

DEPAUL COMMUNITY CHORUS

# Nuptial Bliss

## Music for Weddings

NO FUNERAL

Music of Handel, Coleridge-Taylor,  
Bach, Chausson, Wagner, Beach,  
V. Williams and Pinkham

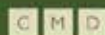


SUNDAY, JUNE 10, 2018 — 3PM

Stephen Blackwelder, conductor  
Michael McElvain, piano  
Cameo Humes, tenor  
with narrator David Schwan

DePaul Concert Hall | 800 West Belden, Chicago  
[www.DePaulCommunityChorus.org](http://www.DePaulCommunityChorus.org)

FREE ADMISSION



Community Music Division  
DePaul University



# DePaul Community Chorus

Stephen Blackwelder, conductor

*with*

Michael McElvain, pianist

*and*

Cameo Humes, tenor

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O Occhi Manza Mia (O eyes of my beloved)	Orlando di Lasso
Happy We from <i>Acis and Galatea</i>	George Frideric Handel
Bridal chorus from <i>Lohengrin</i>	Richard Wagner
May God smile on you from <i>Wedding Cantata No. 196</i> tenors & basses	J. S. Bach
Nuptial Song, Op. 15 sopranos & altos	Ernest Chausson
Hiawatha's Wedding Feast, Op. 30, No. 1 Cantata on the poem by Henry Wadsworth Longfellow tenor solo by Mr. Humes	Samuel Coleridge-Taylor
Chorus of Villagers from <i>Sylvania</i> , A Wedding Cantata	Amy Beach
Wedding Chorus from <i>In Windsor Forest</i> Adapted from the opera <i>Sir John in Love</i>	Ralph V. Williams
Movement III from <i>Wedding Cantata</i> Awake, O North Wind	Daniel Pinkham
Set Me as a Seal from <i>A New Creation</i>	Rene Clausen

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## Some thoughts about Hiawatha...

*Hiawatha's Wedding Feast* (1898) is the first cantata of a trilogy, *The Song of Hiawatha*, which combines the music of African-British composer Samuel Coleridge-Taylor with the words of a poem written in 1855 by Henry Wadsworth Longfellow (1807-1882).

A great humanist and champion of the common person, Longfellow enjoyed tremendous renown in his own lifetime both in the United States and in England. His poetry was loved and recited by countless schoolchildren into the first decades of this century. The *Song of Hiawatha* was among the first in U.S. literature to honor the stories and legends of the people native to this continent.

Coleridge-Taylor was 23 years old when he wrote the cantata and it was presented at the Royal College of Music on November 11, 1898. The first performance was described by Sir Hubert Parry in the *Musical Times* of October, 1912, shortly after Coleridge-Taylor's death: the performance took place "in a makeshift concert room of the College, which was known as the *tin tabernacle*" and was "one of the most remarkable events in modern English musical history."

The word got out that something of unusual interest was going to happen, and when the time came for the concert the 'tin tabernacle' was besieged by eager crowds, a large proportion of whom were shut out-- but accommodation was found for Sir Arthur Sullivan and other musicians of eminence. Expectation was not disappointed, and *Hiawatha* started on a path that quickly established it as one of the most universally beloved works of English music.

The first performance of *Hiawatha* in the United States was given by The Cecilia Society of Boston under Mr. B.J. Lang on March 14, 1900. William Tortolano writes in his book, *Samuel Coleridge-Taylor: Anglo-Black Composer*:

Coleridge-Taylor was innately shy about, and even contemptuous of publicity and attention. When the finished work was first performed to a wildly enthusiastic audience at the Royal College...it was necessary for Stanford...to leave the stage and seek out the composer. Every London paper devoted considerable space to this unusual work, and without exception acclaimed it as an artistic masterpiece. Coleridge-Taylor received only 15 guineas for the outright sale of his opus. Although many thousands of copies were sold in subsequent years, the 15 guineas remained the composer's total income for his masterpiece, as he had sold the copyright to finance the first printing and performance.

