While Your Hearts Are Yearning Program

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WHILE YOUR HEARTS ARE YEARNING

POPULAR MUSIC OF WORLD WAR I
LECTURE AND CONCERT

WRIGHT STATE UNIVERSITY

College of Liberal Arts

CElia
Collaborative Education, Leadership & Innovation in the Arts
an Ohio Center of Excellence
A LONG, LONG WAY: ECHOES OF THE GREAT WAR

COMMEMORATING THE 100TH ANNIVERSARY OF THE FIRST WORLD WAR

STARTING FALL 2014

MUSIC, POETRY, FILM, EXHIBITS, LECTURES, AND MORE TO INSPIRE OUR UNDERSTANDING OF THE GREAT WAR
A LONG, LONG WAY: ECHOES OF THE GREAT WAR

EVENTS IN 2014—15

2014

November 2

*Holidays in the Heartland*

CONCERT SALUTING VETERANS AND ARMISTICE DAY

...

2015

March 9–14

Maestro Keith Lockhart, Conductor
Boston Pops and the BBC Concert Orchestra

2014–15

DISTINGUISHED VISITING ARTIST

WRIGHT STATE UNIVERSITY

March 13–14

Britten’s War Requiem

KEITH LOCKHART, GUEST CONDUCTOR,
DAYTON PHILHARMONIC ORCHESTRA AND CHORUS, WRIGHT STATE CHOIRS,
KETTERING CHILDREN’S CHORUS, AND GUEST SOLOISTS

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It's a Long Way to Tipperary

[Britain, 1912]
Words and Music: Jack Judge and Harry Williams
Arranged by Ian Assersohn

Your King and Country Want You

[Britain, 1914]
Words and Music: Paul A. Rubens

I Didn't Raise My Boy to Be a Soldier

[U.S., 1915]
Words: Alfred Bryan
Music: Al Piantadosi

Goodbye and Luck Be With You Laddie Boy

[U.S., 1917]
Words: Will D. Cobb
Music: Gus Edwards

Goodbye Broadway, Hello France

[U.S., 1917]
Words: C. Francis Reisner and Benny Davis
Music: Billy Baskette

God Be with Our Boys Tonight

[Britain, 1918]
Words: Frederick G. Bowles
Music: Wilfrid Sanderson

Keep the Home Fires Burning

[Britain, 1915]
Words: Lena Guilbert Ford
Music: Ivor Novello
Arr: Ian Assersohn

INTERMISSION
PARODY OF YOUR KING AND COUNTRY WANT YOU ............ Men’s Ensemble  
[Britain]  
from Tommy’s Tunes

THE LOUSY LANCE-CORPORAL [DIGGER’S SONG] ................. Brendan Kim  
[Australia]  
Traditional, based on Villikins and his Dinah  
Words and Music: John Barry

MADEMOISELLE FROM ARMENTIERES ........................................ Men’s Ensemble  
[Britain, Canada, U.S]  
Traditional

FAR, FAR FROM YPRES, A PARODY OF SING ME TO SLEEP .... Jeremy Aldridge  
[Britain/Canada]  
Traditional, based on Sing Me to Sleep  
Words: Clifton Bingham  
Music: Edwin Green

WHEN YOU COME BACK ...................................................... Jarrod Davis  
[U.S. 1918]  
Words and Music: George M. Cohan

HAVE YOU NEWS OF MY BOY JACK? ........................................ Neldys Crespo  
[Britain, 1917]  
Words: Rudyard Kipling  
Music: Edward German

THE BOYS WHO WON’T COME HOME ............................................ Sara Lefeld  
[US, 1918]  
Words: Harry Hamilton  
Music: Ed Thomas

KEEP THE HOME FIRES BURNING ........................................... Collegiate Chorale  
(reprise)
While Your Hearts are Yearning: Popular Songs of the Great War

Music and poetry were a more important part of everyday life in the early twentieth century than they are now. A century ago, singing was more than mere entertainment—it was an essential component of social life. Popular music was not so passively consumed as today, but much more a participatory activity. By purchasing the colorfully illustrated sheet music produced by a legion of commercial music enterprises, ordinary folks performed the latest hit songs for themselves in their own home or civic hall. It was not even necessary for singers to read music or have a good voice to join in group singing, and nothing worked so effectively to draw people together and create bonds of mutual understanding. Singing was essential to faith and worship, but also to recreation, courtship, politics and commerce. In war, it had the power to rally people to the cause, hearten lonely and downcast soldiers, lampoon the absurdities of war, lament pain and loss, and console broken hearts. Our forebears expressed themselves in song, and no understanding of their experience is complete without hearing their voices.

This program offers a variety of British, American, Canadian, and Australian popular music from the trenches and home front, along with historical commentary. Following a roughly chronological framework, it offers a perspective on the changing moods and perceptions as one of history’s great tragedies unfolded.

Acknowledgements

Special thanks to . . .

