Excerpts of an essay](#) by Amanda Rodgers, guest contributor to The Library of Congress

Arranger Julie Gaulke creates multitrack music videos on YouTube as a solo artist and with the virtual a cappella ensemble Chapter Six. Her arrangements in the contemporary a cappella style are a fun and challenging addition to the more traditional Women’s Voices Chorus repertoire.

### “Stand by Me”—Ben E. King (1961)

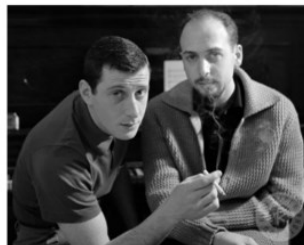
Added to the National Registry: 2014  
Essay by Amanda Rodgers (guest post)\*



Ben E. King



Original 45rpm



Lieber and Stoller

## My Favorite Things

Richard Rodgers (1902–1979), Arr. Joy Onda Hirokawa (b. 1957)

Text: Oscar Hammerstein II (1895-1960)

Raindrops on roses and whiskers on kittens,  
Bright copper kettles and warm woolen mittens,  
Brown paper packages tied up with strings,  
These are a few of my favorite things.

Cream-colored ponies and crisp apple strudels,  
Doorbells and sleighbells and schnitzel with noodles,  
Wild geese that fly with the moon on their wings,  
These are a few of my favorite things.

Girls in white dresses with blue satin sashes,  
Snowflakes that stay on my nose and eyelashes,  
Silver white winters that melt into springs,  
These are a few of my favorite things.

When the dog bites, when the bee stings,  
when I'm feeling sad,  
I simply remember my favorite things,  
and then I don't feel so bad.

The hit song *My Favorite Things* was originally composed for the 1959 Broadway musical *The Sound of Music* by the award-winning and celebrated theater-writing team Rodgers and Hammerstein. This highly successful musical endeavor, based on the story of the Austrian von Trapp family, was their last work together.

My Favorite Things has been covered by numerous artists, often appearing on Christmas albums because of the holiday references to sleighbells, snowflakes, and silver white winters. The first jazz arrangement was popularized by John Coltrane in 1961, becoming a signature song for Coltrane in concert. Other notable covers include Diana Ross and the Supremes, Herb Alpert and the Tijuana Brass, Lorrie Morgan, Chicago, and Ariana Grande. [https://en.wikipedia.org/wiki/My\\_Favorite\\_Things\\_\(song\)](https://en.wikipedia.org/wiki/My_Favorite_Things_(song))

Arranger Dr. Joy Hirokawa is the Artistic/Executive Director of the Mosaic Youth Chorus, established in 2023 to provide an opportunity for diverse youth to create community, build empathy, and effect positive social change through artistic and expressive choral singing. As the previous Artistic Director and founder of The Bel Canto Youth Chorus (BCYC) of The Bach Choir of Bethlehem for 30 years, the BCYC performed locally, nationally, and internationally to great acclaim, and appeared at numerous choral conferences. Dr. Hirokawa is in demand as a guest conductor and clinician, presenting regularly at numerous international, national, and state conferences, and conducting elementary and secondary regional and all-state honor choirs. She is a passionate advocate for creating musical spaces in which youth can express themselves through the choral art as they navigate and learn about a complicated world.

<https://mosaicyouthchorus.org/choir-leadership/>

## The Times They Are A-Changin'

Music and Text: Bob Dylan (b. 1941)

arr. Adam Podd (b. 1986)

*Soloist: Ellie Bautista*

Come gather 'round people wherever you roam, And admit that the waters around you have grown  
And accept it that soon you'll be drenched to the bone, If your time to you is worth savin'  
And you better start swimmin' or you'll sink like a stone, For the times they are a-changin'.

Come mothers, and fathers throughout the land, And don't criticize what you can't understand  
Your sons and your daughters are beyond your command, Your old road is rapidly aging  
Please get out of the new one if you can't lend a hand, For the Times they are a-changin'

The line it is drawn the curse it is cast, The slow one now will later be fast  
As the present now will later be past, The order is rapidly fading  
And the first one now will later be last, For the times they are a-changin'!

