

Lift Every Voice and Sing

A Celebration of
African-American
Choral Music

Saturday

April 27
2019

Featuring music by Brown,
Coleman, Dawson, Dett,
Ford, Johnson, and Powell



Adelphian Concert Choir | Dorian Singers | Chorale



Guest conductor **ANTHONY LEACH**

Kilworth Memorial Chapel

7:30 p.m.


UNIVERSITY of
**PUGET
SOUND**
School of Music

As a courtesy to the performers and fellow audience members,
please take a moment to turn off or silence all mobile devices.

Flash photography is not permitted during the performance.

Thank you.

Special thanks to Dr. Gwynne Brown

University of Puget Sound School of Music

A Celebration of African/African-American Choral Music

April 27, 7:30 p.m.

Anthony Leach, guest conductor

Jeff Caldwell, accompanist

PROGRAM

Combined Choirs

Over My Head, I Hear Music in the Air.....African-American Spiritual

Chorale

Soon Ah Will Be Done.....arr. Dawson

In Remembrance.....Jeffrey Ames (b. 1969)

Savannah Schaumburg '20, French horn

Standing In the Need of Prayer.....arr. Ford

Dorian Singers

Nobody Knows the Trouble I've Seen.....arr. Leach

Dreamcatcher.....Donté Ford (b. 1992)

Jordan Calhoun '22, solo

Sisi Kushangilia (We Will Be Glad).....Victor C. Johnson (b. 1978)

We will dance. We will sing. We will be glad.

Percussion:

Sara Gossom '20

Michael Fukuda '20

Lenora Yee '21

Adelphian Concert Choir

Ave Maria.....R. Nathaniel Dett (1882–1943)

Patrick Zimmerman '19, baritone

*Hail Mary, full of grace, the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus [Christ].
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death. Amen.*

Hold Fast To Dreams.....Ian David Coleman (b. 1968)

Rock-A My Soul.....arr. Uzee Brown, Jr.

Wyatt Jackson '19, bass
Emma Georgiou '21, mezzo-soprano

To Sit and Dream.....Rosephanye Powell (b. 1962)

Hope.....Ysaye Barnwell (b. 1946)

Combined Choirs

This L'il Light of Mine.....arr. Leach

Anand Landon '19, bass
Alonso Tirado '20, drums

GUEST CONDUCTOR



ANTHONY T. LEACH, retired professor of music/music education was director and founder of Essence of Joy. He served as conductor of the Penn State University Choir from 1994–2015 and taught undergraduate and graduate courses in choral music education. Leach also coordinated the African American Music Festival at Penn State. Leach holds the Ph.D. in music education and the M. M. in conducting from Penn State, and a B.S. in music education from Lebanon Valley College, Annville, PA. Leach received the President’s Award for Engagement with Students in 2007. During the 2009–2010 academic year, Leach served as Penn State University Laureate. Leach received the Brazeal Dennard Award from Chorus America in 2017 and the Penn State Lion’s Paw Association Award in 2018.

In addition to his responsibilities in the Penn State School of Music, Leach also provided music direction for the following productions presented by the Penn State School of Theatre and Centre Stage:

Ain’t Misbehavin
Androcles and the Lion
The Fantasticks
Alice in Wonderland
Man of La Mancha
Children of Eden
Ragtime
In the Red and Brown Water
To Kill a Mockingbird

Leach taught music in Maryland, Pennsylvania and New York City for 14 years. His choirs have performed at festivals throughout the United States and Canada as well as tours of England, Scotland, Italy, Austria, Czech Republic, Hungary, Poland, Spain, France, Germany, Taiwan, South Korea, Japan, St. Thomas/U.S. Virgin Islands and South Africa. He has appeared as guest conductor for choral festivals and workshops in Maryland, Florida, Pennsylvania, New Jersey, Connecticut, North Carolina, New York, Utah, Vermont, Virginia, Kentucky, Nebraska and Massachusetts. He has also served as guest conductor for festivals in France, Japan, Venezuela, Czech Republic and Norway. In 2004, Leach was co-conductor of the World Youth Choir sponsored by the International Federation of Choral Musicians (IFCM) in South Korea and Japan.

Leach continues to serve as conductor of the Essence of Joy Alumni Singers and Essence 2 Ltd. He is also director of music, worship and the arts at Monumental AME, Steelton, PA. Dr. Leach is a life member of the American Choral Directors Association. Professional affiliations also include the Gospel Music Workshop of America and the National Association for Music Education.

