MADE IN AMERICA:

Our Musical Heritage

SUNDAY, NOVEMBER 15TH
3:00 PM

CLINTON TOWN HALL

The *Shoreline* Chorale



About The Shoreline Chorale

The Shoreline Chorale was founded in 1982 by the Shoreline Arts Alliance. We perform a wide variety of choral genres, usually with concerts in November and May. Membership is open to all persons age 16 or older. While members' backgrounds vary, the only requirements are a sincere love of singing and a commitment to regular attendance at rehearsals, most of which are held on Wednesday evenings from 7:00 to 8:30 in Madison.

We are a member of the Association of Connecticut Choruses and the Shoreline Arts Alliance.

We are a 501(c)(3) non-profit organization.

Board of Directors

President - Susan Higgins
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Social Media - Wendy Kovar
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Made In America: Our Musical Heritage

When Jesus Wept……William Billings (arranged Philip L. Roberts)
Wendy and David Kovar, hand bells
Emerald Stream……Seth Houston

Nelly Bly……Stephen Foster (arranged Dick Bolks)
The Glendy Burk……Stephen Foster (arranged C. Scott Hagler)
Old Joe Clark……arranged Greg Gilpin
Cindy……arranged David Eddleman

Audience Sing
This Little Light of Mine
This Land is Your Land
America the Beautiful

Guest Artist, Emma Bocciarelli
Take the "A" Train……Duke Ellington
Someone to Watch Over Me……George Gershwin
Maple Leaf Rag……Scott Joplin

Down to the River to Pray……arranged Mary McDonald
Simple Gifts……arranged Lloyd Larson
Rachael Allen, piano
At the River……arranged Victor C. Johnson

Hold On……arranged Dan Davison
John Saw the Number……arranged Rollo Dilworth
I'll Fly Away……arranged Craig Courtney
Rachael Allen, piano

Message From The Director

Good afternoon and welcome to our concert "Made In America". Through the course of the afternoon, we hope to take you on a bit of an American journey. From the early church music of William Billings and the shape note sounds of Appalachia, and the Sacred Harp tradition, to the African American spiritual, folk songs and the first popular music sounds of Stephen Foster. Thanks to our wonderful accompanist and Guest Artist Emma Bocciarelli we will also throw in our truly American genre... Jazz!

Thank you, as always, for your support of not only the Shoreline Chorale but of choral music in general. A chorus is defined as a group of people coming together to create music. That is certainly us and we hope you enjoy the concert today.

Message From The President

Welcome to Made in America: Our Musical Heritage! On behalf of the Shoreline Chorale Board and our entire ensemble, I am delighted to welcome you to our Fall 2026 concert.

This afternoon, we celebrate America's rich musical heritage and mark an important transition for the Shoreline Chorale. After seven years, our Music Director, Russ Hammond, is retiring. Since joining us in 2019, Russ has shared his musical talents, dedication, and passion for choral music. His leadership has helped shape the Chorale, and we are deeply grateful for the countless hours, memorable performances, and friendships we have shared. We wish Russ all the best as he begins this exciting new chapter!

As we say farewell to Russ, we are also excited to welcome Dylan Armstrong as our new Music Director beginning in January 2027. We look forward to the fresh perspectives, musical experiences, and opportunities that Dylan will bring as we continue our tradition of making music together.

While leadership may change, the heart of the Shoreline Chorale remains the same: a shared love of singing, friendship, and community.

Thank you for supporting the Shoreline Chorale and joining us for this special concert. We hope you enjoy today's performance as we celebrate our musical heritage, honor the past, and look forward to an exciting future!

About The Director



Russ Hammond

Russ Hammond is a retired High School Choir Director with over 30 years of experience. For sixteen years he was Director of Choral Activities at Ledyard High School where he taught five choirs and oversaw a program involving over 300 students in ten choirs and six instrumental ensembles. At Ledyard High School he worked with Rachael Allen (past Music Director of The Shoreline Chorale) and taught Melanie Cometa, (also a past Music Director of The Shoreline Chorale).

Professionally, Russ served for many years with the American Choral Directors Association as Connecticut State President and Eastern Division Repertoire and Standards Chair for High School Choral Music. In 2004, he was named by ACDA as the outstanding Choral Director in Connecticut.

Russ holds a Bachelor of Music Education from Bradley University, a Master's in Music from the University of Connecticut, and a 6th Year degree in Educational Leadership from SCSU.

