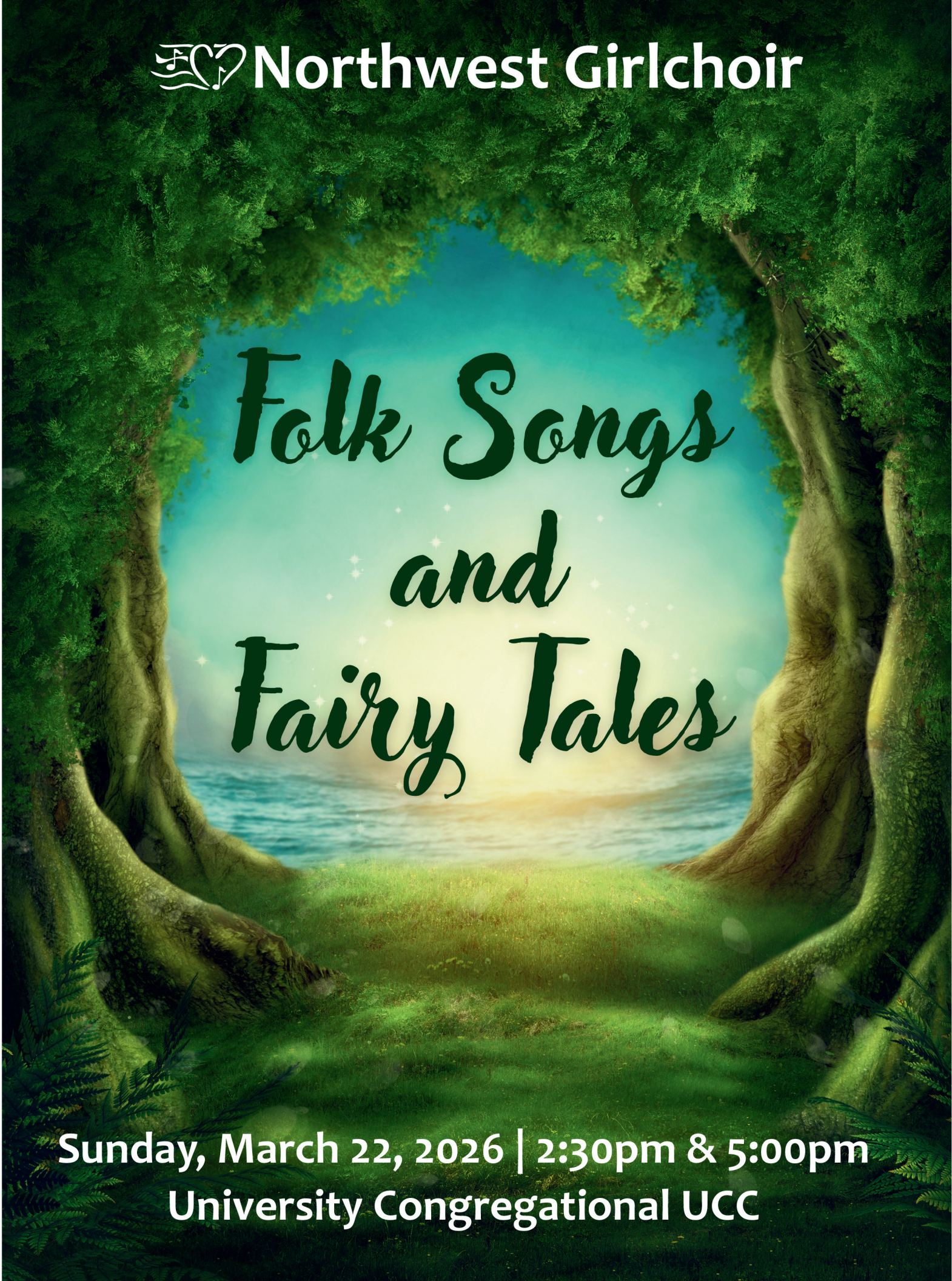

Northwest Girlchoir
Folk Songs and Fairy Tales
Sunday, March 22, 2026 | 2:30pm & 5:00pm
University Congregational UCC

Folk Songs and Fairy Tales
2:30pm – Liebe, Raku, Tarab, and CorAzón

Liebe

O Sapinho (Little Toad) — Brazilian Folksong
Kristen Orien Wortmann, piano — Arr. by Aderbal Soares

Few soundscapes are as lively as a marsh teeming with life and the sounds of the creatures who call it home. Liebe singers explore this world through *O Sapinho*, whose sweet and simple melody captures the cheerful, carefree nature of a little toad. Students have explored the melodic patterns of *O Sapinho* with the use of solfege syllables (do, re, mi…) as a tool to explore and understand melody and have practiced singing in their upper range with healthy technique.

