

PROGRAM

Te Deum Mark Hayes

Soloists: Glenna Gaunt – Mezzo Soprano
Trenton Green – Tenor

Amazing Grace arr. Jackson Berkey

I'm Gonna Sing 'Til The Spirit Moves In My Heart Moses Hogan

Soloist: Trenton Green – Tenor

Selections of American Ragtime

Dizzy Fingers Zez Confrey

Maple Leaf Rag Scott Joplin

Entertainer's Rag Jay Roberts

Pianist: Gary Brooks

A Stephen Foster Medley arr. Jon Washburn

Jeanie With The Light Brown Hair

Camptown Races

My Old Kentucky Home

Beautiful Dreamer

Oh Susanna

Irving Berlin's America Irving Berlin

There's No Business Like Show Business

Alexander's Ragtime Band

Puttin' On The Ritz

Blue Skies

Always

God Bless America

Blue Skies

The song was composed in 1926 as a last minute addition to the Rodgers and Hart musical, *Betsy*. Although the show only ran for 39 performances, *Blue Skies* was an instant success, with audiences on opening night demanding 28 encores of the piece.

In 1927 it became the first song to be featured in a talkie, when Al Jolson performed it in *The Jazz Singer*. 1946 was also a notable year for the song, with a Bing Crosby/Fred Astaire film taking its title, and two recorded versions by Count Basie and Benny Goodman reaching #8 and #9 on the pop charts, respectively.

Blue skies smiling at me. Nothing but blue skies do I see. Bluebirds singing a song, nothing but bluebirds all day long. Never saw the sun shining so bright. Never saw things going so right. Noticing the days hurrying by; when you're in love, my how they fly. Blue days, all of them gone. Nothing but blue skies from now on.

Always

Berlin composed the ballad *Always* in 1925 as a wedding gift for his wife Ellin McKay, whom he married in 1926, and to whom he donated the substantial royalties. In 1942 it was used as the theme music for the movie *The Pride of the Yankees*. Hit versions have been recorded by such diverse artists as Frank Sinatra, Patsy Cline, Billie Holiday, Guy Lombardo, and The Ink Spots.

I'll be loving you, always. With a love that's true, always. When the things you've planned need a helping hand, I will understand always, always. Days may not be fair, always. That's when I'll be there, always. Not for just an hour, not for just a day, not for just a year, but always.

God Bless America

Berlin originally wrote the song in 1918 while serving in the U.S. Army at Camp Upton in Yaphank, New York, but decided that it did not fit in a revue called *Yip Yip Yaphank*, so he set it aside. The lyrics at that time included the line, "Make her victorious on land and foam, God bless America..."

In 1938, with the rise of Hitler, Berlin, who was a Jewish immigrant from Siberia, felt it was time to revive it as a "peace song" and it was introduced on an Armistice Day broadcast in 1938 sung by Kate Smith. The song was a hit; there was even a movement to make "God Bless America" the national anthem of the United States. In 1943, Smith's rendition was featured in the patriotic musical *This Is the Army* along with other Berlin songs. Manuscripts in the Library of Congress reveal the evolution of the song from victory to peace. Berlin gave the royalties of the song to the God Bless America Fund for redistribution to the Boy Scouts and Girl Scouts of the USA.

God bless America, land that I love. Stand beside her and guide her through the night with a light from above. From the mountains, to the prairies, to the ocean, white with foam. God bless America, my home sweet home. God bless America, my home sweet home! My home sweet home!

Special Thanks

Barton County Community College, First United Methodist Church
Steve Lueth, Justin Engleman, Marc Webster, Penny Zimmerman,
Trint Castle, Silver Cougar Club

Irving Berlin's America – by Irving Berlin

There's No Business Like Show Business

One of the most famous, and recognizable, show-tunes ever this song was written for *Annie Get Your Gun* and has two reprises within the show. The song is also featured in the 1954 movie of the same name, where it's notably sung by Ethel Merman as the main musical number. The movie, directed by Walter Lang, is essentially a catalogue of various Berlin's pieces.

