MUSIC AT PITT-GREENSBURG PRESENTS

DISGUISES & DOLLS

PITT-GREENSBURG CHORALE, CHAMBER SINGERS,
AND THE CAMPANA CONSORT



THURSDAY, OCTOBER 29 &
FRIDAY, OCTOBER 30

7:30 PM IN CAMPANA CHAPEL
FREE & OPEN TO THE PUBLIC

Program

Medley from *Guys and Dolls* Frank Loesser (1910-1969)
arr. Mac Huff

1. Guys and Dolls
2. Luck Be A Lady
3. Fugue for Tinhorns
4. A Bushel and a Peck
5. If I Were A Bell
6. Sit Down You're Rockin' the Boat

Destiny Washington, Nicholas Cataldo,
Audrey Johnson – Goin' Public
Ms. Johnson, Abby Coyne, Brielle Zimmerman – On the Nose
Ms. Coyne, Sarafina Premozic – Makin' Waves
Pitt-Greensburg Chorale

This Is Halloween Danny Elfman
(b. 1953)

Danse Macabre Camille Saint-Saëns
(1835-1921)

LaPlace's Angel Will Wood
(b. 1993)

The Campana Consort
Hunter Roadman, director

All songs adapted for the Consort by Roadman

The Rocky Road to Dublin, arr. Jacob Gantz
as inspired by *Sinners*

Nian Eyth, tenor
Naomi Forsyth, violin Hunter Roadman, cajon
Pitt-Greensburg Chamber Singers

for Raegan, Alex, & Red Bittner

Ballad of the Witches Road, Kristen Anderson-Lopez (b. 1972)
from *Agatha All Along* Bobby Lopez (b. 1975)
Hexenlied Felix Mendelssohn (1809-47)

Sopranos & Altos of the
Pitt-Greensburg Chamber Singers & Chorale

Stayin' Alive Barry, Robin, & Maurice Gibb
arr. Jonasquin

Yesterday John Lennon (1940-80)
Paul McCartney (b. 1942)
arr. Roger Emerson

Jennifer O'Donnell, alto Mr. Eyth, baritone
Leigha Skelly, alto Kate Cramer, alto
Pitt-Greensburg Chorale

Zombie Jamboree Conrad Eugene Mauge, Jr.
(1932-98)
arr. Deke Sharon, Anne Raugh,
Chris Bartley

Pitt-Greensburg Chorale

Please take a moment to turn off your electronic devices, & Please do not use them in any way during the performance. All of the performers thank you for these courtesies.



Translations

Hexenlied – Witches Song

Swallows are flying, Spring's triumphant,
Dispensing flowers for wreaths!
Soon we'll flit quietly outside,
And fly to the splendid dance!

A black goat, a broomstick,
The furnace rake, the distaff
Whisk us on our way, like lightning and wind,
Through whistling gales to the Brocken!

Our coven dances round Beelzebub
And kisses his claw-like hands!
A ghostly throng seizes our arms,
Waving firebrands as they dance!

And Beelzebub pledges the throng
Of dancers gift after gift:
They shall be dressed in beautiful silk
And dig themselves pots full of gold!

A fiery dragon flies round the roof
And brings us butter and eggs:
The neighbours catch sight of the flying sparks,
And cross themselves for fear of the fire.

Swallows are flying, Spring's triumphant,
Flowers are blooming for wreaths.
Soon we'll flit quietly outside –
Tally-ho to the splendid dance!

About Disguises and Dolls

In his book, *Broadway*, Brooks Atkinson described Guys and Dolls as "a masterly achievement in the new tradition–music, story, characters, acting, and direction pouring out of the same crucible. Musical dramas with nobler themes have been less perfectly composed than this breezy

legend of an underworld…The genius of Guys and Dolls was to portray [the gamblers] without glamour, and the genius of Loesser was to characterize them musically with candor and relish." *Guys and Dolls* tells the tale of Nathan Detroit, the organizer of the oldest established permanent floating crap game in New York, who bets fellow gambler Sky Masterson that he can't make the next girl he sees fall in love with him. That "next girl" is Miss Sarah Brown, a pure-at-heart Salvation Army-type reformer. Mac Huff's arrangement is less focused on the chronology of the story, however, and it instead weaves together Frank Loesser's excellent melodies, from its first proclamation of the news on the street in "Guys and Dolls," to its gambler energy of "Luck Be a Lady," culminating in its raucous finish of 'Sit Down You're Rockin' the Boat," which most certainly keeps the boat tossin' and turnin'!

In 2025's award-winning film *Sinners,* the vampire Remmick builds his cult of vampires with the seduction of love and community among undead. While his brood can't yet enter the barn where Smoke and Stack were holding their juke, they have managed to capture and turn Stack, Mary, and a host of others. Remmick then starts a festive dance, singing the Irish folk song *The Rocky Road to Dublin.* The original song tells a tale of a young lad leaving his home of Tuam, encountering all the trials and tribulations of travel to Dublin and Liverpool, including seasickness on a ship, and a fight with Englishmen. In *Sinners,* Remmick sings the early lyric 'to banish ghosts and gob-i-lins' ironically, dripping with melancholy. In our setting, we lean into this imagery, but instead take it as our intent to ward off any ghouls we encounter!