ACCOMPANIST

JEFF CALDWELL returns to Seattle after spending the past 13 years in New York City and now is working as a staff accompanist in the School of Music. He was on the faculty for the Juilliard School Drama Division as musical vocal coach, worked at NYU's Tisch School and CAP21 programs, and taught at AMDA as a voice teacher and staff accompanist. He played keyboard in the Broadway pit of *The Producers* and was a regular audition accompanist for Telsey + Company, especially for the Lincoln Center revival of *South Pacific* and its subsequent tours.

As a singer Caldwell performed with New York City Opera in the choruses of *Haroun and the Sea of Stories*, *La Fanciulla del West*, and *Cendrillon*; as well as with the New York Choral Artists with the New York Philharmonic and with the Vienna Philharmonic in Carnegie Hall.

He has enjoyed a revitalization of his opera directing career (which originally brought him to Seattle years ago) with the grass roots company Operamission and their Handel Project, and has directed the North American premieres of Handel's first two operas, *Almira* and *Rodrigo*.

He was a frequent music director for the songwriting team of Dan Martin and Michael Biello, especially their short film *Papa's Prince* and the marriage equality project *First Comes Love*.

UNIVERSITY OF PUGET SOUND SCHOOL OF MUSIC VOCAL FACULTY

J. Edmund Hughes, conductor of Chorale

Christina Kowalski, soprano

Kathryn Lehmann, soprano, conductor of Dorian Singers

Dawn Padula, mezzo-soprano, director of Vocal Studies

Steven Zopfi, baritone, director of Choral Activities

SCHOOL OF MUSIC VOCAL PERFORMING GROUPS

Adelphian Concert Choir

Founded in 1932, the Adelphian Concert Choir is one of the signature groups of the university and is recognized as one of the Northwest's most acclaimed ensembles. For more than 80 years this auditioned choir has sustained a level of choral excellence that has brought accolades from audiences in Canada, in Europe, and on the West Coast. It has appeared at the state, regional, and national conventions of both the American Choral Directors Association and the Music Educators National Conference. The Adelphians consistently receive the highest acclaim for standards in repertoire, interpretation, and musicianship.

Dorian Singers

Dorian Singers, conducted by Kathryn Lehmann, is an auditioned, treble-voice chamber choir. Now in its third decade, it is widely recognized throughout the Pacific Northwest as one of the region's leading treble ensembles. Members of Dorian Singers are strongly committed to learning choral music through a combined understanding of vocal technique, sound production, and ensemble mastery. They represent a wide range of class years and majors at Puget Sound, and are engaged in numerous activities both on and off campus. In 2010 Dorian Singers was featured at the Society of Composers regional conference, and in March 2012, the group made its first appearance at the Northwest American Choral Directors Association convention.

Chorale

Open to the entire campus community, Chorale is a non-auditioned mixed ensemble that meets twice weekly. Through repertoire drawn from multiple style periods and genres, including world choral music, members establish a musical foundation of vocal technique, music theory, and sight singing.

PROGRAM NOTES

Spirituals: From the fields to the concert hall

In 1619, the first ship bearing human beings as cargo to be sold landed on the coast of Virginia. For almost 250 years some 15 million people were transported here from Africa to serve in the fields and houses of white slave holders. Mostly from West Africa, these people came from Akan, Yoruba, Ibo, Ashanti, and other cultures where communal singing flourished as a way to celebrate important social milestones and strengthen community ties. But white slave owners, fearful of insurrection, forbade native religions and the musical practices, including drumming and dancing, that were associated with them. Instead, slave owners sought to convert the slave population to Christianity, and segregated worship services became one of the only places where enslaved people were allowed to congregate together.

At first, Christianity was slow to take hold, but the biblical stories of bondage and redemption were appealing to those held in slavery. Worship services became a place where they could express their feelings and hopes for a different life. By combining the communal singing and the syncopated rhythms of music from West Africa with these new biblical themes, enslaved people created a new body of religious folk song called the "spiritual." As Richard May, the former president of Morehouse College stated, "The creation of the spirituals was no accident. It was a creation born of necessity, so that the slave might more adequately adjust himself to the conditions of the new world."

