

REDMOND CHORALE

PROUDLY PRESENTS

Sail Away



PRODUCED WITH SUPPORT FROM



Redmond
WASHINGTON

PROGRAM DESIGN AND LAYOUT: KATIE THACKRAY

SONG DESCRIPTIONS: NORMAN BOSELL

COPY EDITING: AMANDA O'CONNOR

HOSTED BY THE EPISCOPAL CHURCH OF THE HOLY CROSS

PROGRAMME

THE WELLERMAN

ARRANGED BY: JACOB NARVERUD

This infectious folk song, popularly known as *Soon May the Wellerman Come*, originated in New Zealand during the height of shore-based whaling in the 1830s–1860s. It recounts the exhausting, multi-day battle of a whaling crew aboard the Billy o' Tea against a tenacious right whale, while awaiting the supply ship Wellerman from the Weller brothers' station at Ōtākou (Otago), carrying vital provisions like sugar, tea, and rum. More accurately a work ballad or forebitter than a true sea shanty, it provided rhythm and camaraderie during grueling whale processing. This song was largely obscure until its 2021 viral explosion on TikTok sparked a global sea-shanty revival amid the pandemic. Jacob Narverud's 2021 arrangement infuses fresh, jaunty energy with lively piano accompaniment, driving rhythms, and accessible SATB voicing that capture the song's optimistic spirit, call-and-response structure, and hopeful anticipation of relief. In tonight's spring concert, it celebrates resilience, teamwork, and the uniting power of shared song.

BACK AND FORTH ON THE FERRY

COMPOSED BY: EDNA ST. VINCENT MILLAY

ARRANGED BY: GWYNETH WALKER

Gwyneth Walker's vibrant 2018 setting draws from the opening stanzas of Edna St. Vincent Millay's beloved 1922 poem *Recuerdo* ("remembrance" in Spanish). The vivid lines recall a night of youthful adventure riding the Staten Island Ferry back and forth across New York Harbor with a companion—no destination, only the delight of motion, shared simple pleasures like pears and apples from a vendor, and the exhilaration of staying awake laughing, talking, and feeling fully alive together. Millay's rhythmic, conversational verse captures the carefree essence of young love, spontaneity, and the magic of ordinary moments made extraordinary. Walker's arrangement brings this whimsical memory to life with lively, rocking piano figures mimicking the ferry's gentle sway, sprightly rhythms, and rich SATB divisi textures evoking harbor tides. Its buoyant energy and playful gestures mirror the poem's joyful irreverence, celebrating the simple, enduring joy of connection and life's unhurried shared journeys.

THE DOWNEASTER "ALEXA"

WORDS AND MUSIC BY: BILLY JOEL

ARRANGED BY: D STICHBURY

From Billy Joel's 1989 album *Storm Front*, this powerful folk-rock ballad honors the hardworking fishermen of Long Island's East End, especially around Oyster Bay. Sung from a struggling bayman's perspective, the lyrics depict a diminishing livelihood: depleted fish stocks, restrictive regulations (such as striped bass bans), rising costs, and coastal communities turning into affluent summer escapes. The Downeaster Alexa—named after Joel's daughter—symbolizes pride, perseverance, and deep connection to the sea. Joel crafted it as a tribute to friends in the fishing trade, capturing their resilience amid economic and environmental pressures with driving rhythms and a sea-shanty-like pulse. Dom Stichbury's accessible SAB arrangement preserves the anthemic storytelling through straightforward harmonies, rhythmic energy, and a blustery work-song feel evoking rolling ocean and relentless labor. In our spring concert, it honors the tenacity of working people, affirming dignity in holding fast to craft and home even in tough waters.

PROGRAMME CONT'D

THE WATER IS WIDE

ARRANGED BY: PATTI DRENNAN

BASS CLARINET INSTRUMENTALIST: WILL HUGHES

Rooted in 17th-century Scottish/English border tradition, this timeless folk song is among the choral repertoire's most beloved melodies. Its poignant lyrics express enduring love, separation, and fidelity's challenges: "The water is wide, I cannot get o'er, / And neither have I wings to fly... / Give me a boat that can carry two, / And both shall row, my love and I." The haunting, flowing tune evokes longing and quiet beauty, a staple for weddings, memorials, and reflection. Patti Drennan's sophisticated 2025 arrangement (Heritage Music Press) brings majestic warmth with rich choral textures, resonant chords, and supportive piano that lifts expressive vocal lines. An optional oboe part adds soaring, lyrical color, enhancing emotional depth and ethereal quality. It offers a serene moment of heartfelt connection, reminding us of love's quiet power across time and distance.

