

The opening set reflects *Storge*: the familial and familiar love of affection. Found in several early American shape note singing books, William Billing's **Africa**, takes its text from Isaac Watt's adaptation of Isaiah 49. The passage details Israel doubting they are loved and remembered by God; God's love is then compared to that of a nursing mother for her infant, and the culmination of the passion of God's love for his people is foreshadowed, that Israel is intimately and permanently remembered, "engraved," being the specific Hebrew word referring to hammering with a chisel and spike. Also, taking its tune from the early American shape note tradition, Stephen Paulus' warm harmonies in **The Road Home**, depict "returning" and "coming home" after being lost or wandering.

Ed Waesche's barbershop arrangement of **That's an Irish Lullaby** reflects first with sweetness the lullaby, then with passion the memory of the mother who sang it. **Entreat Me Not to Leave You** conveys the sacrifice of loyalty in the book of Ruth, when Ruth vows to remain with her mother-in-law, Naomi, after both have been widowed. Forrest's luscious setting contrasts the darkness of the widows' circumstance with passages of clarity and hope in the strength and love of Ruth and Naomi. Moore's arrangement of the Appalachian **Will the Circle Be Unbroken** takes the form of a bluegrass trio and gospel quartet, reflecting on the lineage of family, friends, and community.

The next several pieces lament on the loss of *Eros*; romantic love. Josquin's masterpiece chanson **Mille Regretz** uses descending melodic imitation and wilting Phrygian harmonies to depict the regret of the singer for leaving their lover. The jilted lover's frantic despondency and rage are depicted by the shocking dissonances of Michelangelo Rossi's intensely chromatic madrigal, **Per Non Mi Dir. Mo Ghile Mear (My Gallant Hero)** is a Jacobite lament, where the Gaelic goddess Éire mourns for Bonnie Prince Charlie, who was then in exile. The text embodies the Irish nation as the goddess Éire, longing for her exiled gallant hero to free them from English rule.

René Clausen, on his anthem, **Set Me As a Seal**:

*"Some time ago my wife suffered 4 consecutive miscarriages. She finally carried a child into the fifth month, all was well, and the doctor suggested she undergo an amniocentesis, as she was past 35. During the procedure the doctor inserted the needle accidentally into the umbilical cord, and killed the baby in her womb. As she was so far along, she had to deliver the dead baby normally. For some reason I will never understand, the hospital placed her in a birthing room on the maternity floor, directly next to the nursery. As she underwent the labor through the night, we heard the crying babies next door in the nursery.*

*I wrote Set Me As A Seal the next evening... I can say actually very little about the piece. Whenever I return to it, however, I am struck by the phrase "for love is strong as death", because when I wrote it my actual feeling was "for love is stronger than death"; abiding, all-encompassing love absorbs even the pain of death. If the piece is about anything, it is about the simple but powerful conviction of permanent love that seeks to overflow the boundary between life and death."*

Mack Wilberg's "a la 'hoedown" arrangement of **Cindy** is a raucous celebration of young romance, set for double choir, four hand piano, foot stomping and hollering.

*Philia*, or intimate friendship, is seen in the Macedonian folk song **Sto Mi E Milo**: talks of simple, no frills moments shared amongst friends. Fellowship through singing is central to the vocal traditions from the area near Macedonia, with music generally exclusively women, or exclusively men singing together; rarely both. The primary element in the group singing being the sonic experience of locking close, visceral harmonies together.

**Unity** was written for the wedding of Ryan and Holly Simmons, on text they chose from Ephesians, imploring humility, gentleness, and fellowship. The composition quotes a theme of Howard Shore's *Samwise The Brave*, one of the groom's favorite musical scenes, in perhaps the greatest story of friendship in literature; Tolkien's "The Lord of the Rings."

Thomas Weelkes' madrigal-form anthem, **Death Hath Deprived Me** was titled by the composer: "A Remembrance of my Friend Thomas Morley." Written in commemoration of Morley at his death in 1602, it is a deeply-felt tribute to the Madrigalist composer, in which the 'grave' of the deceased is represented by a low D major chord, and the phrase 'until the world shall end' by a short descending figure followed by silence. Both are evocative of the expressive madrigal style for which Morley was well known. The experience of death amongst friends is explored in a somewhat different manner in the Irish pub ballad **Finnegan's Wake**, in which Tim Finnegan dies and is laid out for his wake when whiskey (the 'water of life,') spills on him, and naturally, he rises from the dead.