Arranger Aderbal Soares shares memories of his mother singing this song to her children in Brazil: "We were little, young, eager and full of dreams despite growing up in poverty. Later on she continued singing this folk song to her grandchildren. It has given us plenty of joyous moments." Inspired by his words, singers reflected on the songs and sounds in their own lives that evoke similar joy—lullabies sung by loved ones, music of nature, and special cultural songs with personal meaning. Our choristers sing the Portuguese and English translation as follows:

Lá no pântano, lá no pântano,
O sapinho pôsse a cantar.
Cuari cuí cuí cuí cuí, cuari cuá cuá cuá cuá cuá,
Cuari cuí, cuari cuá!

Yonder in the marsh, yonder in the marsh,
Little toad set off to sing.
Yonder in the march, on a lilypad,
Our dear toad sang his heart away
Cuari cuí cuí cuí cuí, cuari cuá cuá cuá cuá cuá,
Cuari cuí, cuari cuá!

For All These Blessings — Heidi Wilson
Kristen Orien Wortmann, piano

For All These Blessings is a contemporary folksong employing a call-and-response form, with sustained notes at the end of each phrase creating moments of harmony between the parts. While much of our repertoire in Liebe is sung in unison - everyone on the same melodic line – *For All These Blessings* offers singers the opportunity to practice part independence, balancing their own phrases while listening closely to the harmonic movement between lines. This process offers a parallel to what it means to be in community with others: understanding oneself as an essential part of a greater whole.

Vermont composer and community song leader Heidi Wilson describes her work and passion as "sharing songs in service to community and the wild world - songs that celebrate the seasons, bring groups together, offer thanks, muster courage, and make room for connection and healing." In this spirit, *For All These Blessings* invites Liebe singers to reflect with gratitude for the many "blessings" in our own lives: gratitude for the natural world, for the people who nurture and care for us, and for the beauty we can create together in community. Please join us in singing as indicated by Ms. Haley.

Liebe and Audience

For all these blessings, we lift our voice in gratitude.
For the bounty of the garden, the forest and the sea.

And for all these working hands,
In the field and at the hearth

That we may live another day
With beauty in our hearts

Raku

Moleya — Folk Song from Guinnea-Bissau and Senegal
Youngjin Joo, percussion

This song is published in a collection titled *Dance Like a Butterfly*, compiled and edited by Kwasi Dunyo and Karen Howard. Their research states, "There are times when a literal translation of certain lyrics can be hard to come by, but a general understanding of the song may be available… there are clearly words for mother (mami) and father (papa)...but the rest has become known as a moral lesson for the community. The general understanding of the song is that happiness can be found in love and support of family, not money (cassa)." We expanded on this idea as a choir and looked at what relationships feed us and make us feel supported. We reflected on family relationships, as well as relationships with friends, classmates, teachers, or fellow members of choir.

This piece would be traditionally taught orally, so we used both recordings of native speakers singing, as well as call & response to learn it by rote. Once we learned the song, students helped create the body percussion that you'll see performed today. We worked as a community to create what our final performance would look and sound like and tried several variations throughout the process. We would brainstorm, work in small groups, try out a few things, edit, then figure out what worked and felt best to us as a whole group. The students demonstrated their ability to work together as a team, listen to and value everyone's contributions, practice flexibility, and come up with strong musical ideas. Just as the song teaches us, so much happiness can be found in these rich relationships!

Guinea-Bissau Creole
Moleya, Mami moleya
Papa moleya, Mami moleya
Dada moleya
Cassa cassa moleya
A ye, a ye, a cassa maye mayema

Tailor of Gloucester — English Folk Song
Youngjin Joo, piano — Arr. by Cyndee Giebler

This arrangement of the folk tune Tailor of Gloucester has a few other folk tunes and tales hidden in the lyrics – if you listen to the partner melody that the choir sings about halfway through, you'll hear the familiar "fee fie foe fum" of the giant in Jack & the Beanstalk, as well as the nursery rhyme Hey Diddle

Diddle, ending with the dish that runs away with the spoon. In Raku, students have been enjoying spotting these other folk tunes and stories and have found great joy in figuring out how they fit together like puzzle pieces with the main melody. We've also done a different kind of search and discovery in this piece, regarding the rhythm. You'll notice that each pause before "feedle" increases in length, resulting in a kind of hold-your-breath anticipation that Raku students have loved creating. Students used their rhythmic knowledge to build these grand pauses, and have become quite the "rest" experts. We also are huge lovers of critters in the Raku classroom, and regularly have stuffies visiting the front of our room: armadillos, capybaras, ducks… so a tale about a mouse was right up our alley!