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## Hiawatha's Wedding Feast, Op. 30, No. 1 Complete text of the Cantata

*Those you who are familiar with the original Longfellow poem will see that we've broken up the sections to allow a modern audience to more easily follow the musical and dramatic narrative of the Cantata.*

---

You shall hear how Pau-Puk-Keewis, how the handsome Yenadizze  
Danced at Hiawatha's wedding;  
How the gentle Chibiabos, he the sweetest of musicians,  
Sang his songs of love and longing;

How lagoo, the great boaster, he the marvelous storyteller,  
Told his tales of strange adventure.  
That the feast might be more joyous, that the time might pass more gaily,  
And the guests be more contented.

Sumptuous was the feast Nokomis made at Hiawatha's wedding.  
All the bowls were made of bass-wood, white and polished very smoothly.  
All the spoons of horn of bison, black and polished very smoothly.

She had sent through all the village messengers with wands of willow  
As a sign of invitation, as a token of the feasting;  
And the wedding guests assembled, clad in all their richest raiments,  
Robes of fur and belts of wampum, splendid with their paint and plumage,  
Beautiful with beads and tassels.

First they ate the sturgeon, Nahma, and the pike, the Maskenozha,  
Caught and cooked by old Nokomis,  
Then on pemican they feasted, pemican and buffalo marrow,  
Haunch of deer and hump of bison, yellow cakes of the Mondamin,  
And the wild rice of the river.

But the gracious Hiawatha, and the lovely Laughing Water,  
And the careful old Nokomis, tasted not the food before them.  
Only waited on the others, only served their guests in silence.

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And when all the guests had finished,  
Old Nokomis, brisk and busy, from an ample pouch of otter  
Filled the red stone pipes for smoking with tobacco from the South-land,  
Mixed with bark of the red willow, and with herbs and leaves of fragrance.

Then she said, "O Pau-Puk-Keewis,  
Dance for us your merry dances, dance the Beggar's Dance to please us,  
That the feast may be more joyous, that the time may pass more gaily.  
And our guests be more contented!"

Then the handsome Pau-Puk-Keewis, he the idle Yenadizze,  
He the merry mischief-maker, whom the people called the Storm-Fool,  
Rose among the guests assembled.

Skilled was he in sports and pastimes, in the merry dance of snow-shoes,  
In the play of quoits and ball-play;  
Skilled was he in games of hazard, in all games of skill and hazard,  
Pugasaing, the Bowl and Counters, Koomtassoo, the Game of Plum-stones.

Though the warriors called him Faint-Heart, called him coward, Shaugodaya,  
Idler, gambler, Yenadizze, little heeded he their jesting.  
Little cared he for their insults,  
For the women and the maidens loved the handsome Pau-Puk-Keewis.

He was dressed in shirt of doe-skin, white and soft, and fringed with ermine,  
All in-wrought with beads of wampum;  
He was dressed in deer-skin leggings, fringed with hedgehog quills and ermine,  
And in moccasins of buck-skin, thick with quills and beads embroidered.  
On his head were plumes of swan's down,  
On his heels were tails of foxes, in one hand a fan of feathers,  
And a pipe was in the other.

Barred with streaks of red and yellow, streaks of blue and bright vermilion,  
Shone the face of Pau-Puk-Keewis.  
From his forehead fell his tresses, smooth and parted like a woman's.  
Shining bright with oil and plaited, hung with braids of scented grasses,  
As among the guests assembled, to the sound of flutes and singing,  
To the sounds of drums and voices, rose the handsome Pau-Puk-Keewis,  
And began his mystic dances.

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First he danced a solemn measure, very slow in step and gesture.  
In and out among the pine trees, through the shadows and the sunshine.  
Treading softly like a panther.  
Then more swiftly and still swifter, whirling, spinning round in circles,  
Leaping o'er the guests assembled, eddying round and round the wigwam,  
Till the leaves went whirling with him,  
Till the dust and wind together swept in eddies round about him.

