



HAMILTON COLLEGE CHOIR

**SPRING CONCERT
2025**

Wednesday, May 7, 7:30 pm

Hamilton College Choir
Peace I leave with you...

I

O Watch the Stars arr. Moira Smiley (b.1976)
Tone chimes: Jaiden Knowles, Sam Low, Katie Mor, Carolyn Snowman, and Cynthia Yang

When Jesus Wept William Billings (1746-1800)
Violin: Macy Carter

Daniel, Daniel, Servant of the Lord Undine Smith Moore (1904-1989)
Tenor solo: Brendan Byrne
Baritone solo: Aubrey Campbell

II

“Beati Quorum Via” from Three Latin Motets Op. 38, no. 2 Charles Stanford (1852-1924)

In This Heart/Irish Blessing Sinéad O’Connor (1966-2023)/James E. Moore (1951-2022)
arr. Charlotte Botha (b. 1986)
Soloists in order of appearance: Grace Park, Xander Pitts, Maia Chakin, Patricia Higgins, and Daniel Titus

My Heart Be Brave Marquess Garrett (b. 1984)

III

A Cogie of Ale arr. Calum Robertson (b. 1989)
Violin: Macy Carter and Patricia Higgins,
Tin whistle: Xander Despres
Mandolin: Charles Collett
Percussion: Kathryn Mor and Sam Low

IV

“Incantations” from The Celtic Mass Michael McGlynn (b. 1964)

Tuttarana Reena Esmail (b. 1983)
Soprano solo: Alex Herr

V

Gaelic Song of the Boatman arr. Philip Lawson (b. 1957)

I’ll be seeing you arr. Phil Mattson (1938-2019)

Peace I leave with you Amy Beach (1867-1944)

Carissima Fabio Campana (1815-1882)
Conductor: Grace Park

Program notes

Hamilton College Choir is proud to share a program of music and texts that have guided us in understanding more about the history of the United States of America and its relationship with Scottish and Irish communities and music traditions. This semester, the choir had the privilege to travel to Dublin, Belfast, Edinburgh, and Glasgow, where we learned invaluable lessons about unity, perseverance, and seeking peace. We are delighted to continue sharing our music as we further our journey into deeper understandings of our craft, the world, and its peoples.

I

Our program starts with three works representative of early American traditions. “O Watch the Stars,” attributed to Virginia Brown, was recorded and transcribed in 1925 by Sierra Leonean musician and scholar Nicholas G.J. Ballanta, in a collection of spirituals from Saint Helena Island in Beaufort County, South Carolina. World-renowned folk artist Moira Smiley’s meditative arrangement conveys “the stillness and mystery that comes standing outside under the big night sky.” The work is followed by “When Jesus Wept,” a shape note Canon for Four in One by the itinerant musician and self-taught composer William Billings, as recorded in *The New-England Psalm-Singer* (1700). The vocal treatment and resultant harmonies reflect the early so-called “primitive” style that dominated New England church music between 1780-1810. This portion of the program closes with “Daniel, Daniel, Servant of the Lord,” a concert spiritual by the “Dean of Black Women composers,” Undine Smith Moore. African American spirituals carry the sorrows, hopes, and often coded messages of the victims of chattel slavery in the antebellum American South. The concert spiritual emerged after emancipation, when the Fisk Jubilee Singers undertook a fundraising choir tour to Europe, showcasing spirituals harmonized in various Western choral idioms. The African American Southern dialects used in spirituals were formed by West Africans’ rapid acquisition of English as a means of survival, as well as interactions with Scottish and Scots-Irish immigrants to the Carolinas and the Appalachian mountains.

II

The next section celebrates artists of Irish and American descent who have touched the world through music and words, starting with Anglo-Irish composer Charles Villiers Stanford’s serene motet “Beati Quorum Via.” This lush staple of the Romantic choral canon considers the souls of the living “who walk in the law of the Lord.” In contrast, Dublin composer Rhona Clarke’s “Pie Jesu” seeks eternal rest for the souls of the departed in a more minimalistic idiom. Finally, we present the grief of those who remain through the haunting *In this Heart* by Irish singer-songwriter and activist Sinead O’Connor, which regained popularity with a new generation when it was featured in the TV series *Peaky Blinders*. The arrangement incorporates the melody from James E. Moore’s well-known setting of the Irish Blessing “May the road rise to meet you.” The section concludes with Marques L.A. Garrett’s “My Heart Be Brave,” a powerful entreatment to do what is right in the face of oppression and adversity, based on James Weldon Johnson’s “Sonnet.” Johnson is better known for penning the lyrics of “Lift Every Voice and Sing” (1900), recognized by African Americans as the *de facto* Black National Anthem.