There was a tailor had a mouse
Hi diddle um kum feedle
They lived together in one house
Hi diddle um kum feedle

Hi diddle um kum tarum tantum
In the house of Ramsey
Hi diddle um kum over the lee
Hi diddle um kum feedle

The tailor had a tall silk hat
The mouse, he ate it, fancy that!

The tailor thought the mouse would die
He baked him in an apple pie

Fee fie foe fum, tarum tantum
Diddle um kum, fee fie foe foe fum
Tarum tantum, fee fie foe foe fum

Hey diddle diddle, the cat and the fiddle
The cow jumped over the moon
The little dog laughed to see such sport
And the dish ran away with the spoon

The pie was cut, the mouse ran out
The tailor chased him all about

Raku and Audience

Sail Away, Ladies! — American Folk Tune
Youngjin Joo, piano

Response: ***Sail away ladies, sail away!***
Refrain: ***Don't you rock 'em die-dee-oh***
Don't you rock 'em die-dee-oh
Don't you rock 'em die-dee-oh
Don't you rock 'em die-dee-oh

CorAzón

Sing We and Chant It — Thomas Morley (1557-1603)
Arr. by Katherine K. Davis

Madrigals like *Sing We and Chant It* are perfect examples of English Renaissance folk music, which feature multiple voice parts, secular themes and "fa-la" sections. This five-part madrigal focuses on the joys of singing, being together, and enjoying the pleasures of youth while it lasts.

Sing we and chant it, while love doth grant it!
Not long youth lasteth, and old age hasteth -
Now is best leisure to take our pleasure.

All things invite us now to delight us!
Hence care be packing, no mirth be lacking –
Let spare no treasure to live in pleasure.

Soran Bushi — Japanese Folk Song
Kristen Orien Wortmann, percussion — Arr. by Wendy B. Stuart

This folk song is a "fishermen's work song" from Hokkaido. Many dances have been choreographed to this tune; many feature pantomimes of pulling nets in from the sea.

Many of the words in this text are *kakegoe* – sounds that encourage the workers to haul in the fish nets – and have no specific meaning. They are similar to phrases like, "Heave ho!" The word "soran" in the title is one such word; "bushi" means "song."

Japanese	**English Translation**
ヤーレン　ソーラン　ソーラン　ソーラン	*Yaren soran soran soran*
ソーラン　ソーラン　ハイハイ	*Soran soran hai-hai*
にしん来たかと　かもめに問えば	When I asked a seagull if herring had come
わたしゃ立つ鳥　波に聞け　チョイ	It said, "I'm leaving, ask the waves."
ヤサ　エンヤサノ　ドッコイショ	*Yasa en-yasano dokkoisho*
ハー　ドッコイショ　ドッコイショ	*Ha dokkoisho dokkoisho*

The Devil and Bailiff McGlynn — Irish Folk Song
Arr. by Stephen Hatfield

The origins of this folk song appear in "The Friar's Tale" of Chaucer's *Canterbury Tales*. The Friar tells of a corrupt summoner, changed to a "bailiff" in this folk tune, whose story fits the popular theme of "corrupt official gets their comeuppance." Bailiffs and summoners were technically members of the court, but not in the way we think of them today. Bailiffs ranked below sheriffs and were often assigned to repossess property, carry out evictions, and collect taxes. They could also be bribed by landowners to get rid of "troublesome people" and were generally hated.

You'll be able to follow along with the story, but a few words in this Hiberno-English need defining: "quare" is strange or odd; a "gossoon" is a boy (a young urchin or, in some cases, an overworked serving-boy); a "bonham" is a suckling pig.

CorAzón and Audience

Edelweiss — Oscar Hammerstein II and Richard Rodgers
from *The Sound of Music*

Although the musical frames this song as an Austrian folk song, it was, in fact, written for the musical itself. Regardless, the simple melody is hauntingly beautiful. In *The Sound of Music*, this song is featured as a song the family sings at home and with an audience in deep need of hope and unification.

Edelweiss, Edelweiss, every morning you greet me.
Small and white, clean and bright, you look happy to meet me.
Blossom of snow, may you bloom and grow, bloom and grow forever.
Edelweiss, Edelweiss, bless my homeland forever.