Bob Dylan wrote of this song, "This was definitely a song with a purpose. I was influenced of course by the Irish and Scottish ballads... 'Come all Ye Bold Highway Men, Come All Ye Tender Hearted Maidens.' I wanted to write a big song, with short concise verses that piled up on each other in a hypnotic way. The Civil Rights Movement and the folk music movement were pretty close for a while and allied together at that time."

[https://en.wikipedia.org/wiki/The\\_Times\\_They\\_Are\\_a-Changin%27\\_\(song\)](https://en.wikipedia.org/wiki/The_Times_They_Are_a-Changin%27_(song))

Notes from the arranger: One great joy of being a choir director who arranges music as well, is the possibility it gives to reimagine familiar songs through a different lens which may better suit a particular concert program, church service, etc. Bob Dylan's music and lyrics are, of course, among the best in the world. As the director of a church choir, I thought *The Times They Are A-Changin'* would be a perfect text for any service or concert with themes of social justice. My hope with this arrangement is that the reharmonization and contrasting musical style to the original version of the song would bring a new attention and poignancy to these well-known words, and also give this song a second musical home with choirs and in concert halls where it might not normally be found. I invite you to approach this piece with the reverence, respect, and awe you would any art song.

## I'm Beginning to See the Light

Music and Text: Harry James (1916-1983),

Duke Ellington (1899-1974), Johnny Hodges (1907-1970), and Don George (1909-1987);

Arr. Gwyn Arch (1931-2021)

*Soloist: Julianne Vance*

I never cared much for moonlit skies, Never winked back at fireflies,  
But now that the stars are in your eyes, I'm beginning to see the light.

I never went in for afterglow, Candlelight on the mistletoe,  
But now when you turn the lamp down low, I'm beginning to see the light.

Used to ramble through the park, Shadowboxing in the dark,  
Then you came and caused a spark, That's a four-alarm fire now.

I never made love by lantern-shine, Never saw rainbows in my wine,  
But now that your lips are burning mine, I'm beginning to see the light.

As biographer James Lincoln Collier points out in his book [Duke Ellington](#), *I'm Beginning to See the Light* is in the form of the classic American popular song. "But more than most composers of popular songs, [Ellington] tended to write more consecutive melodies, made up of quite different, even contrasting, phrases, producing more the effect of speech or dialogue. When well done, this system of writing inevitably produces a more interesting and melodically richer tune, although one perhaps correspondingly less acceptable to the ordinary ear."

Don George's lyrics for *I'm Beginning to See the Light* deal with romantic images such as "lantern-shine" and "rainbows in my wine" to which the singer was impervious until falling in love. In [The Poets of Tin Pan Alley](#), Philip Furia praises George's witty use of a list of "light" images and his ability to deal with a difficult song. "Ellington's tune was particularly hard to set, since each 'A' section consists of the same, driving vamp-like phrase repeated three times over before the melody finally changes. In one way, George heightened this musical insistence, using the same rhyme for the first three lines of each section. George ends by rekindling one of the oldest songwriting cliches, mixing his metaphors of light and heat: 'but now that your lips are burning mine, I'm beginning to see the light.'" [Jazz Standards](#)

### A Stór, A Stór, A Ghrá

Music and Text: Traditional Irish, arr. Thomas Quigley (b. 1949)

A stór, a stór, a ghrá,  
A stór, a stór a' dtiocfaidh tú?  
A stór, a stór, a ghrá,  
A' dtiocfaidh tú nó 'n bhfanfaidh tú?

*My darling, my darling, my love,  
My darling, my darling, will you come with me?  
My darling, my darling, my love,  
Will you come with me or settled be?*

Bhí mé lá breá samhraidh  
'mo sheasamh ar a' mhargadh  
's is iomaí fear a dúirt liom:  
"Monuar, gan tú sa bhaile 'gam."

*One fine summer's day  
as I stood there in the marketplace  
many a young man remarked:  
"I'm sad you're not at home with me."*

Gheall mo ghrá domsa cinnte  
go dtiocfadh sí.  
Ní raibh a culaith déanta 'gus  
sin a' rud a choinnigh í.

*My true love promised kindly  
that she would surely come with me.  
Her wedding dress not ready  
delayed her in joining me.*

Tá 'n t-uisce teacht ón Éirne  
's tá an féar a' teacht ó neamh chugainn.  
Tá útha na mbó á réabadh  
ar mhéid a's 'tá de bhainne acu.