III

In this section, we attempt to recreate the feasts we enjoyed in many a tavern in Scotland and trust that Calum Robertson’s arrangement of the 18th-century Scottish folk song “A cogie of ale and a pickle ait meal” will “mak’ them blythe cheery an’ frisky!”

IV

The Irish alleluia text of “Incantations” from Michael McGlynn’s Celtic Mass, reveals God in all aspects of nature through ancient mysticism, Christian tradition, and an exciting modal soundscape. Indian-American composer Reena Esmail’s “Tuttarana” follows. The title is a portmanteau of the words “tutti” (It. together) and “tarana.” In Hindustani music, the *tarana* musical form is a singer’s chance to show off their virtuosity through agility and dexterity. The pitches used in the piece are based in “Raag Jog,” a raga associated with 9pm to midnight.

V

Our songs of farewell emphasize that there is beauty to be found in saying goodbye, whether it be joyful, peaceful, or melancholy. Sine NicFhionnlaigh’s folksong “Fhir a’ Bhata,” arranged by Philip Lawson, tells the Scots Gaelic tale of a young lover making peace with unrequited love. When Oppy, NASA’s opportunity rover, who outlived her intended 3-month mission by 15 Earth years, finally succumbed to a Mars dust storm, the final message her team sent out was Billie Holiday’s “I’ll be Seeing You.” Our final piece is by Amy Beach, the first American woman composer of large-scale art music. One of our most treasured tour memories was when the choir was encouraged to add messages of

hope to the public artwork at the Peace Walls in Belfast. The students spontaneously shared their message in song: Beach's "Peace I leave with you." As always, we invite any former members of the Hamilton College Choir to join us in the singing of our alma mater, "Carissima."

Texts and translations

O Watch the stars

Oh, watch the stars, see how they run
Oh, watch the stars, see how they run
The stars run down at the setting of the sun
Oh, watch the stars, see how they run

Oh, watch the moon, see how it shines
Oh, watch the moon, see how it shines
The moon shines bright at the setting of the sun
Oh, watch the moon, see how it shines

Oh, watch the wind, see how it blows
Oh, watch the wind, see how it blows
The wind comes up at the setting of the sun
Oh, watch the wind, see how it blows

When Jesus Wept

When Jesus wept, the falling tear
in mercy flowed beyond all bound.
When Jesus groaned, a trembling fear
seized all the guilty world around.

Perez Morton (1770)

Daniel, Daniel, Servant of the Lord

Oh, the king cried,
Oh, Daniel, Daniel, oh!
Daniel, Daniel, oh!
A-that-a Hebrew Daniel,
Servant of the Lord!

Among the Hebrew nation,
One Hebrew Daniel was found
They put him in the lion's den
He stayed there all night long.

Now the King in his sleep was troubled
And early in the morning he rose
To find God sent His angels down
To Lock the Lion's jaws.

Oh, the king cried,
Oh, Daniel, Daniel, oh!
Daniel, Daniel, oh!
A-that-a Hebrew Daniel,
Servant of the Lord!

Beati quorum via

Beati quorum via integra est,
qui ambulant in lege Domini.

Blessed are those whose ways are blameless,
who walk according to the law of the Lord.

From Psalm 119 New International Version translation

In this Heart

In this heart lies for you
A lark born only for you
Who sings only to you
My love, my love, my love

I am waiting for you
For only to adore you
My heart is for you
My love, my love, my love

This is my grief for you
For only the loss of you
The hurting of you
My love, my love, my love

There are rays on the weather
Soon these tears will have cried
All loneliness have died
My love, my love, my love

I will have you with me
In my arms only
For you are only
My love, my love, my love

Irish Blessing (excerpt)

May the road rise to meet you,
May the wind be always at your back.
May the sun shine warm upon your face,
The rains fall soft upon your fields.
And until we meet again,
May God hold you in the palm of his hand.

My Heart be Brave

My heart be brave, and do not falter so,
Nor utter more that deep, despairing wail.
Thy way is very dark and drear I know,
But do not let thy strength and courage fail;
For certain as the raven-winged night
Is followed by the bright and blushing morn,
Thy coming morrow will be clear and bright;
'Tis darkest when the night is furthest worn.
Look up, and out, beyond, surrounding clouds,
And do not in thine own gross darkness grope,
Rise up, and casting off thy hind'ring shrouds,
Cling thou to this, and ever inspiring hope:
Tho' thick the battle and tho' fierce the fight,
There is [a] power [in] making for the right.