Then along the sandy margin of the lake, the Big-Sea-Water,  
On he sped with frenzied gestures, stamped upon the sand  
And tossed it wildly in the air around him till the wind became a whirlwind.  
Till the sand was blown and sifted like great snowdrifts o'er the landscape.  
Heaping all the shores with Sand Dunes, Sand Hills of the Nagow Wudjoo I

Thus the merry Pau-Puk-Keewis danced his Beggar's Dance to please them,  
And, returning, sat down laughing there among the guests assembled,  
Sat and fanned himself serenely with his fan of turkey-feathers.

Then they said to Chibiabos, to the friend of Hiawatha,  
To the sweetest of all singers, to the best of all musicians,  
"Sing to us, O Chibiabos, songs of love and songs of longing.  
That the feast may be more joyous, that the time may pass more gaily.  
And our guests be more contented!"

And the gentle Chibiabos sang in accents sweet and tender,  
Sang in tones of deep emotion, songs of love and songs of longing.  
Looking still at Hiawatha, looking at fair Laughing Water,  
Sang he softly, sang in this wise:

## Tenor aria

*"Onaway! Awake, beloved!*

*Thou the wild-flower of the forest, thou the wild-bird of the prairie,  
Thou with eyes so soft and fawn-like!*

*If thou only lookest at me, I am happy, I am happy  
As the lilies of the prairie, when they feel the dew upon them!  
Sweet thy breath is as the fragrance of the wild-flowers in the morning.  
As their fragrance is at evening, in the Moon when leaves are falling.  
Does not all the blood within me leap to meet thee,*



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*As the springs to meet the sunshine, in the Moon when nights are brightest?*

*Onaway! my heart sings to thee, sings with joy when thou art near me.*

*As the sighing, singing branches in the pleasant Moon of Strawberries I*

*When thou art not pleased, beloved, then my heart is sad and darkened.*

*As the shining river darkens when the clouds drop shadows on it!*

*When thou smilest, my beloved, then my troubled heart is brightened.*

*As in sunshine gleam the ripples that the cold wind makes in rivers.*

*Smiles the earth, and smile the waters, smile the cloudless skies above us.*

*But I lose the way of smiling when thou art no longer near me!*

*I myself, myself behold me! Blood of my beating heart, behold me!*

*Awake, awake, beloved!*

*Onaway, awake, beloved!"*

Thus the gentle Chibiabos sang his song of love and longing;

And lagoo, the great boaster, he the marvelous storyteller,

He the friend of old Nokomis, jealous of the sweet musician.

Jealous of the applause they gave him,

Saw in all the eyes around him, saw in all their looks and gestures,

That the wedding guests assembled longed to hear his pleasant stories,

His immeasurable falsehoods.

Very boastful was lagoo, never heard he an adventure

But himself had made a greater;

Never any deed of daring but himself had done a bolder,

Never any marvelous story but himself could tell a stranger.

Would you listen to his boasting, would you only give him credence?

No one ever shot an arrow half so far and high as he had;

Ever caught so many fishes, ever killed so many reindeer,

Ever trapped so many beaver!

None could run so fast as he could, none could dive so deep as he could.

None could swim so far as he could, none had made so many journeys,

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None had seen so many wonders as this wonderful lagoo,  
As this marvelous storyteller.

Thus his name became a by-word, and a jest among the people;  
And where'er a boastful hunter praised his own address too highly,  
Or a warrior, home returning, talked too much of his achievements,  
All his hearers cried, "lagoo, here's lagoo come among us!"

He it was who carved the cradle of the little Hiawatha,  
Carved its framework out of linden, bound it strong with reindeer's sinews;  
He it was who taught him later how to make his bows and arrows,  
How to make the bows of ash-tree, and the arrows of the oak-tree.