SAIL AWAY, LADIES

ARRANGED BY: EMILY CROCKER

LED BY: CHRIS VINCENT

This lively American folksong originated in 19th-century play-party traditions of the rural South and Midwest. Religious communities often banned dancing, so energetic singing games like this one provided an acceptable outlet for movement and fun. With its bouncy rhythm and call-and-response structure, "Sail Away, Ladies" served as both a dance tune and a lighthearted work song. The playful lyrics offer cheerful advice about love, travel, and resilience.

Emily Crocker's 2022 a cappella arrangement for SSA voices captures the song's infectious energy through crisp rhythms, bright harmonies, and layered vocal textures that evoke the original play-party spirit. The three-part writing sparkles with tight imitation and buoyant dynamics. Listen for the swinging, dance-like pulse that drives the piece, the cheerful overlapping entries in the refrains, and the light, confident lift in the final "sail away!" passages. It brings a burst of youthful exuberance and celebrates the American folk tradition of singing and moving forward with joy.

INTERMISSION

PROGRAMME CONT'D

Performed by the Redmond Chamber Singers:

THE DARK EYED SAILOR

ARRANGED BY: R. VAUGHAN WILLIAMS

Collected by Vaughan Williams in the early 1900s (including Essex variants), this beloved ballad tells of faithful love tested by time and deception. A grieving woman refuses to forget her absent "dark eyed sailor," vowing loyalty even unto death. When she shows half a broken ring—the parting token—the stranger reveals himself as her returned love, leading to joyful marriage and the moral: "All maids be true while your love's away, / For a cloudy morning brings forth a shining day." The tune's gentle modal melancholy and narrative flow exemplify English folk tradition. Vaughan Williams's 1913 "free" arrangement uses respectful polyphony, rich harmonies, and subtle textures to enhance storytelling without overpowering the folk essence. Scored for unaccompanied SATB, it features elegant counterpoint and warm chords evoking absence and reunion. It celebrates enduring love, loyalty, and the timeless beauty of revived folk song.

THE SPRING-TIME OF THE YEAR

ARRANGED BY: R. VAUGHAN WILLIAMS

The second movement of Vaughan Williams's influential 1913 *Five English Folk Songs*, this charming ballad—collected from Essex and other singers—describes a spring-morning encounter: a narrator overhears a sailor and fair lady singing in harmony, their duet echoing through valleys and hills. The refrain "As I walked out one morning, in the spring time of the year" evokes renewal, romance, and seasonal awakening. Vaughan Williams adapted the first two verses, preserving the gentle pastoral spirit. His elegant arrangement features restraint and subtle polyphony: a solo tenor (or unison) lead blooms into warm SATB harmonies, creating open countryside and echoing song. Unaccompanied and modal, it highlights the tune's natural flow with rich color and tenor flourishes. It embodies renewal, the beauty of simple shared song, and the charm of English folk tradition brought vibrantly to life.

JUST AS THE TIDE WAS FLOWING

ARRANGED BY: R. VAUGHAN WILLIAMS

The third piece in Vaughan Williams's 1913 *Five English Folk Songs*, this lively ballad captures a flirtatious May-morning encounter. A jolly sailor spies a beautiful lady gathering daisies by a rolling river and declares his love; she responds coyly, they share an intimate moment, and she gifts him twenty pounds with promise of more before parting as the tide flows—symbolizing attraction, fulfillment, and gentle parting. The cheeky tone and refrain evoke youthful romance against spring and sea. Vaughan Williams's vibrant unaccompanied SATB arrangement uses brisk tempo, sparkling polyphony, and buoyant textures mirroring tide and dialogue. Joyful imitation and rich harmonies build to exuberant climaxes while preserving modal swing. It celebrates fleeting encounters, seasonal awakening, and masterful reimagining of English folk song.