Tarab

Duma Nya Me/Joy Like a River

Ghanaian Folk Song and UK/US hymn tune
Arr. by Kwasi Dunyo, Karen Howard, and Rob Hugh

This arrangement brings together two folk songs from different parts of the world: *Duma Nya Me*, a song of the Ewe people of Southeast Ghana in the Volta Region, and the Christian hymn tune *Joy Like a River*. The text of *Duma Nya Me* is about traveling somewhere unknown. In rehearsal, students noticed how although the text suggests uncertainty, the music itself does not "sound" uncertain. They were surprised to hear that it's often heard at celebrations and social gatherings. In contrast, *Joy Like a River* uses the image of water to symbolize deep and steady joy. In rehearsal, we discussed the various forms of water there are and how each one can symbolize a different type of joy.

In this arrangement, the two songs are woven together through layered harmonies, call-and-response, descant lines, and rhythmic ostinatos. Our singers were expert noticers and detectives at seeing how all of these came together - something that many musicians don't start until college! Together, these songs remind us that even in unfamiliar places, joy and belonging can be created when we sing, move, and celebrate as one.

Ewe	**English Translation**
Duma nya me	A strange and unfamiliar place
Metsi duma nya me	I am here in a strange and unfamiliar place
Kue wonu ma metsi duma nya me	I go to an unfamiliar place
Gatsi wonu ma metsi duma nya me	I go to an unfamiliar place and cannot return

Ili Ili, Tulog Anay

Visayan Lullaby

Younjin Joo, piano

In December 2025, I had the opportunity to visit the Philippines with my parents for the first time. They brought me to their hometown of Dagupan, where I was able to see the places they grew up and experience firsthand the warmth, generosity, and incredible hospitality of our family (and, of course, the unforgettable food!). During that visit, my cousin - who lives in Manila and had returned to Dagupan for her 20-year choir reunion - encouraged me to share the lullaby *Ili Ili, Tulog Anay* with my students, believing it would be a beautiful way to connect them to our heritage.

The Visayan region of the Philippines, located in the central islands, is known for its rich musical traditions rooted in storytelling, community life, and oral transmission. Music from this region often features lyrical, flowing melodies and expressive text that reflects daily life, love, faith, and family. *Ili Ili, Tulog Anay*, a traditional Hiligaynon lullaby from the Visayas, is tender and soothing, sung from a parent to a child. The text expresses both comfort and longing, gently rocking the child to sleep while hinting at the realities of family life and sacrifice. Again, the students noticed that the melody wasn't what they were expecting for a lullaby, particularly in regard to its minor mode.

Hiligaynon	**English Translation**
Ili ili, tulog anay	Sleep a while, little one
Ili ili, tulog anay	Sleep a while, little one
Wala diri imo nanay.	Your mother is not here.
Kadto tienda bakal papay.	She went to the store to buy bread.
Ili ili, tulog anay.	Sleep a while, little one.

Niska Banja — Serbian Dance Tune
Youngjin Joo, piano — Arr. by Nick Page

Niska Banja is a folk song from Serbia about the spa town of Niš. The text describes the healing waters and festive spirit of the town, and the music reflects that same joyful energy. The piece is in 9/8, an odd time signature for us, but one that is as natural in Serbia (and much of Eastern Europe) as 4/4 meter is to Westerners. The piece has driving rhythms and a dance-like pulse and has been sung by choirs and soloists around the world.

For many of our singers, this piece marked several exciting firsts: it was their first time performing in a new and unfamiliar meter, and their first time singing confidently in three parts. The accents and lively rhythms challenged us to listen deeply and feel the beat in our bodies. As rehearsals continued, students discovered how connecting movement, breath, and posture helped them internalize the groove. It started as a challenge but then quickly became a favorite song of rehearsals as they learned not just to sing the rhythms, but to embody them.

Tarab and Audience

White Coral Bells

Sometimes, folk song origins are difficult to pin down. Beautiful melodies pass orally between generations, between groups, and between geographic areas as people migrate. White Coral Bells is one of these tunes. While we don't know its origin, we can revel in its beauty and enjoy the reminder to imagine and look for magic in everyday items – in this case, the white lily of the valley bells that may ring when fairies join us in song!

White coral bells upon a slender stalk
Lilies of the valley deck my garden walk.
Oh don't you wish that you could hear them ring?
That will only happen when the fairies sing!

Liebe, Raku, and Tarab

The Fox — English Folk Song
Haley Gabler, banjo; Youngjin Joo, piano — arr. by Blake Richter and Taylor Schaeffer

This beloved folk song originated in 15th century England as a Middle English poem and has been recorded by musicians such as the Smothers Brothers and Nickel Creek. Please enjoy this whimsical romp as the fox provides dinner for his family!