*Agape* is self-sacrificing, unconditional, or 'Godly Love'. **Love the Lord**, from the Sacred Harp sets Isaac Watts' hymn text "Alas and Did my Savior Bleed," which contemplates the culmination of *Agape*, and the appropriate human response. That same theme is taken up in John Ireland's anthem **Greater Love Hath No Man**, which passes through a wide breadth of tempos, keys, moods, and uses remarkable stirring anthemic melodies as if to move the singers and listeners to righteousness and worship. Paul Mealor's **Ubi Caritas**, was adapted from his earlier "Now Sleeps the Crimson Petal" at the request of Prince William and Katherine Middleton for their Royal Wedding in 2011. The *Ubi Caritas* antiphon is used for the washing of feet on Maundy Thursday of Holy Week; the texts centers on 'Caritas', *Agape's* Latin equivalent. Mealor's ravishing harmonies echo the text's exhortation: "Let us love the living God...and each other with a sincere heart." The hymn **My Song is Love Unknown**, set to John Ireland's majestic hymn tune 'Love Unknown,' reflects on the counterintuitive paradox of *Agape*, that CS Lewis describes as: "that Charity... which, being Love Himself... loves the unlovable."

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## REPERTOIRE

### *STORGE-Affection*

Africa (Now Shall My Inward Joys Arise) .....	William Billings
The Road Home .....	Stephen Paulus
That's an Irish Lullaby .....	arr. Ed Waesche
Entreat Me Not To Leave You.....	Dan Forrest
Will The Circle Be Unbroken .....	arr. J. David Moore

### *EROS-Romantic Love*

Mille Regretz .....	aJosquin de Prez
Per Non Mi Dir Ch'io Moia.....	Michelangelo Rossi
Mo Ghile Mear (My Gallant Hero).....	Trad. Irish arr. Desmond Earley
Set Me as Seal .....	Rene Clausen
Cindy .....	arr. Mack Wilberg

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### Intermission

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### *PHILIA-Friendship*

Sto Mi e Milo.....	trad. Macedonian
Unity.....	Benjamin Bedroske
Death Hath Deprived Me.....	Thomas Weelkes
Finnegan's Wake.....	trad. Irish

### *AGAPE-Charity*

Love the Lord .....	J.P. Reese (From the Sacred Harp)
Greater Love Hath No Man .....	John Ireland
Ubi Caritas.....	Paul Mealor
My Song is Love Unknown.....	John Ireland



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**Mille Regretz -Josquin de Prez**

*A thousand regrets at deserting you  
and leaving behind your loving face,  
I feel so much sadness and such painful distress,  
that it seems to me my days will soon dwindle away.*

**Per Non Mi Dir Ch'io Moia -Michelangelo Rossi**

*Instead of telling me to die  
She tells me not to love her,  
This harpy, and it seems she wants,  
By relieving me of love, to relieve me of my sorrow.  
If love is life and joy,  
without love will my heart will die?  
Deceitful and wicked lady,  
How artfully can she dissimulate!  
Saying "do not love me"  
Is tantamount to saying "die"*

**Mo Ghile Mear (My Gallant Hero)- Trad. Irish arr. Desmond Earley**

*Chorus:*

*My dashing darling is my hero  
My dashing darling is my Caesar  
I have had neither sleep nor good fortune  
Since my dashing darling went far away*

*Verse 1:*

*I am perpetually worried every day  
Wailing heavily and shedding tears  
Since my lively boy was released from me  
And there is no word of him, alas  
-Chorus-*

*Verse 2:*

*The pleasure of the cheerful cuckoo at noon is gone  
The affable nobility are not bothered with sport  
The learned and the cultured are worried and sad  
Since the lively lad was taken from me  
-Chorus-*

Verse 3:

*He is like Young Aonghus  
Like Lughaidh Mac Chéin of the great blows  
Like Cú Raoi, great son of Dáire of the gold  
Leader of Éire strong in pursuit  
-Chorus-*

Verse 4:

*Like Conall Cearnach who breached defences  
Like worthy fair haired Feargas Mac Róigh  
Like Conchubhar venerable son of Nás of the tradition  
The pleasant chieftain of the musical [Fenian] Branch  
-Chorus-*