There's no business like show business like no business I know. Everything about it is appealing. Everything the traffic will allow. Nowhere could you get that happy feeling when you are stealing that extra bow. There's no people like show people. They smile when they are low. Even with a turkey that you know will fold. You may be stranded out in the cold. Still you wouldn't change it for a sack of gold. Let's go on with the show. Let's go on with the show!

Alexander's Ragtime Band

It was his first major hit, in 1911. *Alexander's Ragtime Band* is not itself an example of the ragtime musical idiom; apart from some mild syncopation, it has almost none of ragtime's characteristic features. Nonetheless, the lyrics clearly refer to the arrival of African-American musicians on the popular scene with their then-new idea of playing standard songs in a more exciting up-tempo style.

Oh, ma honey, Oh, ma honey, better hurry and let's meander. Ain't you goin', Ain't you goin', to the leader man, ragged meter man? Oh, ma honey, Oh, ma honey, let me take you to Alexander's grandstand, brass band, ain't you comin' along? Come on and hear, come on and hear Alexander's Ragtime Band. Come on and hear, come on and hear, it's the best band in the land. They can play a bugle call like you never heard before, so natural that you want to go to war. That's just the bestest band what am, honey lamb. Come on along, Come on along, let me take you by the hand. Up to the man, up to the man, who's the leader of the band. And if you care to hear the Swanee River played in ragtime. Come on and hear, come on and hear Alexander's Ragtime Band!

Puttin' On The Ritz

Written and published in 1929 by Irving Berlin and introduced in the musical film *Puttin' on the Ritz* (1930). The title derives from the slang expression "putting on the Ritz", meaning to dress very fashionably. The expression was inspired by the swanky Ritz Hotel. The song gives Gary Cooper as an example of someone who puts on the Ritz.

If you're blue and you don't know where to go to, why don't you go where fashion sits, puttin' on the Ritz. Different types who wear a day coat, pants with stripes and cutaway coat, perfect fits, puttin' on the Ritz. Strolling up the avenue so happy. All dressed up just like an English chappie, very snappy. Come let's mix where Rockefellers walk with sticks or "umberellas" in their mitts, puttin' on the Ritz. Puttin' on the Ritz. Puttin' on the Ritz. Puttin' on the Ritz!

PROGRAM NOTES

Te Deum – by Mark Hayes

The *TE DEUM* text is one of the oldest in Christian liturgy, dating possibly as far back as the fourth century. It is a text of praise and thanksgiving and has found popularity among composers and audiences for hundreds of years.

We praise Thee, O God; we acknowledge Thee to be the Lord. All the earth doth worship Thee, the Father everlasting. To Thee all angels cry aloud. To Thee all angels cry aloud; the heavens and all the powers therein; To Thee all angels cry aloud; To Thee all angels cry aloud; the Heavens, and all the powers therein. To Thee the Cherubim and Seraphim continually cry. Holy, Holy, Holy Lord God of Sabaoth; Heaven and earth are full of the majesty of Thy glory. The glorious company of the Apostles praise Thee. The goodly fellowship of the Prophets praise Thee. The glorious company of the Apostles praise Thee. The goodly fellowship of the Prophets praise Thee. The noble army of Martyrs praise Thee. The holy Church throughout all the world doth acknowledge Thee; Patrem immensae majestatis. The Father of an infinite Majesty. Venerandum tuum verum et unicum Filium. Thine adorable, true and only Son; sanctum quoque Paraclitum Spiritum. Also the Holy Ghost; the Comforter. Thou art the King of Glory. O Christ. Thou art the everlasting Son of the Father. Thou art the everlasting Son. Thou art the everlasting Son of the Father. Thou art the King of Glory. O Christ. When Thou tookest upon Thee to deliver man, Thou didst humble Thyself to be born of a virgin. When Thou hadst overcome the sharpness of death. Thou didst open the Kingdom of Heaven to all believers.