Many early spirituals took biblical themes as subjects, and most featured a call and response between a leader and the group. Harmonies, when present, were improvised and very different than traditional European-based harmonic practices. Early spirituals were also influenced by work songs, field hollers, and "ring shouts," a type of call and response sung in an improvisatory manner often with a shuffling of feet in a circle and clapping that could last for hours.

Certain spirituals were used as a covert way to protest and to signal a possible break for freedom. Harriet Tubman's use of "Go Down Moses" to identify herself as a member of the Underground Railroad is well documented, and many scholars believe that spirituals such as "Swing Low, Sweet Chariot," "Deep River," "Follow The Drinking Gourd," and many others contained coded language about travel to the north and freedom. At the very least, they were ways to express the slave's longing for freedom!

Choral arrangements of spirituals started after the Civil War ended, as a means for newly established black colleges like Fisk College and the Hampton Institute to raise money for their institutions. The Fisk Jubilee Singers' many European and American tours helped to popularize concert arrangements of spirituals by choir member Ella Sheppard and others, and by the turn of the century many historically black college choirs included spirituals as part of their repertoire. These arrangements and subsequent ones for professional choirs in the first half of the twentieth century retained some of the original call and response techniques of the early spirituals, but now included highly virtuosic passages and complicated harmony adapted from European sacred music. The Spiritual was changing.

Antonin Dvořák famously proclaimed in 1893, "In the Negro melodies of America I discover all that is needed for a great and noble school of music." By the early part of the twentieth century, black and white composers in the United States and Europe were incorporating the melodies and structures of spirituals in their songs and instrumental works. The African American composers Harry T. Burleigh, William Grant Still, Florence B. Price, and William L. Dawson made particularly noteworthy contributions to the category of spiritual-infused art music.

After WW II, spirituals became increasingly popular among predominately white college choirs due to the publications and recordings of William Levi Dawson's Tuskegee Institute Choir and the pioneering work of Robert Shaw, John Finley Williamson's Westminster Choir, and others. There was renewed interest in the historical practices and performance of spirituals among scholars and performers. In the 1950s and 60s spirituals could also be found alongside gospel music as part of the Civil Rights movement and songs like "This Little Light" and "Gospel Plow" found a new resonance in a society grappling with racism and segregation. By the 1990s, spiritual arrangements were in the hands of a new generation of arrangers both black and white, including Moses Hogan, André Thomas, and Alice Parker. The spiritual continues to be a vital part of the choral canon in the United States. Stacey Gibbs, Rosephanye Powell, and Jeffrey Ames are some of the leading arrangers who continue to produce popular arrangements of spirituals alongside newly-composed classical works into the 21st century.

Black Gospel Music: Lift Every Voice

Black gospel music, unlike other forms of gospel music like Southern gospel, country gospel, and even Celtic gospel, was born from the intersection of blues, spirituals, and revival songs. Needing new forms of religious expression to fit their new environment, blacks emigrating from the one-room rural churches of the south to the northern urban centers ushered in a new musical genre in the 1920s and early 30s. Early gospel pioneers like Charles Tindley and Arizona Dranes turned to spirituals and songs and adapted them with blue notes, vocal improvisation, and whatever instrumentation was available.

At this time, black gospel music was centered in the Baptist, AME, and Pentecostal Churches and served to provide a means for religious expression and hope for a better life. The "Holy Rollers" movement of the Pentecostal Church emphasized a personal relationship with Jesus and exhorted its members to clap, dance, and express themselves through verbal interjections. These practices quickly found a place in black gospel.

Starting in the 1930s, Chicago-based blues pianist and arranger Thomas Dorsey and singer Mahalia Jackson, both of whom grew up in the Baptist Church, teamed up to form one of the great partnerships in gospel music history. Dorsey, later called the "Father of Gospel Music," grafted the 16-bar blues structure onto gospel music and was the composer of many of gospel's most enduring songs. Jackson's popularity as a recording artist led to gospel music moving out of the churches, onto concert stages, and into broader popular awareness. This movement also coincided with the movement of racial uplift and cultural flowering in the 1920s and 30s known as the Harlem Renaissance. Gospel music was starting to serve the multiple purposes of religious expression, entertainment, and art.