“Sonnet” by James Weldon Johnson (1871-1938)

A cogie of ale and a pickle ait meal

A cogie of ale,
And a pickle ait meal,
And a dainty wee drappie o' whiskey,
Was our forefathers' dose.
For to swiel down their brose,
And mak' them blythe cheery an' frisky,
Then hey for the cogie, and hey for the ale,
And hey for the whiskey, and hey for the meal,
When mixed a' the gether they do unco weel,
To mak' a chield cheery and brisky.

As I view our Scots lads,
in kilts and cockades,
A' blooming as fresh as a rose, man;
I think wi' myself,
O the meal and the ale,
And the fruits of our Scottish kail brose, man.

But your spyndle-shank'd sparks,
Wha but ill set their sarks,
And your pale visag'd milksops and beaus, man;
I think when I see them,
'Twere kindness to gi'ethem—
A cogie of ale and a brose, man.

Incantations

'S Tusa an dámh, 's Tusa an éan
'S Tusa an t-iasc, aililú
'S Tusa an ghaoth, 's Tusa an fuacht
'S Tusa an mhuir, aililú
'S Tusa an ghrian, 's Tusa an réalt
'S Tusa an spéir, aililú
Aililú mo Íosa, aililú mo chroí
Aililú mo Thiarna, aililú mo Chríost

You are the stag, You are the bird
You are the fish, alleluia
You are the wind, You are the cold
You are the sea, alleluia
You are the sun, You are the star
You are the sky, alleluia
Alleluia my Jesus, alleluia my heart
Alleluia my Lord, alleluia my Christ

Gaelic Song of the Boatman

How often roaming the highest hilltop,
I scan the ocean, a sail to see.
Will it come tonight, love? Will it come tomorrow?
Or ever come, love, to comfort me?

Fhír a' Bhàta no hóró eile, [Boatman, no one else]
Fhír a' Bhàta no hóró eile,
Fhír a' Bhàta no hóró eile,
O fare thee well, love, where'er thou be.

They call thee fickle, they call thee false one
And seek to change me but all in vain.
No thou'rt my dream yet throughout the dark night
And every moment I watch the main.

Doth thou remember the promise made me,
The tartan blanket, the silken gown?
The ring of gold with thy hair and portrait?
That gown and ring I will never own.

I'll be seeing you

I'll be seeing you
In all the old familiar places
That this heart of mine embraces
All day through

In that small cafe
The park across the way
The children's carousel
The chestnut trees
The wishing well

I'll be seeing you
In every lovely summer's day
In everything that's light and gay
I'll always think of you that way
I'll find you in the morning sun
And when the night is new
I'll be looking at the moon
But I'll be seeing you

I'll be seeing you
In every lovely summer's day
In everything that's light and gay
I'll always think of you that way
I'll find you in the morning sun
And when the night is new
I'll be looking at the moon
But I'll be seeing you

Peace I leave with you

Peace, peace,
Peace I leave with you.
My peace I give unto you:
Not as the world giveth,
Give I unto you, unto you.

Peace, peace,
Not as the world giveth,
Give I unto you, unto you.

Let not your heart be troubled,
Neither let it be afraid,
Neither let it be afraid.

John 14:27 King James Bible

Carissima

Dear is thy homestead, glade and glen,
Fair is the light that crowns thy brow;
Gather we close to thee again,
Mother, all loving thou hast been,
Our own sweet Lady thou! Our own sweet Lady thou!

Memory still shall close enfold,
Bringing us joys of days of yore;
Faith shall thy constant fame uphold,
While years, Carissima, grow cold.
We love thee evermore, We love thee evermore.

Haunting our hearts in absent days,
Calling us back from stress and storm,
Tenderly all thy good old ways
Shine in thy smiles; be love thy praise!
Thine arms are ever warm, Thine arms are ever warm.

About the choir

The 58 undergraduate singers of the Hamilton College Choir are ambassadors for one of America's first liberal arts colleges. Hamilton College, located in Clinton, New York, prepares students for lives of meaning, purpose, and active citizenship with a focus on experiential learning, and creative inquiry. The choir tours every March during spring break (internationally every four years) and is committed to serving communities on and off campus through repertoire that embraces inclusivity, tradition, and innovation.