THE WRECK OF THE EDMUND FITZGERALD

WORDS AND MUSIC BY: GORDON LIGHTFOOT

ARRANGED BY: ALAN DUNBAR

LED BY: JIM PETERSON

GUITARISTS: LAURIE DE LEONNE, JAE GELLER, MARLEY LONG, AND SARA WEIMER

CELLO AND STEEL TONGUE DRUM: HANNAH COLEMAN

Gordon Lightfoot's haunting 1976 ballad immortalized the November 10, 1975 sinking of the SS Edmund Fitzgerald on Lake Superior. The massive freighter vanished with all 29 crew during a fierce storm, its final voyage from Superior, Wisconsin to Detroit ending in the "gales of November." Lightfoot's narrative folk song—with hypnotic rhythm and vivid storytelling—became a poignant tribute and maritime folklore staple. Alan Dunbar's 2017 arrangement (for men's ensemble) preserves somber essence for TTBB voices with sparse accompaniment: acoustic guitar drives the pulse, cello adds mournful sustains echoing cold waters. Rich harmonies build tension and reflection. It reminds us of human vulnerability against nature and song's role in preserving history.

PROGRAMME CONT'D

AWAY FROM THE ROLL OF THE SEA

WORDS AND MUSIC BY: ALLISTER MACGILLIVRAY

PIANO ACCOMPANIMENT ARRANGED BY: JOHN C. O'DONNELL

This beloved Canadian folk-inspired song by a Nova Scotian composer Allister MacGillivray paints a serene portrait of small boats resting in tranquil harbors after voyages. Lyrics personify them as weary travelers: "Small craft in a harbour that's still and serene, / ... / Away from the roll of the sea." Gentle imagery contrasts calm shelter with open-ocean motion, metaphor for rest, reflection, and homecoming. A choral staple worldwide, MacGillivray's arrangement features warm rolling SATB harmonies and flowing piano mirroring rocking boats and distant swells. Lyrical melody, rich textures, and subtle swells create peaceful repose. It invites serenity amid livelier selections, celebrating rest after effort, home's pull, and maritime song's comfort.

ORINOCO FLOW

MUSIC BY: ENYA

WORDS BY: ROMA RYAN

ARRANGED BY: KIRBY SHAW

Enya's ethereal 1988 hit from Watermark became a 1989 global chart-topper with shimmering vocals, New Age soundscapes, and adventure. Roma Ryan's poetic lyrics evoke free sailing across oceans and rivers—naming exotic places like Sahara sands and the Orinoco—while the refrain "Sail away, sail away, sail away" captures dreamy escape and thrill. Kirby Shaw's 2009 arrangement translates layered sound into accessible SATB harmonies with supportive piano driving rhythm and shimmering arpeggios. Rich builds and soaring lines evoke waves and wind, preserving buoyant motion. It celebrates freedom, wanderlust, and music's power to transport us beyond the everyday.

THE DRUNKEN SAILOR

ARRANGED BY: DAVID P DEVENNEY

Dating to the early 19th century (roots possibly 1700s), this raucous shanty coordinated heavy labor with call-and-response and rollicking chorus: "What shall we do with a drunken sailor? / Early in the morning!" Humorous verses propose absurd remedies, reflecting rough seafaring camaraderie. David P. DeVenney's 2008 arrangement reimagines it as comedic choral dialogue—a husband brings home a drunken sailor to his wife's dismay—with hiccups, misplaced meters, and playful effects amplifying absurdity. Unaccompanied SATB uses dynamic contrasts, rhythmic drive, and text-painting for theatrical flair. It delivers humor and seafaring joy, celebrating timeless shanty fun and community laughter.