*We have got water from the Eirne,  
and green grass from the heaven's stems.  
Cows udders are near rending  
from the overflow of milk in them.*

Thart tóin an gharraí, a Mháire,  
'bhfuil an fhidil leat?  
Aicearra na bprátaí go dtéimid  
'sair an fhidileoir.

*By the bottom of the garden, oh Mary,  
is the fiddle there?  
The shortcut by the praties,  
we'll hasten to the fiddler.*

Bhí mise lán den tsaol  
is bhí cion amuigh 's istigh orm.  
Nach mór a d'áthraigh an saol  
nuair nach bhfuil cion ag duine ar bith orm?

*At one time in my life  
I was dearly loved by everyone.  
Haven't times changed a lot  
when no one cares a whit for me?*

The traditional Irish song, *A Stór, a Stór, a Ghrá* was arranged by the prolific Irish composer/arranger, [Thomas Quigley](#), who has composed and arranged numerous works for both orchestra and choir. A graduate of University College Dublin, Quigley served as Head of Music and Choral Director at Maryfield College Secondary School, Dublin, where his choirs won prestigious prizes at the Feis Ceoil (Music Festival) and the Cork International Choral Festival. *A Stór, a Stór, a Ghrá* uses a particular style of Irish singing in the accompanying voice parts known as *lilting*, similar to scat singing in jazz. The lilting syllables, *bap ba da bap*, and *dú bi dút dú*, are non-lexical and add to the rhythmic and playful mood of the piece.

## You Do Not Walk Alone

Elaine Hagenberg (b. 1979)

Text: Traditional Irish Blessing

May you see God's light on the path ahead, when the road you walk is dark.  
May you always hear, even in your hour of sorrow, the gentle singing of the lark.  
When times are hard may hardness never turn your heart to stone,  
May you always remember when the shadows fall – you do not walk alone.

Irish blessings have a long and storied history, with roots that stretch back centuries. These beautiful and poetic blessings have been passed down through generations of Irish families and have become an important part of Irish culture and tradition. Today, Irish blessings are cherished all around the world and are often used to celebrate special occasions and to bring comfort in times of need. The history of Irish blessings dates back to ancient Celtic times. The Celts were a pagan people who worshiped nature, and they had a rich tradition of oral storytelling and poetry. As Christianity spread throughout Ireland, many of the old pagan traditions were incorporated into the new religion. The Celtic love of poetry and storytelling was embraced by the Christian monks, who began to write down and preserve these ancient blessings. Irish blessings are typically short poems or prayers that are meant to convey a message of hope, happiness, and good fortune. They often feature beautiful imagery and symbolism drawn from the natural world, such as the sun, the sea, and the stars. <https://www.irishcentral.com/culture/history-irish-blessings>

[Elaine Hagenberg's](#) award-winning compositions are performed worldwide and frequently featured at American Choral Directors Association conferences, All-State festivals, Carnegie Hall, and other distinguished international concert halls from Australia to South America and throughout Europe. In addition to composing full-time, Elaine actively engages in bringing her music to life as the guest artist and featured clinician for professional conferences and festivals both in the U.S. and abroad as a composer, conductor, and accompanist of her work. With over fifty commissioned works, she has composed new music for the American Choral Directors Association, professional choirs, colleges and universities, community choirs, high schools, and churches.





## ***About Women's Voices Chorus***

Women's Voices Chorus has evolved into the premier Triangle chorus for sopranos and altos. While performing a wide and diverse repertoire, we remain steadfast in support of our threefold mission: to provide a welcoming place in the Triangle for women to share the joy of singing together, to promote choral works written by and for women, and to strive to achieve the highest standards of musical excellence. WVC strives to foster a climate of purposeful inclusion. A diverse, multicultural, multiracial choral community enriches a chorus and its music. We welcome women sopranos and altos regardless of race, sexual orientation, past gender identity, culture, religion, disability, or educational, financial, or class status. We rehearse from 7:30 to 9:30 p.m. on Mondays from late August through late April and give concerts in January and April or May. We invite singers who are interested to consider auditioning in late August 2024. Information will be posted on the 'Sing' page of our website.



