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ON THE ROCKY ROAD TO DUBLIN

Down Among the Dead Men

English Folk Song

arr. Ralph Vaughan Williams (1872-1958)

Dulaman

Michael McGlynn

Joseph Edmonds, solo

Refrain:

*Seaweed of the yellow cliffs, Gaelic seaweed.
Seaweed of the ocean, Gaelic seaweed.*

*"O gentle daughter, here come the wooing men.
"O gentle mother, put the wheels in motion for me."*

*I would go to the tailor with the Gaelic seaweed,
"I would buy expensive shoes,"
said the Gaelic seaweed.*

*The Gaelic seaweed has beautiful black shoes,
The Gaelic seaweed has a beret and trousers.*

*There is a yellow gold head on the Gaelic seaweed.
There are two blunt ears on the stately seaweed.*

Avenging and Bright

Irish Folk Song, arr. David Mooney

The Rocky Road to Dublin

Irish Folk Song, arr. Randall Johnson

Scott Boyle, bodhran

We begin our journey in London with the drinking song *Down Among the Dead Men*, in an arrangement by the great English composer Ralph Vaughan Williams. The text is attributed to John Dyer (1700-1758), a Welsh clergyman. "Dead men," or "dead soldiers," are empties strewn on the floor under a festive table. The original text probably read "Here's a health to the Queen," in honor of Queen Anne; our presumably later version refers to King George I, and was included in the 1726 volume of the popular songbook series *The Dancing Master*. The tune was well-known enough to have spawned a parody version, with quite the opposite political orientation; it appeared in James Hogg's *The Jacobite Relics of Scotland* (1819), a

Founded in 1915, the **Notre Dame Glee Club** presents a wide-ranging repertory in several formal campus concerts as well as in dozens of informal performances at University events. In recent years the Club has performed on tour in over 40 U.S. states and Puerto Rico; internationally, the Club undertakes quadrennial European tours, and has performed in Canada, Israel, Central America, and Asia.

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The Long Day Closes

Arthur Sullivan (1842-1900)

In addition to the enduring operettas produced with librettist W.H. Gilbert, Arthur Sullivan wrote instrumental works (mostly early in his career) several art song collections, and a good deal of sacred and secular choral music. *The Long Day Closes* is one of only a handful for men's voices; it has long been a fixture in the Glee Club's repertory.

Notre Dame, Our Mother

O'Donnell/Casasanta, arr. Isele

The Notre Dame Victory March

John F. Shea/Michael Shea, C.S.C.

We conclude with the two signature songs of the University of Notre Dame. Joseph Casasanta directed the Notre Dame Marching Band as well as the Glee Club during his 19 years at the University (1923-42); David Isele led the Glee Club from 1973-1979. Brothers John Shea ('06/'08) (lyrics) and Michael Shea ('05) (music) are the authors of the most recognizable collegiate fight song in the nation.



Audio on heard in this product was engineered on location with a MultiChannel DSD® (Direct Stream Digital®) audio recorder made by Genex Audio, Inc., with analog input signals having a full gain, in-phase bandwidth of from 0.25 Hz to 50,000 Hz, obtained from Zarex equipment designed & developed by producer Frederick Hohman. DSD recording offers a sampling rate of 2,822,400 one-bit samples per second per channel, and offers superior performance compared to all existing PCM (Pulse Code Modulation) digital audio recording methods, including extended frequency response up to 40,000 Hertz. Superior fidelity of DSD audio is most apparent in high-definition audio products such as SACD (Super Audio Compact Disc), which uses DSD as its native audio format; however, DSD's benefits are also evident to discerning ears when multichannel DSD recordings are mastered and distributed in a conventional CD.