SHENANDOAH

ARRANGED BY: JAMES ERB

One of America's most cherished folksongs, "Shenandoah" (or Across the Wide Missouri) emerged mid-19th century among voyageurs, fur traders, and rivermen, blending diverse influences. Lyrics express a trader's longing for a chief's daughter, with poignant refrain "Away, you rolling river" capturing separation, unrequited love, and vast landscape. Its haunting melody spans choral and naval traditions. James Erb's iconic 1975 arrangement for eight-part mixed voices (SSAATTBB) begins in unison, unfolding exquisite layered harmonies—melody often in tenors, surrounded by resonant divisi chords evoking river and plains. Masterful voice leading creates motion and depth, with swells to luminous climaxes and serene close. It offers profound beauty and reflection, celebrating folk heritage and song's power to bridge hearts.

PROGRAMME CONT'D

SAILING ON THE DEW

WORDS AND MUSIC BY: LAURIE DE LEONNE

Our very own Pacific Northwest composer Laurie de Leonne draws from local history for this evocative work (Dandelion Music Press). The title comes from a 19th-century saying about the shallow, muddy Squak River (now Issaquah/Redmond area): boats "sailing on the dew," journeys stretching from January to June. This whimsical anecdote inspires a gentle, reflective piece celebrating place, perseverance, and Northwest landscape beauty. Lyrics and melody evoke misty mornings, slow waters, and patient riverside life. The SATB arrangement with piano features lyrical lines, warm harmonies, and supportive accompaniment suggesting currents and dew-kissed air. Serene yet poignant, it builds subtle depth in accessible texture. It invites reflection on shared heritage and home's simple magic—even shallow waters carry worthwhile stories.

Redmond Chorale is delighted to present this maritime-themed spring concert program, bringing heartfelt energy, precision, and joy to each piece—from lively shanties and folk classics to reflective ballads and modern favorites. Through rich harmonies, evocative storytelling, and shared musical spirit, the ensemble celebrates resilience, connection, wanderlust, and the timeless power of song to unite us across time, place, and experience.

LYRICS | SAILING ON THE DEW

One by one homesteaders come by scow and scull and steamer;
They reach the shore near Willowmoor upon the winding river.
So shallow is the water that we hope to make it through,
And it's hey-o, away-o! We're sailin' on the dew.

Yesterday I found my way with Captain Luke McRedmond;
Through winter flood and squaking mud, through snag and shoal and
headwind.

We sail away from yesterday and on the whole day through,
And it's hey-o, away-o! We're sailin' on the dew.

Sail on! Sail on! Sail on, Jennie June.
She's steaming on to Redmond and we're sailing on the dew.
Sail on! Sail on! Sail on, Jennie June.
She's steaming up in January, steaming down in June;
All while we're sailing on the dew.

For a sidewheeler, one trip was all, the Mud Hen clogged her paddle;
So William rowed, Matilda bailed, the two weeks from Seattle.
With Jennie's prop, we're steaming up, hurrah for Jennie June,
And it's hey-o, away-o! We're sailin' on the dew.

Sail on! Sail on! Sail on, Jennie June.
She's steaming on to Redmond and we're sailing on the dew.
Sail on! Sail on! Sail on, Jennie June.
She's steaming up in January, steaming down in June;
All while we're sailing on the dew.

Homesteader and entrepreneur from then and now and later;
Sail yesterday and still today and more will come tomorrow.
The budding Happy Valley's waiting there for me and you
And it's hey-o, away-o! We're sailin' on the dew.

Sail on! Sail on! Sail on, Jennie June.
She's steaming on to Redmond and we're sailing on the dew.
Sail on! Sail on! Sail on! Sail on and on and on!
Sail on! Sail on! Sail on, Jennie June.
She's steaming up in January, steaming down in June;
All while we're sailing on the dew.

OUR LEADERS

LAURIE DE LEONNE IS A DYNAMIC AND VIVACIOUS CHORAL CONDUCTOR, COMPOSER, AND CHANTEUSE. IN HER DIVERSE MUSICAL CAREER, SHE CHAMPIONS COLLABORATIVE MUSIC ADVENTURES OF ALL KINDS AND IN DIFFERING GENRES AND ROLES, BUILDING A VARIETY OF ENSEMBLES INCLUDING REDMOND CHORALE WHERE SHE HAS BEEN THE FOUNDING ARTISTIC DIRECTOR FOR MORE THAN A DECADE. SHE IS THE ARTISTIC DIRECTOR FOR RAINSHADOW CHORALE IN PORT TOWNSEND AND SEATTLE METROPOLITAN SINGERS.