Folk Songs and Fairy Tales

5:00pm – *Yǒu Yì,* Sangat, Amore, and CorAzón

Yǒu Yì

Ca' the Yowes — Scottish Folk Song
Kristen Orien Wortmann, piano — Arr. Mary Goetze (1943-2025)
Text Adapted by Robert Burns

This piece offers an opportunity for choristers to explore harmony through rhythmic and melodic contrast in countermelody. Adapted from a love poem from the point of view of a shepherdess, this Scottish folk song beautifully captures the essence of pastoral life. Its haunting melody, in a combination of Scots and English, helps take us to this setting.

Ca' the yowes to the knowes (call the ewes to the hills)
Ca' them where the heather growes (call them where the heather grows)
Ca' them where the burnie rowes (call them where the river flows)
My bonnie dearie.

Hark, the mavis ev'nin sang, (hark the thrush's evening song)
Sounden Clouden's woods amang (echoing around Clouden's woods)
Then a fauldin let us gang (then let us go and round the sheep)
My bonnie dearie.

We'll gae down by Clouden side, (gae=go)
Thro' the hazels spreading wide,
O'er the waves that sweetly glide,
To the moon sae clearly. (sae=so)

Ghaist nor bogle shalt thou fear (thou shalt not fear ghosts or boogie)
Thou'rt to love and heaven sae dear,
Nocht o' ill may come thee near (nothing harmful may come near thee)
My bonnie dearie.

Rocky Mountain — American Folk Song

While the history of this folk song seems to be lesser known, it is a very popular tune often used in Kodály and Orff music curricula. Given the title, one would assume that it is about the Rocky Mountains, but there are historical clues that it originates from either the Northeast or Appalachian regions of our country. The song features bit of a dichotomy with its major mode and uplifting melody, yet sad and mournful lyrics.

Yǒu Yì and Audience

Goin' down to Cairo — Union Soldier Civil War Song, Play Party Song and Dance
Kristen Orien Wortmann, piano

Cairo ("Kay-row") is a river town on the Mississippi at the mouth of the Ohio River and was quite an important river port due to its location at the rivers' confluence. Historical documents say that this is a

song Union soldiers sang to their beloveds as they went off to war; it later became known as an American "play party song" and dance (a reel) as the war became but a distant memory.

Goin' down to Cairo, goodbye and a-goodbye
Goin' down to Cairo, goodbye Liza Jane
Black them boots and make them shine, goodbye and a-goodbye
Black them boots and make them shine, goodbye Liza Jane

CorAzón

Sing We and Chant It

Thomas Morley (1557-1603)
arr. by Katherine K. Davis

Madrigals like *Sing We and Chant It* are perfect examples of English Renaissance folk music, which feature multiple voice parts, secular themes and "fa-la" sections. This five-part madrigal focuses on the joys of singing, being together, and enjoying the pleasures of youth while it lasts.

Sing we and chant it, while love doth grant it!
Not long youth lasteth, and old age hasteth -
Now is best lesisure to take our pleasure.

All things invite us now to delight us!
Hence care be packing, no mirth be lacking –
Let spare no treasure to live in pleasure.

Soran Bushi

Kristen Orien Wortmann, percussion

Japanese Folk Song
arr. by Wendy B. Stuart

This folk song is a "fishermen's work song" from Hokkaido. Many dances have been choreographed to this tune; many feature pantomimes of pulling nets in from the sea.

Many of the words in this text are *kakegoe* – sounds that encourage the workers to haul in the fish nets – and have no specific meaning. They are similar to phrases like, "Heave ho!" and are indicated below in italics. The word "soran" in the title is one such word; "bushi" means "song."

Japanese	**English Translation**
ヤーレン　ソーラン　ソーラン　ソーラン	*Yaren soran soran soran*
ソーラン　ソーラン　ハイハイ	*Soran soran hai-hai*
にしん来たかと　かもめに問えば	When I asked a seagull if herring had come
わたしゃ立つ鳥　波に聞け　チョイ	It said, "I'm leaving, ask the waves."
ヤサ　エンヤサノ　ドッコイショ	*Yasa en-yasano dokkoisho*
ハー　ドッコイショ　ドッコイショ	*Ha dokkoisho dokkoisho*

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CorAzón and Audience

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from *The Sound of Music*

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Edelweiss, Edelweiss, every morning you greet me.
Small and white, clean and bright, you look happy to meet me.
Blossom of snow, may you bloom and grow, bloom and grow forever.
Edelweiss, Edelweiss, bless my homeland forever.