With the rise of the recording industry and the increasing prominence of black gospel music as entertainment, gospel quartets became very popular in the late 1930s and 40s. These all-male quartets started with graduates of established collegiate choirs like the Morehouse Glee Club and the Hampton Institute Singers. Quartets sang highly sophisticated syncopated arrangements of gospel songs and spirituals that added complicated vocal embellishments in a process called "trickery." Later groups would add a fifth singer and even a guitar as these groups started to blur the lines between gospel and popular music.

Gospel continued to evolve in the 1950s and 60s as it interacted with soul music and rhythm and blues. Artists such as Aretha Franklin, Sam Cooke, and Ray Charles all borrowed heavily from Gospel music, sometimes to the consternation of church leaders. Early rock and roll singer Sister Rosetta Tharpe and white artists like Elvis Presley, Jerry Lee Lewis and others were highly influenced by the gospel movement.

Gospel music, with its message of hope and perseverance, also played an important role during the Civil Rights movement in helping to motivate and provide psychological strength to activists and the black community. Songs like "Eyes on the Prize" and "We Shall Overcome," the latter an adaptation of an earlier Gospel Hymn, became iconic protest songs. Many gospel and folk singers performed and recorded these pieces as means to protest racism, segregation, and racial inequality.

The 1970s and 80s saw gospel music and popular musical styles intertwined with funk and disco. The 1980s also saw gospel music being introduced and promoted to high school and collegiate choirs across racial lines. In a process similar to the dissemination and popularization of spirituals in the 1950s and 60s, gospel anthems began to be adapted for use in schools. Vocal bass lines were added to traditional 3-part textures, and vocal solos were simplified or transcribed to allow singers unfamiliar with the style easier access. Published arrangements were offered by most major publishing houses, and national organizations like the American Choral Directors Association and the National Association for Music Education offered workshops and seminars in gospel music.

Since the 1990s, black gospel music has become an international phenomenon with professional, school, church, and international choirs studying and performing gospel music around the world. Thriving gospel music movements exist in England, China, Japan, Malaysia, Kenya, Nigeria, Nairobi, South Africa, Australia, Western India, Mexico, Brazil, the Caribbean, and many other countries. Popular artists like Jennifer Hudson, The Winans, Adele, and Sam Smith regularly perform gospel music alongside popular hits. Its message of hope and perseverance continues to provide comfort and strength to people everywhere.

Concert Music

The popularity of arranged spirituals for the concert stage, and the admiration of Dvořák and other European composers for African American folk music, created an unprecedented opportunity for black composers to get their works heard. Many leading spiritual arrangers, like Nathaniel Dett, William Grant Still, and Florence Price, also composed larger-scale choral works. Some of these, like Dett's *The Ordering of Moses* and Still's *And They Lynched Him On A Tree*, owe a debt to spirituals, while others, such as Price's *Abraham Lincoln Walks at Midnight*, do not. Several African American composers, including Price, Still, and Dawson, composed symphonies, concertos, and other significant orchestral works, some of which were premiered by major orchestras during their lifetimes.

The poetry of the Harlem Renaissance was a favorite source for choral settings by the 1940s. Margaret Bonds, a student of both Price and Dawson, turned to Langston Hughes's poetry for her cantata *The Ballad of the Brown King* and the choral cycle *Fields of Wonder*. Jazz and electronic music also influenced a generation of African-American composers such as Hale Smith and Olly Wilson, whose *In Memoriam Martin Luther King, Jr.* for mixed chorus and electronic tape is a virtuoso work for choir.

Since the 1970s, the educational market has seen African-American composers who move fluidly between styles and genres ranging from arrangements of spirituals to complicated concert music, from large-scale symphonic works to beautiful unaccompanied choral settings. Undine S. Moore, Robert Harris, and Adolphus Hailstork and others have all produced lasting and important choral works. A new generation of conductor-composers like Jeffery Ames, Rosephanye Powell, and Rollo Dilworth have carried on the legacy of arranging and composing new works into the 21st century.