Dr. Kristin Sobolik, Dean, College of Liberal Arts
Dr. Randall Paul, Chair, School of Music
WSU Choral and Voice Faculty
Jennifer Gebhart and Barnes and Noble Bookstore
ACCOMPANIST
Steven Aldredge

SOLOISTS
Jeremy Aldridge, tenor
Jarrod Davis, tenor
Megan Christman, alto
Monique Cooper, soprano
Neldys Crespo, soprano
Brendan Kim, baritone
Sara Lefeld, soprano
Christopher Roden, baritone

THE WRIGHT STATE UNIVERSITY COLLEGIATE CHORALE
HANK DAHLMAN, CONDUCTOR

Sopranos
Tori Adams
Amanda Bessler
Domonique Rae-shawn Cooper
Neldys C. Crespo
Loralei Ann Harding
Miranda Harrison
Suzanne Herman
Cassandra Hockney
Sara E. Lefeld
Hannah Shrader
Anna R. Townsend

Altos
Megan E. Christman
Bailey DeMange
Tamra Francis
Rachel Handkins
Mackenzie Harrell
Sydneigh McConnell
Catherine Rash
Parisa Samavati
Amy R. Tackett
Janel M. Vogel
Alyssa Welker
Ashley York

Tenors
Jeremy Aldridge
Paul E. Brown
Jarrod Davis
Josh Hakala
Joseph T. Harris
Connor Neinhaus
Daniel Syrowski
Ethan Schimmels
Kyle Elwood

Basses
Brendan Kim
Jordan Kinde
David Neikirk
Brandon Riegel
Christopher James
Roden
Devlan Taylor
Peter J. Veley

CELIA FELLOWS, 2014–15
PAUL D. LOCKHART, Ph.D.,
DEPARTMENT OF HISTORY

CHRISTOPHER R. OLDSTONE-MOORE, Ph.D.,
DEPARTMENT OF HISTORY

BARRY MILLIGAN, Ph.D.,
DEPARTMENT OF ENGLISH LANGUAGE
AND LITERATURES
CHRISTOPHER OLDSTONE-MOORE, Ph.D.
Christopher Oldstone-Moore is senior lecturer of history, specializing in modern Britain and the history of gender and masculinity. An amateur musician, he makes a regular practice of including music in his courses to illustrate and understand the past. His next book, *Brave Face: Beards, Shaving, and the History of Manliness*, will be published by the University of Chicago Press next year.

STEVEN ALDREDGE
Steven Aldredge studied piano at Florida State University and Cincinnati College-Conservatory of Music and was the winner of the concerto competitions at both institutions. Aldredge was one of six national finalists in the MTNA Collegiate Artist Competition, and as a fellow of the Pacific Music Festival, toured Japan with members of the Vienna Philharmonic Orchestra and the Bavarian Radio Orchestra.

KIMBERLY BUCZEK, D.M.A.
Soprano Kimberly Buczek is an active soloist and music educator in the Cincinnati/Dayton area. She received a bachelor’s degree in voice performance from Ithaca College and went on to earn a master’s degree and D.M.A. at the University of Cincinnati College-Conservatory of Music. A prolific performer, Buczek has trained as a studio artist with Chautauqua Opera and most performed Sieglinde in Wagner’s Die Walküre with the Queen City Chamber Opera. Buczek is also an adjunct instructor at Wittenberg University and Cincinnati State.

PETER KEATES, D.M.A.
Originally from Oklahoma, baritone Peter Keates has enjoyed success as a teacher and performer in the Cincinnati and Dayton area. Keates attended the University of Oklahoma where he earned a bachelor’s degree in vocal performance. He went on to the Cincinnati College-Conservatory of Music, earning a master’s degree and doctor of musical arts degree in vocal performance. Keates currently teaches voice as well as vocal technique and diction at Wright State University.
GINGER MINNEMAN, B.M.
Soprano Ginger Minneman conducts the Women’s Chorale and teaches voice at Wright State University. Clinician, adjudicator, director, teacher, and performer, her most recent performances include the role of Levicy Hatfield in the premier of Steven Aldredge’s opera, The Hatfieds and McCoys and Der Hirt auf dem Felsen by Schubert with John Kurokawa (clarinet), and Steven Aldredge (piano) for the Schubertiade, hosted by Chamber Music Yellow Springs.

KIMBERLY WARRICK, D.A.
Coordinator of Vocal Students and Director of Opera Theatre at WSU since September 1995, Kimberly Warrick earned her bachelor’s degree in vocal performance from California State University at Northridge and completed both her M.M. and D.A. in vocal performance and opera direction at the University of Northern Colorado in Greeley. She has sung extensively in regional opera in Colorado, California, and New York, singing roles such as Violetta in Verdi’s La Traviata, Blonda in Mozart’s The Abduction from the Seraglio, and Musetta in Puccini’s La Boheme, as well as both Olympia and Antonia in Offenbach’s Tales of Hoffmann and Mrs. Ford in Verdi’s Falstaff.

HANK DAHLMAN, D.M.A.
Hank Dahlman is director of CELIA, the Ohio Center of Excellence for Collaborative Education, Leadership & Innovation in the Arts, based at Wright State University. He is also professor of music and director of choral studies at Wright State University where he serves as the conductor of the Wright State Collegiate Chorale.
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