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collection of songs supporting Stuart restoration in the struggle against William of Orange, who subjugated Ireland and Scotland the 1690s:

*"No hard fate can daunt a loyal spirit/
Till death shall remove our cares below;
Then the delights that martyrs inherit/
Usurping tyrants never shall know.
Sooner than sell our country for a pension,
Down among the dead men let us lie."*

Irish composer Michael McGlynn is the founder of the choral group Anúna, and a founding participant in the Riverdance production. *Dúlamán* is his original musical setting of a traditional Irish poem on courtship that uses as a metaphor the practice of gathering edible seaweed as a hedge against famine. *Avenging and Bright* is a poem by Thomas Moore (1779-1852), Ireland's national poet, set to an old Irish air. Moore uses the pre-Christian Gaelic legend of Deirdre and the betrayal of the sons of Uisnech by the King of Ulster as an allegory for George IV's refusal to proceed with Catholic emancipation. David Mooney's inventive arrangement is full of cross-rhythms and polyphonic writing.

Finally, on to *The Rocky Road to Dublin*, a lively 19th-century brawling song with words by D.K. Gavan, the "Galway Poet", in Randall Johnson's fine arrangement. A young man leaves home in search of his fortune, has his belongings pinched in Dublin, and upon arrival

in Liverpool is set upon by local thugs, but he fights them off with the aid of passers-by who happen to be Galway countrymen.

Ave Maria

Plainchant (Liber Usualis)

*Hail Mary, full of grace, the Lord is with you.
Blessed are you among women,
and blessed is the fruit of your womb, Jesus.
Holy Mary, Mother of God, intercede for us
now and in the hour of our death. Amen.*

Missa Ave Maria – Kyrie

Cristóbal de Morales (1500-1553)

*Lord have mercy.
Christ have mercy.
Lord have mercy.*

Ave Maria

(Angelus Domini)

Franz Biebl (1906-2001)

Scott Robinson and Dominic Go, solos

*The angel of the Lord appeared to Mary
and she conceived by the Holy Spirit.*

*Hail Mary, full of grace, the Lord is with you,
blessed are you among women,
and blessed is the fruit of your womb, Jesus.*

*Mary said: "Behold, the maidservant of the Lord,
let it be done to me according to your word."
Hail Mary..*

*And the Word was made flesh,
and lived among us. Hail Mary..*

*Holy Mary, Mother of God, intercede for us
now and in the moment of our death. Amen.*

This most famous of Gregorian chant melodies was in circulation as early as the eighth century CE; the current form of the prayer text, with the final petition to the Virgin ("Sancta Maria..."), first appeared in print in 1495 in Girolamo Savonarola's "Esposizione sopra l'Ave Maria," and was codified in the Roman Breviary of 1568, but the practice of appending a petition to the main prayer in musical settings began at least two centuries before, as musicologist (and 1997 Glee Club alumnus) Michael Anderson has discovered.

Cristóbal de Morales, a Spanish composer who spent many years in the Papal Choir in Rome, uses the chant melody both as a long-note cantus firmus and as a source for the imitative writing in the other parts. Munich composer Franz Biebl set the prayer for two choirs, with three intervening solos marking the hours each day when the Angelus is said.

Fogarty's Cove

Stan Rogers (1949-1983) arr. Ron Smail

And So It Goes

Billy Joel, arr. Bob Chilcott

Sean Leyes and Tim Scully, solos

Ramkali

Indian raga, arr. Ethan Sperry

*I am entirely devoted to you my lord.
At least heed my plea, my love.
I hope to be united with you, my love.
Peace of mind is not mine, my love.*

Du du liegst mir im Herzen

German folk song,
arr. Alice Parker and Robert Shaw

*You weigh on my heart,
you weigh on my mind.
You cause me much sorrow;
you don't know how good I am to you.
Just as I love you, so love me too.
The most tender feelings do I feel
now for you alone.
Still should I trust you,
you so fickle in mind?
You can rely on me.
You do know how good I am to you.
And when I am far away,
your visage appears to me.
Then fondly I wish that love unite us.*