About The Accompanist



Emma Bocciarelli

Emma Bocciarelli is a Connecticut based pianist and arts administrator. A 2023 graduate of the University of Connecticut, she earned dual degrees in Piano Performance and Business Management. She studied piano with Dr. Angelina Gadeliya and participated in masterclasses with Renana Gutman, Vladimir Valjarevic, Yoshi Akimoto, Yi-heng Yang, and the Takács Quartet.

As a collaborative artist, Emma serves as pianist for the Tim Fioravanti Jazz Orchestra, the Shoreline Chorale, and Community Voices of the Eastern Connecticut Performing Arts Association. She performs with numerous schools and theatres throughout the state and is the Music Director at Putnam Congregational Church. She is active across a broad range of genres, including classical music, jazz, soul, funk, musical theatre, and choral repertoire.

Beyond the piano, Emma is currently the Associate Director of the Eastern Connecticut Symphony Orchestra where she is passionate about inspiring, connecting, and educating our communities through live orchestral music.

Fall 2026 Members

Soprano
Jill Aurigemma
Kelly Easton
Corey Ehrlich
Nan Ellman ☆
Jen Gallegos
Nancy Hard
Susan Higgins ☆
Gretchen Holthausen
Katherine Linstrom
Marcie Lustgarten
Ellen Svengalis
Cathey Szeto
Liz Welsh ☑

Alto
Megan Blake
Jane Butterworth
Rita Corcoran ☆
Cristin Cummins
Nancy Dugan
Ellie Frohlich ☆
Julie Gibson ☆
Michele Hammond
Pat Hill ☆
Wendy Kovar ☆
Eileen Landry ☆
Jessica Lecza
Deb Mapes ☑
Kimberly Marcell ☆
Peggie O'Donnell
Aubris Pfeiffer
Alison Rivers
Claire Sullivan ☆
Diane Wolff

Tenor
Tom Crosby
Pete Fredrickson ☑
Rich Geer
Peggy Reavely
Leslie Stoddard ☆
Edwin Wolff

Bass
Phil Bujalski
Alex Covell
James Dahl
Kevin Doyle
Bob Hale
Tor Hepburn
Robert Kessler
Ned Moore
Ced Paine
Christopher Rahusen ☑
Nick Rawlings
Howard Rubin
Brian Sawchuk
Rob Walker ☆

☑ Section Leader
☆ Board Member

Personnel History

Years	Director	Accompanist	President
1981 - 1982	Ray deLucia	Nan Hawes	Pat Hill
1982 - 1984	Michele Holt	Joan Steadman	Don Liepelt
1984 - 1985	Frank May, Jr.	Jane Bugbee	Carol Woessner
1985 - 1986	Warren Gohsler	Kristen Johnson	Carol Woessner
1986 - 1987	Warren Gohsler	Larry Bishop	Carol Woessner
1987 - 1989	Arlis Kramer	Patricia Snyder	David Mikus
1989 - 1990	Jan Shames	Beth Stone/Jay Lane	Elsa Antinarella
1990 - 1991	Tahme Adinolfi	Jane Bugbee	Muriel McIntyre
1991 - 1992	Tahme Adinolfi	Donna Breen-Stamm	Muriel McIntyre
1992 - 1993	Van Hale	June Hale	Judy Beatson
1993 - 1994	Van Hale	June Hale	Gail Carlisle
1994 - 1995	Van Hale	June Hale	Carin Roaldset
1995 - 1996	Lisa Zolkiewicz-Ives	Joyce Baxter	Janice Rosenberg
1996 - 1997	Lisa Zolkiewicz-Ives	Pat Todd	Cindy Bailey
1997 - 1998	Lisa Zolkiewicz-Ives	Mary Jo Gothmann	Fran Jennings
1998 - 2000	Lisa Zolkiewicz-Ives	Chad Hardin	Paul Thomas
2000 - 2001	Stephanie Gregory	Jean Jones	Paul Thomas
2001 - 2003	Stephanie Gregory	Donna Breen-Stamm	Bob Mathis
2003 - 2005	Stephanie Gregory	Mark Sullivan	Bob Mathis
2005 - 2007	Stephanie Gregory	Mark Sullivan	Tom Speer
2007 - 2008	Erin Westmaas	Mark Sullivan	Tom Speer
2008 - 2009	MacKenzie Albert	Mark Sullivan	Tom Speer
2009 - 2012	Noah Blocker-Glynn	Mark Sullivan	Tom Speer
2012 - 2013	Rachael Allen	Joyce Baxter	Tom Speer
2013 - 2015	Rachael Allen	Joyce Baxter	Rebecca Rastetter
2015 - 2016	Sarah Kaufold	Joyce Baxter	Rebecca Rastetter
2016 - 2017	Sarah Kaufold	Joyce Baxter	Alex Covell
2017 - 2018	Melanie Cometa	Joyce Baxter	Alex Covell
2018 - 2019	Melanie Cometa	Joyce Baxter	Barbara Nickel
2019 - 2020	Russ Hammond	Joyce Baxter	Barbara Nickel
2021 - 2022	Russ Hammond	Joyce Baxter	Tom Moebus
2022 - 2023	Russ Hammond	Jacklyn Belmonte	Tom Moebus
2023 - 2024	Russ Hammond	Emma Bocciarelli	Barbara Nickel
2024 - 2026	Russ Hammond	Emma Bocciarelli	Susan Higgins

