



SPIRITUALS & THE JOURNEY OF

HARRIET TUBMAN

WITH SPECIAL GUESTS

ANTELOPE HIGH SCHOOL
CORDOVA HIGH SCHOOL
FRANKLIN HIGH SCHOOL
PIONEER HIGH SCHOOL



FIRST UNITED METHODIST CHURCH (21ST AND J STREETS)

SATURDAY, MARCH 9, 2019 AT 7:00 PM | SUNDAY, MARCH 10, 2019 AT 3:00 PM

DR. RALPH HUGHES
ARTISTIC DIRECTOR & CONDUCTOR

EMILY CARBREY
ASSISTANT CONDUCTOR

HEIDI VAN REGENMORTER
ACCOMPANIST

Spirituals and The Journey of Harriet Tubman

FIRST UNITED METHODIST CHURCH (21ST AND J STREETS)

Saturday, March 9, 2019 at 7:00 PM | Sunday, March 10, 2019 at 3:00 PM

Dr. Ralph Hughes

ARTISTIC DIRECTOR & CONDUCTOR

Emily Carbrey

ASSISTANT CONDUCTOR

Heidi Van Regenmorter

ACCOMPANIST

Sacramento Master Singers

Sorida

BY ROSEPHANYE POWELL

*Trio: Carol McCormick, Rikki Pratt,
Michelle Wade*

Let the River Run

BY CARLY SIMON

ARRANGED BY CRAIG HELLA JOHNSON

True Light

BY HARRY DIXON

ADAPTED BY KEITH HAMPTON

Soloists: Nancy Balenzano, Michael Villarreal

True Colors

WORDS & MUSIC BY BILLY STEINBERG
AND TOM KELLY

ARRANGED BY MATTHEW BROWN

*Soloists: Wendy Day, Michelle Miller,
Lisa Salter*

Now Let Me Fly

TRADITIONAL SPIRITUAL

INCORPORATING *I'LL FLY AWAY*

BY ALBERT E BRUMLEY

ARRANGED BY STACEY V GIBBS

MARCH 9TH

Cordova High School Chamber Singers

Melanie Huber, Director

Renee Harris, Accompanist

Ain't Got Time to Die

BY HALL JOHNSON

Stand Upon the Rock!

INCORPORATING SPIRITUAL

O ROCKS, DON'T FALL ON ME

BY ROLLO DILWORTH

Franklin High School Vocal Ensemble

Coleen Hogge, Director

O! What a Beautiful City

TRADITIONAL SPIRITUAL

ADDITIONAL LYRICS BY SLK

ARRANGED BY SHAWN KIRCHNER

Will the Circle Be Unbroken

LYRICS BY BETSEY ROSE, CATHY WINTER
AND MARCIA TAYLOR

TRADITIONAL APPALACHIAN MELODY

ARRANGED BY J DAVID MOORE

MARCH 10TH

Pioneer High School Choir

Tania Lillich-Mannion, Director

Hold Me, Rock Me

LYRICS FROM TRADITIONAL SPIRITUALS
MUSIC BY BRIAN TATE

Keep Your Lamps!

TRADITIONAL SPIRITUAL
ARRANGED BY VICTOR JOHNSON

Antelope High School Chamber Choir

Jennifer Fulkerson, Director

Steal Away

TRADITIONAL SPIRITUAL
ARRANGED BY HOWARD A. ROBERTS

**My Soul's Been Anchored
in the Lord**

TRADITIONAL SPIRITUAL
ARRANGED BY MOSES HOGAN

Sacramento Master Singers

All of Us

FROM *CONSIDERING MATTHEW SHEPARD*
WORDS BY MICHAEL DENNIS BROWNE
AND CRAIG HELLA JOHNSON
MUSIC BY CRAIG HELLA JOHNSON

*Small Group: Wendy Day, Carol McCormick,
Laura Shears, Michelle Wade*

INTERMISSION

Harriet Tubman

POEM BY ELOISE GREENFIELD
MUSIC BY ROLLO DILWORTH

The Journey of Harriet Tubman

TRADITIONAL SPIRITUALS
ARRANGED BY RON KEAN
FILM BY HANNAH KEAN

*Harriet Tubman sung by Danielle Marie
Tenor Soloist: Matt Metcalf
Small Group: Emily Carbrey, Barbara Celli,
Tina Harris, Haruko Sakakibara*