So among the guests assembled at my Hiawatha's wedding  
Sat lagoo, old and ugly, sat the marvelous storyteller.  
And they said, "O good lagoo, tell us now a tale of wonder.  
Tell us of some strange adventure.  
That the feast may be more joyous, that the time may pass more gaily,  
And our guests be more contented!"

And lagoo answered straightway, "You shall hear a tale of wonder,  
You shall hear of strange adventures."  
So he told the strange adventures of Osseo, the Magician,  
From the Evening Star descended.

Such was Hiawatha's Wedding, thus the wedding banquet ended,  
And the wedding guests departed.  
Leaving Hiawatha happy with the night and Minnehaha.

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**Cameo Humes** is quickly becoming one of the most sought-after tenors in the operatic and concert repertoire. He has performed with Fort Wayne Philharmonic, the Orlando Philharmonic Orchestra, Hilton Head Choral Society, Gainesville Civic Chorus, and the Orchestra Sinfonica dell'International Chamber Ensemble in Italy. His most recent engagement included a debut with Teatro alla Scala in the roles of Peter, Crab man, Mingo and Robbins in their production of *Porgy and Bess*.

Other operatic credits include the title role in Mozart's *La clemenza di Tito*, Ottavio (*Don Giovanni*) with Operafestival di Roma, Almaviva (*Il Barbiere di Siviglia*), Gastone (*La Traviata*), Prunier (*La Rondine*), Peter (*Porgy and Bess*) with Lyric Opera of Chicago (cover), Dayton Opera and Skylight Music Theatre of Milwaukee, Crab man (*Porgy and Bess*) with The Princeton Festival, Nelson (*Porgy and Bess*) with Cincinnati Opera, Ballad Singer (*Of Mice and Men*), and Ensemble (*Show Boat*) with Houston Grand Opera. Mr. Humes has also performed regularly in the chorus of the Lyric Opera of Chicago since the 2014-15 season. He has performed as tenor soloist for the world premiere of Mozart's *Requiem* as staged by the Cincinnati Ballet, a performance that he repeated in the spring of 2015.

Other recent concert engagements include Handel's *Judas Maccabeus*, Mozart's *Grand Mass in C minor*, Haydn's *Lord Nelson Mass* with the Bach Society of Dayton, Bach *St. John Passion* and *Mass in B minor*, and *The Seven Last Words of Christ* by Théodore Dubois. He has recorded the lead role in Richard Thompson's *The Mask in the Mirror*, a modern opera based on the life of Paul Laurence Dunbar; a role that Mr. Humes successfully portrayed on the stage with Trilogy Opera of New Jersey in 2014. A lover and avid performer of the Negro spiritual, he has toured Spain, France and Ireland with the world renown American Spiritual Ensemble, and has served as Adjunct Professor of Voice and Opera workshop at Central State University. Mr. Humes completed his undergraduate studies at Stetson University and earned a Master of Music degree from the University of Florida.

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Born and raised in Northwest Indiana, **David Schwan** has lived and worked in Chicago since 1981, spending his professional life in broadcasting. He has worked for WGN Radio since 2005 as a news reporter and anchor and presently anchors the Sunday morning news broadcasts. In 2016, he received an award from the Associated Press for his documentary series on Chicago's Pullman District, which was a finalist in two other competitions. Last year, his series on Midwest sites supervised by the National Park Service won a Silver Dome Award (first place) in the Documentary category from the Illinois Broadcasters Association. Since October, 2010, he has been a program host for Chicago's fine arts station, WFMT, fulfilling a long-time goal of combining his broadcast experience with his love for music and the performing arts. This summer, David will again host WFMT's broadcasts of the Grant Park Music Festival along with hosting the weekly Dame Myra Hess Concerts at the Chicago Cultural Center.