**Artistic Director Laura Sam** began her tenure with the chorus in summer 2019. A North Carolina native, she has been a choral conductor and music educator for the past 39 years, directing choruses at Meredith College, North Carolina State University, Cary Academy, North Carolina Governor's School East, and Walter M. Williams High School. Laura received a Bachelor of Music in Music Education from the University of North Carolina at Greensboro, where she studied conducting, voice, and choral methods. When not immersed in choral music, she serves as the director of the North Carolina Governor's School East, leading a summer residential program for intellectually gifted high school students.



**Pianist Deborah Lee Hollis** is highly respected for her sensitivity and skill as a collaborative partner. In addition to working with many prominent music organizations in the Triangle area, Deb has conducted masterclasses with pianists and vocalists at Shenandoah, Furman, and Longwood Universities, served on faculty at Wheaton and Guilford Colleges and UNC-Greensboro, and as collaborative pianist/coach at Duke University and UNC-Chapel Hill. Hollis holds piano performance degrees from Oberlin Conservatory and the University of Illinois at Urbana-Champaign, and received her Doctor of Musical Arts in Collaborative Piano from UNC-Greensboro. Deb is an active recitalist and maintains a private piano studio.

# Women's Voices Chorus

Artistic Director: Laura Sam

Director's Assistant: Kay Johnson

Pianist: Deborah Hollis

## Soprano 1

Katie Barton	Deb Gauldin	Brystana Kaufman	Marley Steffens
Rachel Bowman-Abdi	Marissa Goodall	Lauren Keller ★ ✧	Shelley Turkington
Rebecca Bruening ☸	Mariah Hoye	Katy Lyons	Julianne Vance ✧
Jennifer Canada ✧	Wendy Hua ✧	Trisha Socias ✧	

## Soprano 2

Hannah Andrews	Kate DeAlmeida	Shipra Patel ✧	Sarah Town ★
Ellie Bautista	Amy Glass ✧	Mia Prior	Sheila Williams
Talia Brenner	Virginia Byers Kraus ☸ ✧	Kinley Russell ✧	Darcy Wold ✧
Carly Bunch	Allison Mangin ✧	Amie Tedeschi	Diane Wold ✧
Genevieve DeAlmeida			

## Alto 1

Christa Abedi ✧	Sheryl Fowler	Ann Harrison	Susan Regier
Rah Bickley ★ ✧	Jan French	Kay Johnson ☸	Pauline Robinson
Bri Bryan	Susan Gidwitz	Jacqueline Little	Diana Skeffington
Diana Coble	Emily Hagstrom	Anne J. Menkens ✧	Clare Strayhorn
Marsha Ferguson ✧			

## Alto 2

Susan E. Brown ✧	Ainsleigh Johnson	Caryl Thomason Price	Kimberly Slentz-Kesler ✧
Karla Byrnes ✧	Diane Kirkman	Debbie Russell ✧	Sharon Smith ★
Megan Hast	Susanna Lambert	Betty Schumacher	Jaclyn Walters
Janet Huebner ☸ ✧	Erin Pratt	Doris Sigl	

☸ **Section Leader**

★ **Membership Liaison**

✧ **Chamber Choir**

## Board of Directors

Janet Huebner, <i>President</i>	Anne Menkens, <i>Fund Development</i>	Kinley Russell, <i>Logistics</i>
Diane Wold, <i>Secretary</i>	Shelley Turkington, <i>Public Relations</i>	Wendy Hua, <i>Membership</i>
Karla Byrnes, <i>Treasurer/Operations Manager</i>	Rachel Bowman-Abdi, <i>At Large Diversity</i>	Kate DeAlmeida, <i>Music</i>
	Jaclyn Walters, <i>At Large Tour</i>	Laura Sam, <i>Artistic Director</i>

## Emeritus Members

*(If you sang with the chorus 5 years or more and would like to be listed, please let us know.)*

Sydney Atkinson	Britt Kelly	Gail McKinnis	Lisa DiMaria Park
Laura Delauney	Susan Lowell	Judy Morris	Barbara Tremblay
Shelley Hedtke	Kim McCorkle	Melissa Nolan	Barrie Wallace

## History

Women's Voices Chorus (WVC) was founded in 1993 when Mary Lycan brought together 30 women interested in singing together. That first year, the chorus operated on a shoestring budget, premiering with a concert titled *Images of Women in Music*. Over the next decade, WVC grew in membership, budget, and musical reputation, commissioning and premiering choral works written by women, for women.