L'ultimo dì de Maggio

Sebastiano Festa (c.1490-1524)

*The last day of May,
at cool dawn of a beautiful day,
the lovely girl went into the garden,
accompanied by twenty pretty young maids--
each one in love, Gentle, demure, and lovely.
Tandaridondella. Alas, it is she
who has chained my heart,
who has captured me
with the beauty of her shining visage.*

Luna de Xelajú (Moon of Xelajú)

Paco Pérez (1917-1951), arr. NDGC

*Moon, silver gardenia, in my serenade you
become a song, you who saw me singing
today you see me weeping in my desolation.*

Die Rose stand im Tau

Gebt mir zu trinken!

from *Ritornelle in canonischen Weisen*,
op. 65 Robert Schumann (1810-1856)

*The rose stood covered with dewdrops,
they were as grey pearls.
When the sun shone upon them,
they turned to rubies.*

*Give me a drink! What stands in the stars,
one cannot change, but one forgets this
in the gleam of the glass!*

Traumlicht (Dreamlight),

from *Drei Männerchöre*

Richard Strauss (1864-1949)

*A light visited me in a dream, it had hardly
drawn near when it fled. The look you gave
me struck deep while I slept.
Your bright and shining glimmer follows me
through my waking day. Come often,
O star, during my repose!
For you I gladly close my eyes.*

Though the dates of composition of these northern European songs span almost a century, all share a common Romantic musical language. Edvard Grieg's *Sangerhilsen* ("Greeting to the Singers") leads his 1880 collection of songs, which in Howard McKinney's adaptation and translation has become a standard work for America's men's choruses. Schumann's set of eight canons dates from 1847; we've chosen the haunting five-part

Die Rose stand im Tau, the most familiar song of the collection, and the lively drinking song *Gebt mir zu trinken!* Finally, Richard Strauss's five-part *Traumlicht*, from his late set (1935) of three men's choruses, is a harmonically lustrous setting of a beautiful love lyric by the 18th-century poet Friedrich Rückert.

Hymns and Spirituals

Been in the Storm

arr. Wendell Whalum

Garren Bryant and Harold Melia, solos

Farewell My Friends

Attr. John G. McCurry (1842), arr. Curtis Heard

Michael Clark, solo

Ride the Chariot

arr. William Henry Smith

Kyle Nieman and Dominic Go, solos

As its director for over thirty years, Wendell Whalum (1931-1987) established a national reputation for the Morehouse College Glee Club and produced many of their spiritual arrangements, one of which is the powerful ballad *Been in the Storm*. Curtis Heard, a Los Angeles-based conductor, pianist, and composer, draws on the American 19th-century shape-note literature for *Farewell My Friends*. Finally, William Henry Smith's arrangement of *Ride the Chariot* is familiar to chorus singers and audiences everywhere.

The Hebrew children, carrying olive branches, went to meet the Lord, calling out and saying: Hosanna in the highest. went to meet the Lord, calling out and saying: Hosanna in the highest.

These two short motets are examples of the 16th-century repertory suitable for men's chorus (often termed "paribus vocibus," or "for equal voices," in their sources.) Jakob Handl, Slovenian by birth, was active in both Vienna and Prague. *Canite tuba*, a setting of a Christmas psalm text, was contained in his *Magnum opus musicum*, a collection of almost 400 motets for the entire church year. Palestrina is the best-known Italian-born composer of the era, serving at major Roman churches and the papal chapel, and was lionized as the paragon of Counter-Reformation church music. *Pueri Hebraeorum* is a charming setting of a Palm Sunday text; the final "Hosanna in excelsis" aptly portrays the varied shouts from the crowd of children.