Sangat

Canto de Pilon — Traditional Venezuelan
Arr. by Cristian Grases (b. 1973)

Venezuelan folk music contains elements of diverse European, African, Caribbean, and native Venezuelan musical influences. There are two significant examples of songs sung in community while performing manual labor: the milking songs from the plains (cantos de llanos, which notably are among the UNESCO list of intangible heritage sites) and the "canto de pilon" (mortar song). This arrangement by Cristian Grases depicts the repetitive actions of a young person working to grind corn. Through decades of political and economic instability, Venezuela's main staple food crops remain rice and corn. Corn is used in the country's iconic dish: stuffed corn cakes called Cachapas. In this piece you'll hear lyrics, vocables, and body percussion that, combined, evoke the soundscape of the work environment. The piece begins and ends in symmetry, which may illustrate the start and end of a workday.

Spanish	**English Translation**
Pila que pila, María, pila el maíz	Grind and grind, María, grind the corn
Hoy, hoy, hoy, hoy pilé todo el maíz	Today, today, today, today I ground all the corn
hoy, hoy, hoy, hoy, que mamá mandó a pilar	Today, today, today, today, that mother ordered to grind
pilé yo, piló María, y también piló Pilar	I ground, María ground, and also Pilar ground

Okro Mch'edelo

Georgian Folk Song, Meskheti Region
arr. Carl Linich (b. 1967) and Clayton Parr (b. 1959)

Christianity was adopted in Georgia in the 4th Century, making it one of the first states to adopt the religion formally. The three-part harmonies you'll hear date back to singing traditions established in the 11th century, with the three voices representing the holy trinity. The bottom voice, known as the *bani*, provides a drone, while the two upper voices move in parallel harmony. Georgian performance traditions are very different from what Western audiences typically experience: singers stand strong with a still body and facial expression and sing with a full-throated sound. You'll hear repetitive phrases, humorous lyrics that grow increasingly impossible, and the sounds of a goldsmith pounding metal.

Georgian	**English Translation**
ოკრო მჭედელო, მჭედელო	Goldsmith,
ჩიტის ნალი მიფოვნია.	I've found a bird's iron shoe.
გრთი ბარი გამიკეთე.	Make a spade for me.
ოდაო, ო ჰაირალო ჰარი ჰარალო.	(nonsense syllables)
რაც რომ იმას გადარჩება,	With what's left over,
ერთი თოხი გამიკეთე.	make a hoe for me.
რაც რომ იმას გადარჩება,	With what's left over,
ერთი ცული გამიკეთე.	make an axe for me.
რაც რომ იმას გადარჩება,	With what's left over,
ერთი დანა გამიკეთე.	make a knife for me.

The Ash Grove

Traditional Welsh Melody, arr. Mark Patterson (b. 1969)
Based on text attributed to John Oxenford (1812-1877)

Anjali Felix, soloist; Kay Yeh, piano

In Welsh culture, ash trees are revered for their association with magic, healing, and protection. They symbolize strength and a connection of the earthly and spiritual worlds. The wood of the ash tree was believed to protect against fairies and evil spirits and was used to make spears and staves. The origins of the melody of this Welsh folk tune are unknown, but it appears in an 1802 published collection by harpist Edward Jones. There are many variations in its setting, with some versions detailing a sailor's sorrow after the death of his beloved, Gwen of Llwyn, and others describing the ash grove as a sanctuary where the singer feels connected to their ancestors buried there. The melodies set to Oxenford's lyrics depict nostalgia and a sense of homecoming and peace through a connection to the natural world.

Sangat and Audience

Sail Away, Ladies!

American Folk Tune

Kay Yeh, piano

Response: ***Sail away ladies, sail away!***
Refrain: ***Don't you rock 'im die-dy-oh***
Don't you rock 'im die-dy-oh
Don't you rock 'im die-dy-oh
Don't you rock 'im die-dy-oh

Amore

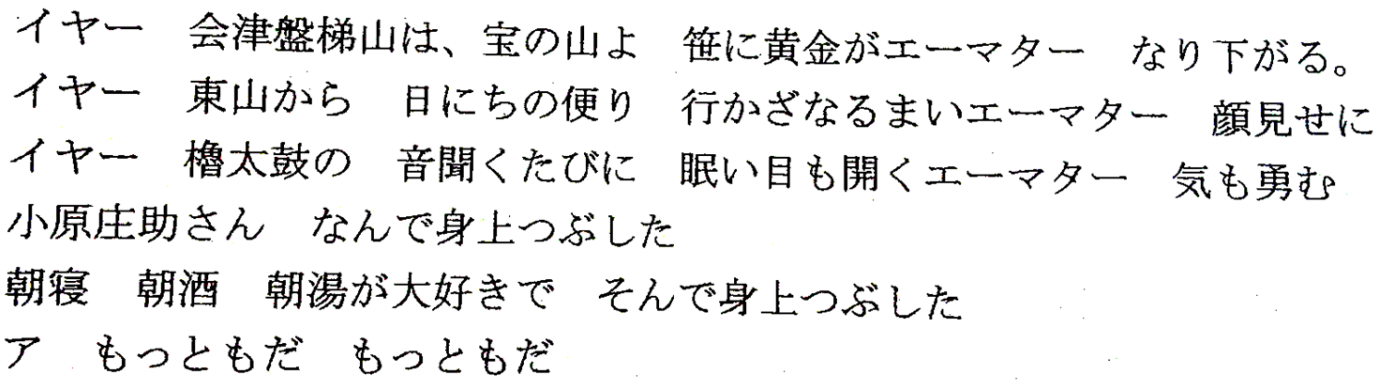
The Volcano of Aizu Bandaizan
Youngjin Joo, piano