Contributors

The Shoreline Chorale would like to extend their deepest gratitude to the following members and supporters, whose generosity has made this concert possible. Please support the businesses that support us!

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Taylor Leigh Jillson
Rebecca Rastetter
Ashley's Ice Cream of Guilford
Megan Blake
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Mark and Patricia Jooss
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Rosann and Russ Heigel
Megin Kelly
Allison Rivers

Check Out Our Friends!



ConBrio
CHORAL SOCIETY

Christmas Concerts: Saturday & Sunday, December 12 & 13, 2026
The Morgan School, Clinton, CT

Ceremonies of Carols

Spring Concerts: Saturday & Sunday, April 17 & 18, 2027
Valley Regional High School, Deep River, CT

Beethoven: *Mass in C, Op. 86*

More information: www.ConBrio.org

When Jesus Wept

When Jesus Wept is an 18th-century choral piece composed by William Billings (ca. 1776), who is widely regarded as the first native-born American choral composer. Celebrated for its stark, haunting beauty, the piece remains one of Billings' most frequently republished and performed works.

The contemporary choral arrangement by Philip L. Roberts breathes modern life into this early American hymn while preserving its traditional, austere essence.

<u>Lyrics</u>
When Jesus wept, the falling tear,
In mercy flowed beyond all bound;

When Jesus groaned, a trembling fear
Seized all the guilty world around.



William Billings (1746-1800)

Emerald Stream

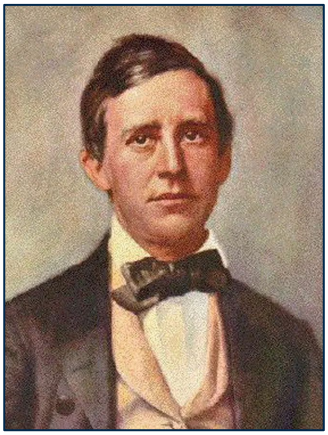
Emerald Stream is a popular a cappella choral piece composed by Seth Houston. Houston originally conceived the piece in 1991 at age 17, drawing inspiration from a fishing trip in the wilderness.

The piece is heavily inspired by the New England shape-note choral tradition from the late 18th and early 19th centuries. It features a hearty, "rollicking" sound characterized by open intervals, octave doubling, and melodic ornaments. Uniquely, the primary melody is carried in the bass part, and the piece includes an imitative, fuging section.

Written in a traditional hymn-writing style, the text acts as a powerful call to protect the planet. The lyrics contrast the serene blessings of nature (wind, sun, snow) with a stark warning that humankind must "take extraordinary care" and listen to the cries of a damaged Earth.