### **Sto Mi e Milo -trad. Macedonian**

*How pleased and happy I would be, To have a shop in the town of Struga.  
Hey, hey, hurry little Kalina...  
To sit in front of my shop, And watch the girls of Struga. (Hey, Kalina.)  
When they go for water, With their bright colored jugs. (Hey, Kalina.)  
To that cold well, To meet there with their friends. (Hey, Kalina.)*

### **Ubi Caritas -Paul Mealor**

*Where agape and love are, God is there. (Where Godly love and earthly love are, God is there.)  
Christ's love has gathered us into one.  
Let us rejoice and be pleased in Him.  
Let us fear, and let us love the living God.  
And may we love each other with a sincere heart.*

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## CHOIR MEMBERS

### Soprano

Elizabeth Fairfield  
 Jenny Grokowsky  
 Amy Hermanson  
 Sarah Lemon\*  
 Laura Lu  
 Maggy Lynch  
 Gillian Pacetti  
 Eunice Paul  
 Julia Rizzi  
 Madeleine Skemp  
 Rachel Szurek  
 Katie Wilson  
 Emily Wrobel

### Alto

Katie Ausen  
 Kayla Carlson  
 Kathy Crane  
 Emily Jaskowiak  
 Sarah Kikkert  
 Sandi Lash

Megan Ley  
 Jen Lind  
 Sarah Marman  
 Merissa Marx  
 Annie Meyers  
 Samantha O'Connell  
 Cassie Pearson  
 Lauren Schell\*  
 Delanie Schlake-Kruse  
 Stephanie Showers  
 Emily Zimmermann

### Tenor

Marco Armanious  
 Tom Boehm  
 Ryan Dillon  
 Danny Fallon  
 David Froiland  
 Nick Gorden  
 Tyler Graf  
 Dane Jaskowiak  
 Stephen Lanza

Jeff Olson  
 Adam Qutaishat  
 Matt Reichardt\*  
 Matt Schlake-Kruse

### Bass

Cameron Ausen  
 Tim Backes  
 Will Berendsen  
 Jonathan Brooks\*  
 Brett Hanisko  
 Matthew Kopetsky  
 Will Loder  
 Paul Mertz  
 Paul Mleziva  
 David Mullins  
 David Olson  
 Quinten Petersen  
 Craig Schaefer  
 Sam Showers

*\*denotes section leader*

## INSTRUMENTALISTS

Organist ..... Crawford Wiley  
 Piano ..... Julie Fraleigh, Katie Ausen  
 Percussion ..... Amanda Caretta-Hull

## DIRECTOR BIOGRAPHY

**Benjamin Bedroske, Director** — Bedroske is a 2011 Choral Music Education graduate of the University of Wisconsin Eau Claire. He is currently a music teacher and choral director in the Whitnall school district, and has taught previously in the Hamilton and Oak Creek districts, as well as served as the Men's Choir director for Singing in Wisconsin in West Milwaukee. Additionally, he is the choral director at St. Sava Serbian Orthodox Cathedral, where he conducts the Slovanic liturgical choir as well as the Steven Sijacki Serbian folklore choir. He has also served as a section leader for the Bel Canto Chorus from 2016-2017. Bedroske is an active arranger and composer of choral music.



## THANK YOU

Chant Claire Chamber Choir would like to thank the following partners, supporters, friends and hosts for their generosity and commitment to music this spring:

- Redeemer Lutheran Church and Pastor Dr. Lisa Bates-Froiland for providing our choir with a beautiful, resonant, and much-needed rehearsal location.
- Divine Mercy for allowing us to perform in their beautiful, historical space.
- Thrivent Financial and the Thrivent Choice program, along with Dick and Judy Wagner, for their ongoing and pivotal support in maintaining the costly logistics of our program.
- Manchester Investments for their continued generosity and commitment to our choir.
- Footlights for printing our gorgeous programs.
- Rachel Witte for her volunteered time and knowledge in Gaelic.
- Myrtle Bedroske
- Jim Franklin
- Bryan Ziegler
- We are especially thankful to all those who have supported us financially; your generosity allows us to continue fulfilling one of our souls' deepest desires: making beautiful music.
- Additional acknowledgement and special thanks to our preferred seating donors: Marilyn Dawson, Kevin and Sue Bedroske, and Lenore Stege.

## LEARN MORE

Thank you for celebrating the spring season this evening with Chant Claire. Please continue to join us for upcoming events, fundraisers, and performances and stay up to date with our group!

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