AN ACTIVE COMPOSER, LAURIE WAS THE ARTIST-IN-RESIDENCE FOR CORA VOCE IN TACOMA, WA IN 2021-2022 AND THE COMMISSIONED COMPOSER FOR WA ACDA'S SUMMER INSTITUTE COMMISSIONING PROJECT. HER MUSIC HAS BEEN COMMISSIONED INTERNATIONALLY AND IS PUBLISHED BY WALTON/GIA, SANTA BARBARA MUSIC PUBLISHERS, AND HER OWN DANDELION MUSIC PRESS. MANY OF HER PIECES ARE FEATURED IN PROJECT: ENCORE'S VETTED CATALOG OF CONTEMPORARY POST-PREMIERE CHORAL COMPOSITIONS AND TWO PIECES WERE SEMIFINALIST AND FINALIST IN THEIR DIVISIONS FOR THE AMERICAN PRIZE. SHE IS A CONTRIBUTING EDITOR TO NOTENOVA MUSIC PUBLISHING.

LAURIE IS A MULTI-INSTRUMENTALIST AND VOCALIST WITH SEVERAL ROCK BANDS INCLUDING PHASE 5, RADIO SCHOOL, AND THE ACOUSTIC DUO BLURRY MAY. SHE ENJOYS PERFORMING AS A GUEST ARTIST-TEACHER IN PROJECT-BASED ADVENTURES SUCH AS SUMMER FLING VOCAL ENSEMBLE, REGIONAL PERFORMING ARTS CAMPS, KARAOKE AND JAM NIGHTS, LOCAL ADJUDICATED MUSIC FESTIVALS, AND PROFESSIONAL AND SEMIPROFESSIONAL CHORAL ENSEMBLES. SHE TEACHES AT CARDEN COUNTRY SCHOOL, NURTURES INDIVIDUAL STUDENTS IN HER OWN PRIVATE VOCAL AND PIANO STUDIO, AND IS A PAST-PRESIDENT OF THE GREATER SEATTLE CHORAL CONSORTIUM.

BOARD OF DIRECTORS KATIE THACKRAY, JO SAMPAIO, HEATHER DURR, MEGAN BENOY, NORMAN BOSELL, AMANDA O'CONNOR, JP SUGARBROAD AND JAE GELLER
INCOMING MEMBERS: ERICA TOWLE, BONNIE SHIPMAN, WENDY COHEN, VIVIAN RUHLEN, REBECCA KIM, AND HEATHER SMITH

CHRIS VINCENT IS REDMOND CHORALE'S ACCOMPANIST. HE RECEIVED A BACHELOR'S IN PIANO PERFORMANCE AND A MASTER'S IN ETHNOMUSICOLOGY FROM THE FLORIDA STATE UNIVERSITY. CHRIS ALSO PURSUED A PHD AT THE UNIVERSITY OF WASHINGTON AFTER LIVING IN JAPAN FOR FIVE YEARS WHILE STUDYING THE JAPANESE KOTO. IN JAPAN, CHRIS ACCOMPANIED THE TOKYO INTERNATIONAL SINGERS AND WAS CHOIR DIRECTOR AT ST. ALBAN'S ANGLICAN/EPISCOPAL CHURCH. IN SEATTLE, CHRIS HAS TAUGHT MUSIC THEORY AND WORLD MUSIC APPRECIATION AT THE UNIVERSITY OF WASHINGTON AND THE ART INSTITUTE OF SEATTLE. CHRIS HAS ALSO DIRECTED AND BEEN AN ACCOMPANIST FOR MANY LOCAL CHOIRS. CHRIS WAS A STAFF ACCOMPANIST AND VOICE COACH AT THE UNIVERSITY OF WASHINGTON AND THE CORNISH COLLEGE OF THE ARTS. CHRIS VINCENT'S MUSIC EXPERIENCES HAVE BEEN RICH AND DIVERSE. HE FEELS FORTUNATE TO HAVE WORKED WITH ALL KINDS OF PEOPLE AND STUDENTS AT EVERY LEVEL, FROM BEGINNING STUDENTS TO THE MOST SEASONED PROFESSIONALS, HELPING ALL TO SET AND ACHIEVE THEIR GOALS AND FULFILL THEIR DREAMS.