Nelly Bly

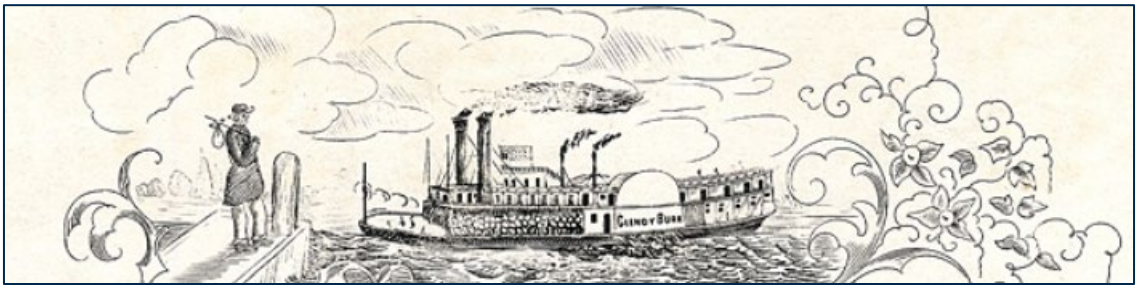
Nelly Bly is a minstrel folk song written and composed by Stephen Foster, first published in 1850. Unlike many of Foster's famously melancholy tunes, it is celebrated as an upbeat, joyful idyll about domestic happiness and contentment.



Stephen Foster (1826-1864)

Foster wrote the song after being charmed by a Black servant (often identified as Nellie Brown) at the Woods family home in Pittsburgh, who used to poke her head out to listen to him serenade his friends. The song became highly popular and was later adapted into a campaign song for Abraham Lincoln. The song is a lighthearted tribute to the singer's romantic affection for Nelly Bly, anticipating the simple pleasures of keeping a home together.

The Glendy Burk



Also written and composed by Stephen Foster, *The Glendy Burk* is an American folk song named after a 435-ton steamboat built in Jefferson, Indiana in 1851. The steamboat was named after Glenn D. Burke, a wealthy New Orleans banker, merchant, and state legislator.

The lyrics describe a laborer leaving hard farm work behind to catch the fast paddle-steamer down the Mississippi River toward New Orleans and Louisiana.

Old Joe Clark



Old Joe Clark is a traditional American mountain folk song and classic fiddle tune from the Appalachian region. The song satirizes Joseph Clark, a real-life Kentucky mountaineer who was born in 1839 and murdered in 1885.

The playful and sometimes outlandish verses have led to the conjecture that it first spread as a children's song. There are about 90 stanzas in various versions of the song.

Cindy



Cindy is a 19th-century traditional American old-time string band and folk song. Its geographic roots have been traced back to North Carolina, though it evolved as a widely shared anthem across the Southern United States. The song jokingly tells the story of a singer's deep affection for a spirited, idealized girl named Cindy.

The song is driven by a fast "Square Dance Tempo", capturing the high-spirited essence of traditional Appalachian dance music. The piano layout functions like an active storytelling partner, mimicking a driving banjo or fiddle rhythm to push the narrative forward.

Audience Sing

This Little Light of Mine
This little light of mine, I'm gonna let it shine,
This little light of mine, I'm gonna let it shine
This little light of mine, I'm gonna let it shine
Let it shine, let it shine, let it shine.

Everywhere I go, I'm gonna let it shine
Everywhere I go, I'm gonna let it shine
Everywhere I go, I'm gonna let it shine
Let it shine, let it shine, let it shine.

All around the world, I'm gonna let it shine
All around the world, I'm gonna let it shine
All around the world, I'm gonna let it shine
Let it shine, let it shine, let it shine.
This little light of mine, I'm gonna let it shine,

This little light of mine, I'm gonna let it shine,
This little light of mine, I'm gonna let it shine
This little light of mine, I'm gonna let it shine
Let it shine, let it shine, let it shine.

This Land Is Your Land
This land is your land, this land is my land
From California to the New York island
From the redwood forest
To the Gulf Stream waters
This land was made for you and me

As I went walking that ribbon of highway
I saw above me that endless skyway
Saw below me that golden valley
This land was made for you and me

I roamed and rambled
And I followed my footsteps
To the sparkling sands of her diamond deserts
All around me a voice was sounding
This land was made for you and me

This land is your land, and this land is my land
From California
To the New York island
From the redwood forest
To the Gulf Stream waters
This land was made for you and me

America the Beautiful
O beautiful for spacious skies
For amber waves of grain
For purple mountain majesties
Above the fruited plain!
America! America!
God shed his grace on thee
And crown thy good with brotherhood
From sea to shining sea!

O beautiful for pilgrim feet
Whose stern, impassioned stress
A thoroughfare for freedom beat
Across the wilderness!
America! America!
God mend thine every flaw,
Confirm thy soul in self-control,
Thy liberty in law!

O beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam
Undimmed by human tears!
America! America!
God shed his grace on thee
And crown thy good with brotherhood
From sea to shining sea!