After Lycan retired in 2007, Artistic Director Allan Friedman brought expertise in choral conducting and a commitment to maintaining the WVC mission: promoting and performing choral works by women, for women. The first concert directed by Friedman featured the premiere of "Herself a Rose," written by Eleanor Daley in honor of Lycan. Under Friedman's leadership, the chorus grew to 70 singers and expanded its outreach in the community, sponsoring summer community choruses to raise funds for community organizations; holding a music festival with young women from several local high schools; and collaborating and performing with other men's and women's choral and jazz ensembles in the area.

In 2014 WVC celebrated 20 years as the Triangle's only classical women's chorus. That season highlighted works written for or commissioned by the chorus and included a collaboration with a 23-piece orchestra and a nationally known soprano soloist for the southeastern premiere of "The Long Bright."

In 2012, WVC enjoyed a concert tour to Hungary, Slovenia, and Italy; in 2017, the chorus toured the Baltic States (Lithuania, Latvia, and Estonia). Each trip gave the chorus the opportunity to perform for international audiences, to share American choral music celebrating women, and to be enriched by the choral traditions and perspectives of people from other cultures.

In 2018, WVC held its first competition to select a composer and support them in creating a new work celebrating women's suffrage in America. Of the 28 submissions from across the globe, Michael Bussewitz-Quarm's composition *Only Time to Love* was selected. Its performance, with the Capital City Girls Choir Chorale, was the centerpiece of WVC's final concert with Friedman as Artistic Director.

In 2019 WVC announced Laura Sam as its new Artistic Director. An accomplished and skillful practitioner with a demonstrated commitment to excellence, Sam has a life-long passion for choral music created by and for women's voices, as well as a love of the sense of community and joy inspired by choral singing.

When the Covid-19 pandemic forced WVC to cancel rehearsals and concerts in spring 2020, Sam dedicated herself to mastering audio and video editing to allow our 2021 season to continue virtually. With her invaluable leadership and technical expertise, WVC rehearsed via Zoom and completed three virtual concerts featuring a variety of choral music genres. (These concerts can be viewed at the [Virtual Projects](#) page on our website and on our YouTube channel.) The chorus returned to in-person rehearsals in the fall of 2021 and held its first post-pandemic, in-person concert in May 2022.

This 2024 winter concert, *Together We Sing*, began the celebration of WVC's 30th year, with a retrospective repertoire that includes the first piece sung by the chorus, plus pieces that exemplify its mission. Today's concert, *Songs from Here and Éire*, previews WVC's tour to Ireland in August 2024, the culmination of our anniversary celebration.

As we celebrate the achievements of our past, we also look forward to the future of WVC. Our song continues.