David has sung with the DePaul Community Chorus at DePaul University under conductor Stephen Blackwelder in performances of Mendelssohn's *Elijah* and the Brahms *German Requiem*. He has also acted as narrator for several of their concerts in past seasons. As a trombone player, David has performed in various ensembles—both symphonic and jazz-oriented—around the city. His enthusiasm for jazz and its history goes hand in hand with hosting programs for WFMT's Jazz Network, which is syndicated worldwide. Along with performing music, he has written essays on the subject as well as program notes for several organizations. Travel is one of his biggest interests and he has made six trips to Europe with members of his family, also an excursion in 2010 along the Inca Trail in Peru to visit Machu Picchu. Several articles published in "German Life" magazine resulted from those European journeys, as well as the opportunity to hear first-hand the great orchestras of Vienna, Berlin, Leipzig and Dresden in their home concert halls. A visit to "Trolldhaugen," Edvard Grieg's home in Bergen, Norway, was among the highlights of a trip to Scandinavia in 2013. A trip to New York City last month also fulfilled a goal of visiting one of the most venerable jazz venues in the world, the Village Vanguard. In the same location in Greenwich Village since 1935, the "Vanguard" has connections to everyone from Miles Davis, John Coltrane and Bob Dylan to Leonard Bernstein.

David Schwan holds a Bachelor of Science degree from Ball State University in Muncie, Indiana, with emphasis on broadcast communications.

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### Michael McElvain – Accompanist and Asst. Conductor

Pianist-conductor Michael McElvain has been heard on WFMT radio broadcasts, including Pianoforte Chicago's live cycle of Beethoven's complete piano sonatas, *The WFMT Membership Drive*, and contemporary music program *Relevant Tones*. His formative studies in piano range from the studio of Annie Sherter, a pupil of Vlado Perlemuter and Alfred Cortot, to sessions in solo and collaborative performance led by Leon Fleisher, Martin Katz, David Daniels, Thomas Hampson, and Emanuel Ax.

Recently, Mr. McElvain appeared as guest conductor with The Metropolitan Orchestra of St. Louis. He has served as chorus master for The Chicago Bach Ensemble, conducted numerous stage productions, including, CUBE Ensemble's first-ever opera, musical theatre works by Stephen Sondheim, and of late, *Mary Poppins* at Stage 773. Beyond classical music, he has toured Europe as keyboardist for celebrated progressive rock group Pavlov's Dog. Mr. McElvain has been a staff member of Columbia College Chicago, and presently serves on the faculties of DePaul University School of Music and Italian summer voice institute Musica nelle Marche.



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**Stephen Blackwelder** is currently Music Director of the Waukegan Symphony (since 2000) and Director of the DePaul Community Chorus (since 2005). In 2017 he was also named Director of the Chicago Bar Association Chorus and continues in his position as Music Director of North Shore Unitarian Church.

Previous positions include Music Director of the Hinsdale Chamber Orchestra (1983-94) and numerous civic and educational orchestral, opera, and choral ensembles in the greater Chicago area. As a professional singer, he performed frequently under conductors James Levine, Robert Shaw, Sir Georg Solti, Claudio Abbado and Margaret Hillis while a member of the Chicago Symphony Chorus and the Aspen Chamber Choir. He served on the conducting staff of the Harford Opera Theater of Baltimore, Hinsdale Opera, Opera Illinois, Opera da Corneto and Chicago Opera Theater and also on the faculties of Lake Forest College, East Carolina University and DePaul University's CMD.

Blackwelder holds a BM from the University of North Carolina (1978) and a MM from Northwestern University (1979). Professional study included four seasons with the Aspen Music Festival and conducting master classes with Sir Georg Solti, Max Rudolf and Erich Leinsdorf.



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Christina Martin

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Grace Stauskas

Uwe Stephan

Quan Truong

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# DePaul Community Chorus

Stephen Blackwelder, director

Michael McElvain, Accompanist and Asst. Conductor

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Dorla Smith  
Rebecca Smith  
Jo Sparling  
Rachel Starnes  
Grace Stauskas  
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Michelle Bain  
Shirley Beaver  
Elka Block

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Rosemary Corrigan  
Susan deCordova  
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Debbie Fineberg  
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\* denotes section leader



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