Dirge from Cymbeline

Conrad Susa (b. 1935)

Matthew Swanson, trumpet

An Irish Airman Foresees His Death

Byron Adams (b. 1955)

Five Ways to Kill a Man

Bob Chilcott (b. 1955)

*Mark Wurzelbacher and
Andrew Fotsch, percussion*

The first of three contemporary classics is a 1991 setting of the dirge from Shakespeare's *Cymbeline* by Conrad Susa, a composer and teacher at the San Francisco Conservatory. In the play, the dirge is sung for a character whom the audience knows is still alive; in his use of the solo trumpet as a kind of musical persona in dialogue with the chorus, perhaps Susa is reflecting on how the departed are always present within us. A final trumpet interlude is a free variation of "Taps."

Byron Adams' setting of a William Butler Yeats verse also dates from 1991. Yeats based his poem on the life of Major Robert Gregory, killed in WW I; the composer terms his work a "meditation on war and the inexcusable waste of noble lives." The ruin of war also courses through the brutal, sardonic *Five Ways to Kill a Man*, Bob Chilcott's setting of a poem by Edward Brock. Over a marching percussion ostinato, the chorus recites a litany of futile death in dense textures of up to 8 parts; particularly creepy are the dry, ruminative chord clusters out of which nuclear war is unleashed. The final admonition, delivered in a bluesy canon: "Simpler, and much more neat, is to see that he is living in the middle of the 20th century—and leave him there."

Brothers Sing On

Edvard Grieg, ed. Howard McKinney

Streets bathed in moonlight, which were the cradle of my youth, I come to sing to my beloved, the silver moon of Xelajú.

Moon of Xelajú, that illumined my nights of pain over a dark-haired girl so sweet to gaze upon; moon of Xelajú, you gave me inspiration, the song I sing today, washed in tears from my heart. In my life there will not be one fonder than you, my love, for you are not faithless, my silver moon, moon of Xelajú; moon that shone on my nights of love, today console my pain over the brunette who abandoned me.

We continue with a series of songs from several cultures and musical styles, and exploring different facets of romance. Stan Rogers, an icon of Canadian folk music, died tragically in a cabin fire on Air Canada Flight 797 at age 33. *Fogarty's Cove* was the title track of his debut album in 1976; the text takes up his familiar theme of life in the Maritime provinces, and includes some rather backhanded affection for his "Sally." Ron Smail's arrangement was for the great Vancouver-based ensemble Chor Leoni. Billy Joel's famous rock ballad *And So It Goes* was taken up anew by The King's Singers in member Bob Chilcott's six-part arrangement.

"Raga" as a musical concept includes elements of scale form and melodic structure, but also has emotional and spiritual connotations, and can be associated with times of day as well; *Ramkali*, for example, is an early morning raga. Ethan Sperry's wonderful version is on one level

contradictory, since raga performance is improvisational by nature, but the chromatic bends of his melody coming in and out of phase with the drone notes and the vocal percussion are both faithful reflections of Indian musical style, and are great fun to hear and to sing.

We take a detour to German lands for the folk song *Du, du liegst mir im Herzen*, an Alpine-sounding waltz (though probably of North German origin) arranged by two deans of American choral music, and to Renaissance Italy for Sebastian Festa's *L'ultimo di de Maggio*, a widely-circulated example of the Venetian folk genre known as the villotta, an important precursor style to the Italian madrigal. Finally, *Luna de Xelajú*, written in 1944, celebrates songwriter Paco Pérez's home town of Quetzaltenango (also known as "Xela") and recounts a sad romantic experience; it has achieved status as Guatemala's second national anthem. Pérez and several other musicians died in a plane crash in 1951.

Canite tuba

Jacob Handl (Gallus) (1550-1591)

*Blow ye the trumpet in Zion,
call together the nations,
tell it out among the people, and say:
Behold, God our Savior cometh.*

Pueri Hebraeorum

Giovanni Pierluigi da Palestrina (1525-1594)





THE NOTRE DAME GLEE CLUB
ON THE
ROCKY ROAD
TO DUBLIN



— DANIEL STOWE, DIRECTOR —

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