Amazing Grace – arranged by Jackson Berkey

The melody most often used for this hymn was not original (nor was Newton a composer). As with other hymns of this period, the words were sung to a number of tunes before it became linked to the current tune that appeared in American hymnbooks of the 1830s. The melody is believed to be Scottish or Irish in origin; it is pentatonic and suggests a bagpipe tune; the hymn is frequently performed on bagpipes and has become associated with that instrument. Newton's lyrics have become a favorite for Christians, largely because the hymn vividly and briefly sums up the doctrine of divine grace. The lyrics are based on 1 Chronicles 17:16, where King David marvels at God's choosing him and his house. Newton apparently wrote this for use in a sermon he preached on this passage on New Year's Day 1773, for which he left his sermon notes. (He titled the piece *Faith's Review and Expectation*.)

Amazing Grace! How sweet the sound that saved a wretch like me! I once was lost, but now am found; was blind, but now I see. Amazing Grace! How sweet the sound! 'Twas grace that taught my heart to fear, and grace my fears relieved. How precious did that grace appear the hour I first believed. Thro' many dangers, toils, and snares I have already come. 'Tis grace hath brought me safe thus far, and grace will lead me home. When we've been there ten thousand years, bright shining as the sun! Amazing Grace! Amazing Grace! How sweet the sound! We've no less days to sing God's praise than when we first begun. Amazing Grace! How sweet the sound! Amazing Grace! How sweet the Sound! I once was blind but now I see amazing grace for me! Amazing Grace!

Central Kansas Community Choir
Barton Concert Choir *

Vern Fryberger – Director

Rehearsal Accompanists

Jenny Allford & Karole Erikson*

Soprano

Ashlee Bauman*
Holly Bowyer*
Carmen Burrow
Leesa Butler
Ashley Carter*
Marissa Demel*
Elizabeth Emerson*
Betty Erikson
Alisha Frazer
Tanae Frost*
Becky Fryberger*
Gillian Gabelmann
Glenna Gaunt
Karmi Green
Carissa Halbleib*
Norma Hammeke
Pam Jackson
Kristi Jensen
Janie Jones

Erica Keffer*
Katy Kocher*
Debra Lewis
Taryn McFarthing*
Teresa Mazouch
Karen Neuforth
Holly Post*
Calie Rouse*
Haleigh Studer*

Alto

Carol Beck
Jennie Brickey*
Jeanne Brooks
Linda Dueser
Anita Ellis
Darylee Flynn
Amy Fryberger
Michelle Fryberger

Andrea Gardner
Rachel Hager
Mary Ann June
Leslie LeRoy
Sarah Lewis*
Jill McCartney*
Trista Pruett*
Audrey Riedl*
Kacey Shriner*
Michelle Snyder*
Jessie Trahan*

Tenor

Casey Boultinghouse*
Joshua Brandt
Chase Crenshaw*
Dave Fauser
Trenton Green
Anthony Loy*

Kevin Palmer*
Will Rains*
Joe Spiser
Scott Tempero
Dwight Young

Bass

Bob Allford
Robert Anderson*
Joseph Doze*
Justin Engleman
Matt Guldner*
Maurice Hammeke
Harlen Jerke
Edward L Jones
Steve Mazouch
Trevor Wells*
Steven Zecha*

Orchestra

Violin

Richard Amerine
Kyrie Blair
Janette Castle
Angela Doonan
Amanda Doonan
Robert Feldt
Chelsea Mitchell
Libbie Merritt
Michelle Snyder

Viola

Eleanor Ramsey

Cello

Leah Haines
Bob Marqueling

Bass

Jeremy Samuel
Sonja Byer

French Horn

Doug Hegeman
J. B. Webster

Keyboard

Steve Lueth
Nathan Brown

Organ

Karole Erikson

Flute

Bobbi Jo Grieb
Diana Webster

Percussion

Kurtis Koch
Matt Koch

Director

Steve Lueth

Prairie Winds Combo

Alto Sax

Vicki Clifton
Charlie Moyers

Tuba

Jeff Underwood

Tenor Sax

Eldon Hamm

Drumset

Kurtis Koch

Trombone

Joe Boley
J. B. Webster

Piano

Steve Lueth

Trumpet

Trint Castle
Marc Webster

Central Kansas
Community Choir
And the
BCCC Concert Choir
IN CONCERT



Monday,
April 2
7:30 p.m.

First United
Methodist Church

2123 Forest
Great Bend,
Kansas