## ***Thanks to Our Donors (April 2023 –March 2024)***

### ***Angel (\$1,000+)***

Anonymous

Kate DeAlmeida

*In Honor of The DeAlmeida Family*

Judy and Richard Gidwitz

Sue Gidwitz

Kay and F. Reed Johnson

Virginia Byers Kraus

Anne Menkens and Greg Duyck

David Ritchie

Sharon Smith

*In Honor/Memory of founding members*

*Jackie Little and Elisabeth Curtis*

Diane Wold

### ***Benefactor (\$500-\$999)***

Sydney and David Atkinson

*In Memory of Bob Schmidt*

Patty Daniel

Amy Glass and Peter Geoffrion

Ken Gray

Diane Kirkman

Paypal Giving Fund

Sue Regier

Pauline Robinson

Laura and Andrew Sam

Amie Tedeschi

Jaclyn and Jim Walters

David & Betty Wheeler

### ***Sponsor (\$250-\$499)***

Hannah and Pete Andrews

Susan E. Brown

Paul Casey

Linda Coerr

Laura and Tony Delauney

Joan Marie Holland

Janet Huebner

Betty Schumacher

Sheila Williams

### ***Patron (\$100-\$249)***

Keith Barton

Meg Berreth

*In Memory of Elisabeth Curtis*

Rah Bickley and John O'Brien

Rachel Bowman-Abdi

Margaret K. Champion

*In Honor of Mary Lycan*

Diana Coble

Sally Franz

Dr. Donald and Susan Gaylord

*In Honor of Beverly R. Gaylord, ARCO*

Shelia Geoffrion

Gwen Hall

*In Honor of Laura Sam*

Ann Huessener

Jackie Little

Allison Pope Mangin

## ***Thanks to Our Donors (April 2023 –March 2024)***

### ***Patron (cont.)***

Sandra Marcucci

*In Honor of Janet Huebner*

Melissa Nolan

Judith Pope

Trisha Rae Socias

Sue Tolleson-Rinehart

*In Memory of Ruth Bader Ginsberg*

Patrick Wallace

### ***Friend (up to \$99)***

Anonymous x5

Rebecca Bailey and Ray Dooley

*In Honor of Hannah Andrews*

Elizabeth and Warren Boyd

*In Honor of Sharon L. Smith*

Mary Ellen Brown

*In Honor of Susan E. Brown*

Rebecca Bruening

Jennifer Canada

Dolores (Dee) Corkill

*In Honor of Sharon Smith*

Elaine DeAlmeida

*In Honor of Kate & Genevieve DeAlmeida*

### ***Friend (cont.)***

M.L. Dexter

*In Honor of Elizabeth 'Liz' Lindsey*

Lori Drum

*In Honor of Doris Sigl*

Shelley Earp

Barbara Fish

*In Honor of Franzi Rokoske*

Karen and Ed Gill

Joan Healy

Marlene Koschmann

Marc McCook

Sally and Garth Molyneux

Andrea Moore

Shipra Patel

Lucille Richardson

Penelope Robinson

*In Honor of Laura Sam*

Tish and Tom Rokoske

*In Honor of Franzi Rokoske*

Linda Shi and Mitchell Glass

Rachel and Matthew Spencer

Nancy and William Tate

Carmen I. Ward



**Thank you to our  
advertisers!  
Please support them.**

*vaguely*  
**REMINISCENT**

728 Ninth Street • Durham, North Carolina 27705  
(919) 286-3911 vaguelyreminiscent.com

 Cary-Apex  
**YOUTH CHOIR**


High quality  
choral music  
education for young  
singers in  
a fun, engaging  
environment.

**JOIN THE CHOIR!**



[caryapexyouthchoir.org](http://caryapexyouthchoir.org)

 Cary-Apex Youth Choir  @caryapexyouthchoir

 **HEALTHOPTIONS**  
Integrated Therapy

Candace Bruce BS, NMT, LMBT 1315

1502 West NC Highway 54  
Suite 407  
Durham NC 27707

919.403.2756  
HealthOptionsWellness.com  
Candace@HealthOptionsWellness.com

**Authentic Physical Therapy and Bodywork, LLC**

Abigail Symes, PT, DPT, LMBT

919-205-3350  
abby@authentic-pt.com  
www.authentic-pt.com  
NC LMBT #17900 | NC PT #P21034

**Help us  
help them**

**ADOPT ...  
VOLUNTEER ...  
DONATE ...**

Goathouse Refuge  
680 Alton Alston Rd.  
Pittsboro, NC  
919-542-6815




**GoathouseRefuge.Org**

**Allen L. Wold**  
writer

Science Fiction  
Fantasy  
& in between

[allen-wold.com](http://allen-wold.com)





**SUSAN'S  
FIBERSTUDIO**

SUSAN E. BROWN

FIBER ARTIST  
ART QUILTS

919-544-5950  
[www.susansfiberstudio.com](http://www.susansfiberstudio.com)



## The Medical Massage Clinic of Durham, LLC

Put your body in good hands.

We specialize in advanced therapeutic massage. Our training allows us to help with chronic pain, injury relief, lymphatic drainage and the best relaxation massage in town. Let us know how we can help you.

(919) 824-6838

[rkmanitsas@gmail.com](mailto:rkmanitsas@gmail.com)

[www.themedicalmassageclinicofdurham.com](http://www.themedicalmassageclinicofdurham.com)



**Support your local Pharmacy**  
**Lower prices, better service**



**Your trusted drug  
store since 2017**

- \$15 off of OTC purchase when you transfer a prescription
- Free Delivery in Carrboro and Chapel Hill
- Pill packing
- Covid, Shingles, Flu and other vaccines available

East Main Square Shopping Center  
370 E Main Street, Suite 160 Carrboro, NC 27510

[www.ttownpharmacy.com](http://www.ttownpharmacy.com)

919-240-7827

Not all retirement communities are the same.