About the conductor

Dr. Charlotte Botha serves as director of Choral Activities and assistant professor of music at Hamilton College, where she conducts the Hamilton Voices and the College Choir, and teaches courses in music theory and cultural musicology. Her research interests include foreign-language choral diction, multimedia choral performance, and equitable practices for including the music of and by marginalized communities in choral programs. Botha's recent guest conducting invitations include the Twin Ports Choral Project (Minn.), the University of Johannesburg, Ball State University (Ind.), and All-State choirs in Alabama, Missouri, and Texas. Her Choral Ubuntu and Nguni diction research was recently featured at the NY-ACDA, Westminster Choir College, and Chorus America conferences. Botha holds a DMA from The University of North Texas, an MMus from Nelson Mandela University, and a BMus from the University of Pretoria. As an ardent collaborator, she believes in the power of music to deepen understanding and respect between people.

College Choir Executive Student Board

Grace Park '25, President
Maggie Marks '25, VP (Presentation)
Shraddha Datta '25, VP (Social)
Brigit Cook '27, Historian
Rejoice Muleya '27, Secretary
Maia Chakin '25, Student Tour Liaison

College Choir Appointed Committee

Ben Amstislavsky '27, Stage Coordinator
Mirix Robertson-Leich '28, Librarian
Alyssa Samuels '25, Soprano Section Leader
Emma Ruccio '26, Alto Section Leader
Kirk Petrie '25, Tenor Section Leader
Aubrey Campbell '26, Bass Section Leader

Hamilton College Choir

Soprano 1

Jubilee Kim '28, New Hyde Park, NY
Maggie Marks '25, Los Angeles, CA
Grace Park '25 Eagan, MN
Alice Riley '27, Baltimore, MD
Alyssa Samuels '25, Albertson, NY
Peicen Yan '28, Shanghai, China

Soprano 2

Jaine Buck '28, Kobe, Japan
Macy Carter '28, Shouhold, NY
Sophie Gordon '26, New York, NY
Alex Herr '25, Concord, NH
Kristen Holness '25, Franklin, WI
Juliet Koechel '28, Boulder, CO
Mirix Robertson-Leich '27, Colorado Springs, CO
Carolyn Snowman '28, Canaan, ME
Kate Thum '28, Cartersville, GA

Alto 1

Maia Chakin '25, Fayetteville, NY
Brigit Cook '27, Leesburg, VA
Jolie Hall '27, Watertown, NY
Catherine Hicks '28, Hopkins, MN
Liviya Hoskinson '28, New York, NY
Patricia Higgins '26, Otego, NY
Caroline McGraw '26, Rochester, NY
Anwyn Thomenius '28, Arlington, MA
Cynthia Yang '25, Guangzhou, China

Alto 2

Shraddha Datta '25, Kolkata, India
Lily Eshaghoff '28, Roslyn Heights, NY
Sarah Hurley '28, Owings, MD
Jaiden Knowles '26, Homestead, FL
Katie Mor '28, Rochester, NY

Alto 2 (continued)

Rejoice Muleya '27, Bulawayo, Zimbabwe
Leah Reed '27, Plainview, NY
Chloë Richards-Boeff '28, Atlanta, GA
Emma Ruccio '26, Southington, CT
Anna Totilca '27, Rochester, MI
Michaela Williams '26, St. Thomas, Jamaica

Tenor 1

Charles Collett, Asst. Prof. of Physics, Clinton, NY
Gideon Koba '27, Accra, Ghana
Daniel Rodriguez '26, Bogotá, Colombia
Alex Ruffer '25, Far Hills, NJ

Tenor 2

Mattie Buneta '25, Marlboro, NJ
Kirk Petrie '25, Eastchester, NY
Xander Pitts '28, Frewsburg, NY
Owen Wilson '28, Lancaster, PA
Brendan Byrne '26, Yonkers, NY

Bass 1

Julian Arky '25, Los Angeles, CA
Aubrey Campbell '26, Utica, NY
Seraph McKern '26, Summit, NJ
Edwin Mensah-Boateng '25, Newark, NJ
Ian Smith '28, Freeport, ME
Aidan Stanton-Brand '28, Takoma, DC
Zhaowuji Zhou '25, Shanghai, China

Bass 2

Ben Amstislavsky '27, Marlboro, NJ
Ben Cooper '28, Greenwich, CT
Xander Despres '28, Acton, MA
Garrett Hardt '28, Yardley, PA
Sam Low '28, Yorktown Heights, NY
Daniel Titus '28, Belmont, MA