



# “Sea to Shining Sea”



STOCKTON CHORALE, MASTER CHORALE,  
YOUTH CHORALE, AND STOCKTON SINGERS

**Friday, May 15, 2015 — 7:30 p.m.**

Central United Methodist Church, Stockton

**Saturday, May 16, 2015 — 7:30 p.m.**

The Episcopal Church of St. John the Baptist, Lodi

**Daniel Hughes**, Artistic Director and Conductor  
**Esther Roche**, Accompanist

**Joan Calonico**, Youth Chorale Conductor  
**Ric Campero**, Stockton Singers Conductor  
**Mary Monroe**, Accompanist

**Underwritten by Mary Hickman & Phillip Spohn to Honor the Memory of Germán Aguilar**

“There are some who bring a light so great to the world that even after they have gone, the light remains.”

Weeping Mary

From *The Social Harp* (1855), arr. Brad Holmes (b. 1956)

**Stockton Chorale & Youth Chorale**

Sing Gloria

William Billings (1746-1800), arr. Russell Robinson

Two Childhood Songs

Randall Thompson (1899-1984)

1. Some One

2. The Echo Child

**Stockton Youth Chorale**

Bye Bye Blackbird

Dixon & Henderson, arr. Jay Althouse (b. 1951)

Hats

Hank Beebe (b. 1926)

**Treblemakers**

My Favorite Things

Rodgers & Hammerstein arr. Hirokawa

**Concert Choir**

The Promised Land

American folk-hymn, Ron Staheli (b. 1947)

Bright Morning Stars

Traditional Appalachian song, arr. Shawn Kirchner (b. 1970)

Satan Hates Music (World Premiere)

Kirke Mechem (b. 1925)

Simple Gifts

René Clausen (b. 1953)

How Can I Keep From Singing

arr. Gwyneth Walker (b. 1947)

**Stockton Chorale**

INTERMISSION

Uncle Joe

American Folk Song, arr. Neil Ginsburg (b. 1969)

Home on the Range

Traditional Americana, arr. Mark Hayes (b. 1953)

Michael Lothrop, *harmonica*

In Dat Great Gittin' Up Mornin'

Traditional Spiritual, arr. Jester Hairston (1901-2000)

Ric Campero, *tenor*; Mike Kizer, *bass*

**Stockton Singers**

Amazing Grace

Jackson Berkey (b. 1942)

Black is the Color of my True Love's Hair

arr. Stuart Churchill (1907-2001)

Zion's Walls

from *The Social Harp*, adapted by Aaron Copland (1900-90)

**Master Chorale**

Witness

Traditional Spiritual, arr. Jack Halloran (1916-97)

**Stockton Chorale & Master Chorale**

America the Beautiful

Samuel A. Ward (1847-1903), arr. Buryl Red (1936-2013)

**Stockton Chorale, Master Chorale, & Stockton Singers**

# About “Satan Hates Music”

KIRKE MECHEM

## Satan Hates Music

INSPIRED BY THE WRITINGS OF MARTIN LUTHER

*Satan hates music!  
It drives away the evil spirit.*

*Music consoles every grieving heart;  
It is the noblest of every art.*

*It makes the sad merry  
And the merry sad.  
It makes the proud humble  
And the righteous glad.*

*Satan hates music!*

*He loves trouble!  
He loves evil!  
He loves sorrow!  
He loves pain!*

*Satan flees the sound of music.  
He flees harmony,*

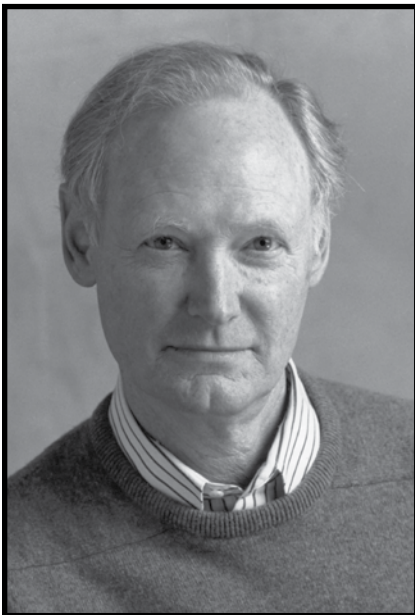
*He flees happiness,  
He flees kindness,  
He flees Godliness.  
Satan hates music!*

*For music is the greatest gift of God.  
Music lifts us up from darkness;  
Music gives us joy and laughter.*

*Satan hates laughter!  
It makes him angry!*

*So laugh at Satan!  
Sing joyful music;  
It makes Satan angry.*

*Laugh at Satan!  
Ha ha ha ha ha ha ha!*



KIRKE MECHEM

## Composer's Note

Did Martin Luther really say, “Satan hates music”? Yes, he did, as well as some of the other phrases in this piece. As translator and “librettist,” I have taken many liberties and have added similar sentiments broadly inspired by the diverse writings of the great German theologian.

As for the music, what better model could a composer find than that greatest of all Lutherans, J. S. Bach? I have written the piece in neo-Baroque style and have used two of Bach’s best-known tunes—not the vocal lines, but his accompaniments—to which I have attached some of the text given above. Most listeners will recognize the melodies I have taken from “Sheep May Safely Graze” (cantata 208) and “Sleepers Awake” (cantata 140). Their beautiful simplicity makes them a perfect foil for the children to sing in response to the devilish music of Satan. (The sopranos and altos of the adult choir sing these tunes when the piece is performed without a children’s chorus.) More than half a century ago, when I sang in the Stanford University Choir, these melodies haunted me. It has pleased me enormously to give them words in such an appropriate context. I also discovered that the first section of Bach’s G-minor fugue from Book II of *The Well-Tempered Clavier* (with a few tweaks to the vocal lines) perfectly fit the words, “Laugh at Satan!”