If you watched the Marvel show *Agatha All Along*, you might already know the terrific Ballad of the Witches Road. The cast sings it at the end of episode two as they search for the entrance to the road. It is in the style of a chant, first sung by Agatha, and then joined with droning harmonies and rounds by her new witches coven. We pair this with Mendelssohn's *Hexenlied,* on a text by L.C.H. Holly. The poem reflects the wonderful celebration of Springtime, with all the exciting imagery of witches, goats, dragons, and broomsticks: it seems right at home in our Halloween season! *Hexenlied* was first composed for solo voice and piano, composed around 1824-1827 as part of a larger group of twelve art songs. The original work is a modified strophic form, singing two verses in g-minor with raucous witch calls and imagery of broomsticks and fire. The third verse brightens with a diversion to G-major, before the final call to fly off into the night.

In this program, we think of *Stayin' Alive* and *Yesterday* as our musical disguises, covers of two of the best tunes of the 20th century. Jonasquin is the online name of music theorist Jonas Wolf, who arranges pop songs into Renaissance and Baroque styles. *Stayin' Alive* is rendered

here as a polyphonic motet, a sound most at home in a great cathedral, covering its 70s disco lyrics. Roger Emerson's arrangement of *Yesterday* moves the guitar and string parts into a cappella voices, instilling a more relaxed rhythm and thicker harmonies below the song's timeless melody so that it breathes and sounds easy and effortless.

Zombie Jamboree was a 1964 hit for Harry Belafonte, as an update of the Kingston Trio's 1956 version, and that a reimagining of the Lord Intruder's 1953 calypso song 'Jumbie Jamberee.' But it famously dominated the college a cappella circuit in the early 1990s after the group Rockapella – later of *Where in the World is Carmen San Diego?* fame – covered it as a modern doo-wop. Originally focused on spirits possessing its victims, causing them to dance in an uncontrolled frenzy, this version wishes only to celebrate those zombies as they dance and play on streets of Manhattan. We hope your Halloween is just as festive.

Upcoming Music at Pitt-Greensburg

Wednesday, December 2, 7:30pm – Voice & Piano Recital, students of Chelsea Ritenour & Matt Klumpp, Campana Chapel.

Saturday, December 19, 7:30pm – Home for the Holidays, featuring singers and alumni of the Chorale in the All-Star Choir of the Westmoreland Symphony Orchestra. Palace Theatre GBG

Saturday, March 20 & Sunday, March 21 – The Joan Chambers Concert Series presents the Pittsburgh Camerata, the Pitt-Greensburg Chorale, Seton Hill Una Voce – Bach *St. Matthew Passion.* Dr. Mark Boyle, conductor.

- Saturday, 3pm – Seton Hill University
- Sunday, 3pm – Shadyside Presbyterian Church

Friday, April 16, 8:00pm – Heinz Chapel Choir, Campana Chapel.

Visit our media for updates on these and our university Spring performances.

facebook.com/musicatpittgreensburg
instagram.com/pitt.greensburg.chorale
youtube.com/c/PittGreensburgChorale
greensburg.pitt.edu/musicseries

The Campana Consort

Hunter Roadman, director & arranger
Derek Huff, manager

Saxophone
Marek Krol
Renee Patricio
Abbie Waldron

Bari Sax
Kayla Matson

Clarinet
Wyatt Guise

Trombone
Elijah Crowe

Tuba
Bryce Middlekauff

Violin
Naomi Forsyth

Piano
Nian Eyth

Guitar
Nicholas Cataldo

Bass
Derek Huff

Percussion
Chris Bartley

Mr. Roadman's appearance on this program is made possible by the Joan Chambers Concert Series





Pitt-Greensburg Chorale

Chris Bartley, director
Matt Klumpp, collaborative pianist

Soprano
Natalia Backos+
Anika Choudhary
Juniper Du
Audrey Johnson+
Elizabeth Nemes
Sarafina Premozic
Hannah Vernon+
Destiny Washington+*
Ariana Wiegand
Brielle Zimmerman+*

Alto
Madelyn Bellissimo
Doris Blevins
*+Abigail Coyne
*+Kate Cramer
Grace Gardner
Niezhay Jefferson
+Jennifer O'Donnell
Silvina Orsatti
Julie Shuber
*Leigha Skelly

Tenor
Nicholas Cataldo
Elijah Crowe
Andrew Ewing*
Nian Eyth+*
Kevin Hrobak

Bass
Derek Huff
Anish Pilla
& Hunter Roadman '25

* Chorale Officer
\+ Chamber Singers
& Chorale Alumni Guest

Pitt-Greensburg CHORALE