Japanese Folksong of Fukushima Prefecture
Arr. by Hiroshi Ishimaru

Aizu Bandaizan, a folk song from Fukushima's Aizu region, is sung at summer festivals and dances at the foot of Mount Bandai. In August, it is sung at the Bon Festival, a Buddhist festival celebrating the ancestors' souls who return to this world for a visit.

On July 15, 1888, Mt. Bandai erupted, creating a massive crater and numerous lakes. It destroyed a 27 square mile area, including seven villages. Ohara Shosuke is a humorous character known for squandering his wealth through drinking and idleness. While some say he was based on a real man, others see him as a fictional symbol of satire. He appears in many folk songs as a cautionary tale.

Japanese


イヤー　会津盤梯山は、宝の山よ　笹に黄金がエーマター　なり下がる。
イヤー　東山から　日にちの便り　行かざなるまいエーマター　顔見せに
イヤー　櫓太鼓の　音聞くたびに　眠い目も開くエーマター　気も勇む
小原庄助さん　なんで身上つぶした
朝寝　朝酒　朝湯が大好きで　そんで身上つぶした
ア　もっともだ　もっともだ

English Translation
Aizu's Mt. Bandai is a mountain of treasures, where the bamboo grass is heavy with golden fruit.
A letter comes from Higashiyama every day. I should go there to see them again.
Each time the big drum sounds, sleepy eyes open and the spirit cheers up.

How did Ohara Shosuke go broke? He loved sleeping, drinking, and bathing in the morning
So much that he finally went broke. No wonder, no wonder!

Nani Nā Pua Ko'olau
Youngjin Joo, piano

Lydia Kamaka'eha Pākī (1838-1917)
Arr. by Nola A. Nāhulu

Princess Lydia Kamaka'eha Paki Dominis was given the name Lili'uokalani when she was proclaimed by her brother, King David Kalajaua, to be next in succession to become Queen of Hawai'i. She was an accomplished poet and prolific composer, writing hundreds of songs over her lifetime. *Nani Nā Pua Ko'olau* was not her first composition, but it was one of her first published works (1860); thus we list her name here as it was when she wrote it. You will see that romantic love, love of nature, and love of the land are intertwined throughout the piece; flowers appear as images of people and function as symbols of love.

Lili'uokalani was the only queen of Hawai'i and the last sovereign monarch of the Hawai'ian kingdom. During her reign, she worked to draft a new constitution to restore the power of the monarchy and the voting rights of the economically disenfranchised. Specifically, she was working to reverse an earlier legal document that was to strip Hawai'ian monarchy of its authority and transfer it to a coalition of American,

European, and native Hawai'ian people. In response to her reversal attempts, pro-American factions in Hawai'i overthrew the monarchy in 1883, bolstering it with Marines called in to protect American interest. The leaders of this coup d'état established a provisional government meant to annex Hawai'i to the United States, but it was temporarily blocked by President Grover Cleveland. Queen Lili'uokalani was placed under house arrest and, in 1895, forced to abdicate the Hawai'ian throne. She lived the remainder of her later life as a private citizen and died in Honolulu in 1917.