Adelphian Concert Choir

Steven Zopfi, conductor

Sheri-Ann Nishiyama, assistant conductor

Soprano 1

Eden Dameron '19
Sofia Gotch '19
Aimee Roseberry '21
Helen Woodruff '20
Melissa Young '19

Soprano 2

Sara Gossom '20
Riley Granger '21
Sheri-Ann Nishiyama '18,
M.A.T. '19
Jillian Shelver '22
Lauren Taber '22

Tenor 1

Ayden Bolin '20
Sam Crosby-Schmidt '22
Eli Kitchens '22
Noah Schweitzer '22

Tenor 2

Nathan Harmon '21
Will Traynor '22
James Roberts '22

Alto 1

Serena Bixby '22
Sophia McGough '21
Kerry Miller '21
Simone Moore '20

Alto 2

Hannah Cochran '19
Emma Georgiou '21
Kristina Sinks '19
Phoebe Smith '22
Jessica Weis '21

Bass 1

Will Cooper '22
Julian Cuyjet '21
Alex Luque '19
Kevin Seymour '20
Patrick Zimmerman '19

Bass 2

Walker Hewitt '19
Wyatt Jackson '19
Neil Little '20
Ray Sabatelli '19
Elliott Wells '21

Dorian Singers

Kathryn Lehmann, conductor

Soprano 1

Sarah Alchemy '21
Sabrina Close '19
Isabella Marziello '20
Kerry Miller '21
Lenora Yee '21

Soprano 2

Helen McDonald '22
Taylor Ogren '19
Willow Perlick '22
Elise Quiggins '19
Celia Rose '22

Alto 1

Beatrice Bridge '22
Taylor Hause '22
Hayley Rettig '21
Aimee Rowe '21
Eliza Tesch '22

Alto 2

Britta Baer Simon '21
Olivia Burke '19
Jordan Calhoun '22
Brittany Holloway '22
Kyra Zapf '21

Chorale

J. Edmund Hughes, conductor

Soprano

Claudia Carvalho '21
Rachel Duke '19
Nicole Freund '20
Maya Hall '22
Cory Koehler '19
Sofia McLaren '22
Elise Quiggins '19
Shayla Tyler '21
Anna Van Boven '22
Zhu Zhu '19

Alto

Anjali Bardhan '22
Gloria Capulong '22
Courtney Cox '22
Haley Diggs '22
Carly Dryden '19
Bailey Gamel '21
Sophia Gaufberg '22
Max Gawin '19
Kylie Gurewitz '20
Serena K. McKibben
'22
Jess J. Narum '21
Holly Reif '19
Meagan Robbins '19
Elsa Salido '20
Megan Sanders '19
Britta Schwochau '19
McKenna Tsosie '21
Kaiya Whitehead '19
Emelia Witt '21
Kaiya Whitehead '19
Emelia Witt '21

Tenor

Sean Barnes '19
Henry Gardella '19
Nicholas Latimer II '19
Maximilian Togogna '20
Ivin Yu '19

Bass

Nathan Krantz-Fire '22
Jake Lincoln '19
Owen Ladner '20
Andrew Manos '19
Bryce Silver-Bates '19

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise

Monday-Tuesday, April 29-30

Chamber Music Concerts I and II

Alistair MacRae, director
Schneebeck Concert Hall
7:30 p.m.

Wednesday, May 1

Jazz Orchestra

Tracy Knoop, director
Schneebeck Concert Hall
7:30 p.m.

Friday, May 3

Jacobsen Series: Puget Sound Piano Trio

Tanya Stambuk, piano;
Maria Sampen, violin;
Alistair MacRae, cello
Schneebeck Concert Hall
7:30 p.m.

Tickets: \$20, \$15

tickets.pugetsound.edu

Free for Puget Sound students

Saturday, May 4

Flute Day-Student Flute Recitals

Karla Flygare, director
Schneebeck Concert Hall
2-3:30 p.m.

Monday, May 6

Clarinet Ensemble

Jennifer Nelson, ensemble director
Wheelock Student Center
Rasmussen Rotunda
6:30 p.m.

Monday, May 6

Percussion Ensemble

Jeff Lund, ensemble director
Schneebeck Concert Hall
7:30 p.m.

Tuesday, May 7

Chorale and Dorian Singers

J. Edmund Hughes and Kathryn
Lehmann, conductors
Kilworth Memorial Chapel
7:30 p.m.

Wednesday, May 8

Noon Recital Series

Schneebeck Concert Hall
Noon

Wednesday, May 8

Pops on the Lawn

Karlen Quad
4 p.m.

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit *pugetsound.edu/arts*.

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The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

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Community Music, a division of the School of Music, welcomes people of all ages and skill levels to participate in music lessons and classes throughout the year.

pugetsound.edu/communitymusic | 253.879.3575