Down to the River to Pray



Mary McDonald's *Down to the River to Pray* is a choral medley that combines the traditional American folk spiritual with Ken Medema's contemporary Christian song *Lord, Listen to Your Children Praying*.

The earliest known print version was titled *The Good Old Way* and was published in the groundbreaking 1867 collection *Slave Songs of the United* States. Many music historians believe the song contained coded instructions for enslaved people escaping captivity. Walking "in the river" was a strategy to wash away human scent and throw off tracking dogs. The "starry crown" likely referenced navigating north using the stars, while "Good Lord, show me the way" doubled as a prayer for the Underground Railroad.

Simple Gifts



Simple Gifts, arranged by Lloyd Larson, is a revitalizing and fresh adaptation of the traditional 1848 American Shaker hymn originally composed by Elder Joseph Brackett in the Alfred Shaker Village community in Maine.

The song celebrates the core Shaker principles of humility, simplicity, and finding true contentment by shedding unnecessary worldly distractions. In its original 19th-century context, *Simple Gifts* was categorized as a "quick dance" rather than a traditional seated hymn. The lyrics themselves, such as "to turn, turn will be our delight“, served as literal choreography instructions for the community's worship, which involved ecstatic rhythmic marching, bowing, and spinning.

At the River

The history of *At the River* spans more than 160 years, originating as a comforting response to a devastating outbreak of disease. The lyrics and original tune were written in July 1864 by Rev. Robert Lowry, a Baptist minister from New York. That summer, New York suffered a brutal heatwave alongside a devastating epidemic (likely cholera or typhoid fever) that resulted in heavy casualties. Suffering from physical exhaustion, Lowry lay down on his sofa. As he rested, he experienced a vivid, comforting vision of heaven, which describes the crystal-clear river of the water of life flowing from God's throne.



Robert Lawry (1826-1899)

The arrangement that we are singing today by Victor C. Johnson was published in 2014. It features an a cappella section based on the traditional hymn, *Hanson Place*.

Hold On

Hold On is a spiritual that comes out of the slave culture of the American South. Most spirituals are considered to be “traditional”, meaning that the composer is not known. Rather, the song was passed from one generation to the next through oral tradition.

For enslaved people, the song carried a heavy dual meaning. Spiritually, it meant keeping faith in God despite unimaginable suffering. Practically, it often served as a message of resolve for runaway slaves. Looking back meant death or recapture; keeping one's "hand on the plow" meant pressing forward toward freedom in the North, leaving the past behind to cultivate a better future.

John Saw the Number

John Saw the Number is an African American spiritual that has it origins in the New Testament book of Revelation. As slaves learned about the visions of John the Revelator, as well as stories about other Biblical figures, they creatively and craftily incorporated those narratives into songs that accompanies both their work and their worship. The music, and the movement that inspired the music, enabled slaves to transcend the everyday trials of life to celebrate the freedom that they believed would come in the afterlife. The slaves, through their faith, believed they were among the “one hundred and forty four thousand” who would be redeemed from earth.

This arrangement, by Rollo Dilworth, is paired with *When the Saints go Marching In*.

I’ll Fly Away



Albert E. Brumley (1905-1977)

I'll Fly Away arranged by Craig Courtney, is a vibrant choral adaptation of Albert E. Brumley's classic 1932 southern gospel hymn. It is widely considered the most recorded gospel song of all time, with over 5,000 distinct licensed versions across the globe. Written during the onset of the Great Depression, its journey from an Oklahoma cotton patch to an international anthem of faith is one of the most remarkable stories in American music.

At 24 years old, Brumley came up with the idea for the song while picking cotton on his father’s farm in Rock Island, Oklahoma. Exhausted by the brutal, grueling field labor, Brumley later admitted he was quite literally dreaming of "flying away" from his immediate hardships. As he worked the fields, Brumley was humming a popular 1924 prison ballad called "The Prisoner's Song", prompting him to adapt that exact concept into a spiritual context. It took Brumley three years to fully complete the piece. He deliberately used the prison imagery as a grand metaphor for earthly life, penning the iconic line: "Like a bird from prison bars has flown, I'll fly away”.

The Shoreline Chorale

Thank You for Attending!

Thank you for joining us for
Made in America: Our Musical Heritage.

Your presence and continued support help us share the joy of choral music with our community.

We look forward to seeing you at our Spring Concert!

Saturday, May 8, 2027 | 3:00 PM

With heartfelt appreciation,

The Shoreline Chorale