Hawaiian	**English Translation**
Nani nā pua Koʻolau	The flowers of Koʻolau in their beauty
I memele i ka uka	Fill the vale, fill with golden gleam
Ka uka o Kuihanalei	I cull and wreathe them for my loved one
I lei mau no ke aloha	At morn and night she fills my waking dream
ʻAuhea wale ana ʻoe	Where are you, fairest of all fair ones
E ka pua o ka lokelani	Where are you sweetest of all sweets
ʻO ka ʻoi aku nō ʻoe	You are a flower of Paradise
Ma mua o ka nae ʻala	That the morning breeze ever kindly greets
Mahalo au ʻo ka nani	I praise your beauty, my fair one
Nā lehua o Līhau	You are the flower of all flowers to me
He ʻala kūpaoa	The lehua flower whose ardent sweetness
Anuanu o ka nahele	Overpowers the wanderer over the lea
I wili ʻia me ka maile	And I cry "where are you, my loved one"
Lauliʻi o Koʻiahi	My spirit wants to be with you
ʻAuhea lā ia pua	To taste hours of tranquil pleasure
ʻAkipohe o Halealoha	And wander neath Koʻiahi's tree
Ua ola nā kaua	The trilling notes of hidden songsters
I ka wai huna a ka manu	As they sport around the jasmine bower
He ʻala pua pīkake	The scent yet in my memory lingers
Huli au a hoʻomaʻū	Reminds me of you, the fairest flowers
ʻAuhea wale ana ʻoe	Of Viliau, the sweetest blossom
E ka pua ʻo ka Viliau	Without you, my life is lonely
Hoʻi mai nō kāua	Come fill my hours with bliss, I pray thee
E pili me ke aloha	My flower, my bird, my chief and chosen one

Ta Na Solbici (And So We Dance in Resia) Samo Vovk (b. 1989)

About this piece, Slovenian composer Samo Vovk writes:
"The story, in general, is about a wedding in a very special place, Resia (home to an indigenous South Slav people who speak a dialect of the Slovene language, known as Resian, and are officially considered part of the Slovene minority in Italy, on the Slovenian/Italian border), where inhabitants have a very strong tradition, language and connection with nature. They also have unique musical elements (guttural singing, hitting the floor with the feet, lyrics about nature, people and customs). The lyrics describe a wedding in the village of Stolvizza (Solbica), where wedding guests dance so hard that they drown out the sound of church bells and the river Bila. The dancing became so loud that it echoed from the mountain Kanin (Höra Ćaninawa). The lyrics are written in an enhanced and exaggerated way that is typical of Slovenian folk music. Lyrics are written in the unique Resian language. The composition also represents the 'wedding' of traditional and modern musical elements (more complex rhythm, chords, added claps, etc.)."

Resian	**English Translation**
Ta-na Solbici se poračalo	There was a wedding in the village Solbica/Stolvizza
Ja lo li li le lo le le lo li lo	*typical Resian folk refrains are built from these syllables*
So nöge na glas tärmale da so	Feet were hitting the floor so loudly that they
Bilo rizglasnile	drowned out the river Bila
Jo lo la li le la – la la li le lo li le lo, li le lo,	
jo la la li le od Ćanïna tintinalo, od Ćanïna	It was echoing off the mountain Kanin
Ta-na Solbici se poračalo	There was a wedding in village Solbica/Stolvizza
Ja lo li li le lo le le lo li lo	
so nöge na glas tärmale da so	Feet were hitting floor so loudly that they
zwun rizglasnile	drowned out the church bell
Jo lo la li le la – la la li le lo li le lo, li le lo,	
jo la la li le od Ćanïna tintinalo, od Ćanïna	It was echoing off the mountain Kanin
Le la – höra, visoka höra ta Ćanïnawa	Mountain, high mountain of Kanin

Amore and Audience

Puff, the Magic Dragon — Peter Yarrow (1938-2025)

Youngjin Joo, piano

Puff, the magic dragon lived by the sea and frolicked in the autumn mist in a land called Honalee
Little Jackie Paper loved that rascal Puff and brought him string and sealing wax and other fancy stuff!

Refrain: *Oh! Puff the magic dragon lived by the sea and frolicked in the autumn mist in a land called Honalee*
Puff the magic dragon lived by the sea and frolicked in the autumn mist in a land called Honalee

Together they would travel on a boat with billowed sails; Jackie kept a lookout perched on Puff's gigantic tail.
Noble kings and princes would bow whene'er they came.
*Pirate ships would lower their flags when Puff roared out his name! (**Refrain**)*

A dragon lives forever, but not so little boys; painted wings and giant's rings make way for other toys.
One gray night it happened, Jackie Paper came no more
And Puff that mighty dragon, he ceased his fearless roar.

His head was bent in sorrow, green scales fell like rain; Puff no longer went to play along the cherry lane
Without his lifelong friend, Puff could not be brave,
*so Puff that mighty dragon sadly slipped into his cave. (**Refrain**)*

Combined Choirs

The Fox — English Folk Song

Haley Gabler, banjo; Kristen Orien Wortmann, piano — arr. by Blake Richter and Taylor Schaeffer

This beloved folk song originated in 15th century England as a Middle English poem and has been recorded by musicians such as the Smothers Brothers and Nickel Creek. Please enjoy this whimsical romp as the fox provides dinner for his family!