# We are a little **MORE** ambitious.

### **MORE WORKING**

Residents collaborate with leadership to shape the community.

### **MORE PLAYING**

Art classes, lectures, golf and tennis – find your fun in our healthy, active community

### **MORE COMMUNITY**

We are committed to inclusivity and diversity so you can grow amongst residents and staff from all walks of life

### **MORE LIVING**

Quality of life is paramount, from a home designed your way to a vibrant culture.



**A CONTINUING CARE RETIREMENT COMMUNITY BUILT ON MORE.**

1-800-458-6756 | [CAROLINAMEADOWS.ORG](http://CAROLINAMEADOWS.ORG)



Women's Voices Chorus thanks



BREWING



for their generous support!

THE TRIANGLE'S

**Best Trivia**



HAMMEREDTRIVIA.COM



ESTD THE 2014  
GLASS JUG  
- BEER LAB -  
DURHAM, NC




THE GLASS JUG  
- BEER LAB -

Award-Winning Beer  
Community Taproom  
Perfected by Science

Downtown Durham      Research Triangle Park  
545 Foster Street      5410 NC Hwy 55  
27701      www.glass-jug.com      27713

The ClassicalStation.org  
is proud to support the  
Women's Voices Chorus

**89.7**



Scan & Listen

**Great Classical Music  
24 Hours a Day**

Listener-supported and volunteer-powered since 1978

- Finest classical music programming
- Highest quality broadcast signal
- Announcers in studio 24 hours a day
- Online listening on our apps and via streaming services

**YOUR ONE-STOP PRINT SHOP!**

COME VISIT US AT OUR COMBINED LOCATION!  
**4310 GARRETT ROAD, DURHAM**

branding & swag

**ADSPICE**

**919-286-7110**  
www.adspicepromo.com



**aBetterImage**  
PRINTING

**919-402-0318**  
www.abetterimageprinting.com



His grandparents, Henry Andrew Addy (1855-1926) and Honorah Hurley (1858-1933), were both immigrants from County Tipperary, Ireland.

My great-great grandparents came to the USA in 1869 and 1870 along with over a million other Irish immigrants in the decades following the Great Famine. They settled in New York.

The boy sitting in his grandmother's lap is my grandfather, William Henry Yedell - known as Harry. He was born in 1908. I remember his wonderful sense of humor, twinkly blue eyes, and his musical talents.

Today, I celebrate my Irish roots, imagining my great-great-grandparents' journey and their determination to make a new life in America. - Laura Sam



*We try harder!*

*2nd Sopranos: 2nd to None!*

Thank you, Laura  
Thank you, Deb

LEARNING  
growing  
COMMUNITY

cupcakes



SUPPORT

Great Music  
challenge

Joy

LAUGHTER

## ***Special thanks to:***

Holy Trinity Lutheran Church for rehearsal  
Eno River Unitarian Universalist Fellowship, Durham for performance space  
Dr. Anne Barry for pronunciation instruction  
Our advertisers—please patronize them  
Our numerous volunteers, within and outside the chorus

## ***Support Women's Voices Chorus***



It takes more than love of music to keep a chorus running. Ticket sales, grants, and singers' dues payments help pay the bills, but private donations, large and small, make the difference between merely surviving and truly thriving. If you would like to support WVC with a donation, baskets are available at the door. You can also visit the [donate page](#) of our website, donate via Venmo @WomensVoicesChorus, or scan one of the QR Codes below.



**Square Store**



**Venmo**

 This program is supported by the Orange County Arts Commission and by the North Carolina Arts Council, a division of the Department of Natural and Cultural Resources.  North Carolina Arts Council  
fifty years of excellence.

**Women's Voices Chorus, Inc.**

**P.O. Box 2854, Chapel Hill, NC 27515-2854**

**[contact@womensvoiceschorus.org](mailto:contact@womensvoiceschorus.org), [www.womensvoiceschorus.org](http://www.womensvoiceschorus.org)**

**Women's Voices Chorus, Inc., is a private, nonprofit organization,  
tax-exempt under Section 501(c)(3) of the Internal Revenue Code.**

**Financial information about this organization and a copy of its license are available from the State Solicitation Licensing Branch at 919-814-5400. The license is not an endorsement by the State.**