JIM PETERSON IS REDMOND CHORALE'S ASSISTANT DIRECTOR. AS ARTISTIC DIRECTOR AT CARILLON CHAMBER CHOIR, JIM FOUNDED A CHOIR PROGRAM FOR YOUTH, SPECIALIZING IN CHAMBER CHORUS REPERTOIRE. THEY ALSO SERVED AS A VOICE & PIANO INSTRUCTOR AT KAMP MUSIC, PROVIDING MUSIC INSTRUCTION. THEY SERVED AS DIRECTOR OF MUSIC AT KIRKLAND CONGREGATIONAL UNITED CHURCH OF CHRIST AND CENTRAL LUTHERAN CHURCH. EARLIER IN THEIR CAREER AT CENTRAL LUTHERAN CHURCH, JIM SERVED AS KEYBOARDIST, WORSHIP LEADER, CHORAL ACCOMPANIST, AND TENOR SOLOIST, PLANNING HYMNS AND LITURGY AND LEADING WORSHIP SERVICES. PRIOR TO THESE ROLES, JIM WAS THE DIRECTOR OF MUSIC AT LAKE WASHINGTON HIGH SCHOOL WITHIN THE LAKE WASHINGTON SCHOOL DISTRICT, WHERE THEY ALSO TAUGHT MUSIC THEORY. THEIR ENSEMBLES CONSISTENTLY WON TOP RATINGS AND AWARDS AT REGIONAL, STATE, AND NATIONAL COMPETITIONS.

WITH SPECIAL THANKS TO KARA OTTEWELL AND BETH BISHOP FOR SUPPORTING US.

OUR CHOIR

SOPHIA AKBAR	COLLEEN HILL	VIVIAN RUHLEN
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JOHN CHENAULT	REBECCA KIM	BONNIE SHIPMAN*
HANNAH COLEMAN	MARLEY LONG	HEATHER SMITH
JENNA COUNTS	LAUREN MCGHEE	JP SUGARBROAD*
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RYAN ERDAHL	STEVIE PARROTT	CHLOE WEHMEYER
JOHN GARVEY	HOLLY PEREZ*	SARA WEIMER
FIONA GELSTON	RUSSELL RHODES*	MANDY WES
SYLVIA GRISLIS	IAN ROBERTSON	RACHEL YEAGER
KYLE HART	EVAN ROSENBERG	

* REDMOND CHAMBER SINGER

REDMOND CHORALE IS A SEMI-AUDITIONED, SATB, ADULT-VOICED CHOIR PERFORMING A VARIETY OF CHORAL LITERATURE IN THREE CONCERT SEASONS EVERY YEAR. THROUGH THE CHORAL ARTS, MEMBERS OF REDMOND CHORALE PARTNER WITH EACH OTHER AND FOSTER COMMUNITY THROUGH MUSIC. WE ARE A VOLUNTEER-RUN 501(C)(3) ORGANIZATION. THANK YOU FOR SUPPORTING US BY ATTENDING OUR CONCERT! IF YOU WOULD LIKE TO SING WITH US, OR SEE OTHER WAYS YOU CAN SUPPORT US, PLEASE FOLLOW THE QR CODE BELOW OR VISIT OUR WEBSITE.

WWW.REDMONDCHORALE.ORG

THESE DONATIONS SUPPORT THE ARTS COMMUNITY BY HELPING US PAY THE INCREDIBLE MUSICIANS WHO LEAD AND SUPPORT OUR CHOIR AS DIRECTOR, ACCOMPANIST, AND GUEST INSTRUMENTALISTS.



SING WITH US

REDMOND CHORALE WILL BE TAKING A BREAK AND RECONVENING ON MONDAY, JULY 6TH 2026 AT 7-9PM TO KICK-OFF REHEARSALS FOR OUR SUMMER POP CONCERTS ON MARCH 28TH & 29TH.

REGULAR REHEARSALS ARE HELD AT:
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