1. Introduction / Follow the River
2. Steal Away
3. Go Down, Moses
4. Swing Low, Sweet Chariot /
Follow the River
5. Epilogue / Follow the River

Dan-u-el

LYRICS FROM TRADITIONAL SPIRITUALS
LIBRETTO AND MUSIC BY KIRKE MECHEM

Soloist: Ian Tillman

Combined HS ensembles & SMS

Ise Oluwa

NIGERIAN FOLK SONG (YORUBA)
ARRANGED BY RON KEAN

Ride the Chariot

TRADITIONAL SPIRITUAL
ARRANGED BY MOSES HOGAN



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The Sacramento Master Singers

conductor

Dr. Ralph Hughes

assistant conductor

Emily Carbrey

accompanist

Heidi Van
Regenmorter

lead percussionist

Thomas Voigt

percussion

Michelle Dunnaway

Tina Harris

Byron Jackson

Kurtis Kroon

(kalimba)

Paul Miller

James Nakayama

(marimba)

Ian Tillman

soprano

Angela Boardman

Emily Carbrey*

Wendy Day

Michelle Dunnaway

Caroline Firman

Tina Harris

Michelle Miller

Rikki Pratt

Lisa Salter

Jules Spector

Michelle Wade

Ivy Williams

tenor

Marco Flores

Byron Jackson-Nash

David Kasperik

Kurtis Kroon

Anthony M. Lien

Matt Metcalf

Paul Miller

Dave Segura

Anthony Tavianini

David Temme*

Michael Villarreal

Chris Webster

alto

Nancy Balenzano

Celia Buckley

Lucy Bunch

Barbara Celli

Lauren De Gruccio

Laurie Hanschu

Carol Horner

Laura Lofgren

Carol McCormick*

Gretchen Morgan

Mary Patt

Haruko Sakakibara

Laura Shears

bass

Keith Atwater

Ryan DeBoer

Angelo McRath

Matthew Scott

Jon Sorensen

Ian Tillman

Damon Tribble

Lowell Valiant

Thomas Voigt

William Zinn*

* Section Leader



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The Sacramento Master Singers

The Sacramento Master Singers (SMS) is a group of more than forty-five singers from the greater Sacramento area who are dedicated to the advancement of choral music. Established in 1982, the group is known for its commitment to delight, challenge, and inspire audiences with seasons programmed to include premieres, classics, and a wide variety of musical periods and styles.

SMS offers profound thanks to the numerous guest directors who have conducted the choir. These include Joseph Jennings, Perla Warren, Moses Hogan, Maria Guinand, Oscar Escalada, Brian Stratton, Alice Parker, and Vance George. We are also grateful to the numerous individuals and ensembles with whom we have had the opportunity to collaborate. These include the Boston Pops, Sacramento Philharmonic, Sacramento Youth Symphony, Lynn Stevens and the Sacramento Children's Chorus, James Wheatley and Celebration Arts, Linda Goodrich and the Sacramento Black Art of Dance, Sacramento Opera, Gershwin expert and pianist Richard Glazier, the Folsom Symphony, and Celtic music duo Men of Worth.

SMS has performed many area premieres such as the Robert D. Levin completion of the Mozart *Requiem* and the Alfred Schnittke *Requiem*. We have commissioned and performed

new works such as *Elements* by David O, *If Music Be the Food of Love* by Clifford Shockney, and the Sacramento-centric *Where The Rivers Meet* by Ken Medema and *Finale* by Larry Shackley — both of which also featured local poets. We often contract with instrumentalists to provide additional accompaniment, including the Sacramento State University Percussion Group and Grammy Award-winning Native American flutist Mary Youngblood.

SMS plays a leadership role in bringing high-quality choral music to area youth through outreach programs, collaboration with college choirs, scholarships for young singers, and children's holiday concerts. The Sacramento Master Singers was one of three North American choirs selected to perform at the international choral festival America Cantat in Venezuela. We have toured the Carolinas and participated as the headliner choir in the Maui Choral Festival. SMS sang as the only community choir invited to perform at the American Choral Directors Association in Reno. We remain committed to advancing the art and lifting the soul.

Dr. Ralph Edward Hughes

...has served as conductor of the Sacramento Master Singers since 1986. His leadership has generated increased recognition for the group's high performance standards, innovative programming, and interest in serving the community. This is evidenced by the global invitations extended to these singers to perform and by the tremendous increase in audience attendance. Dr. Hughes' direction helps fulfill the community's need for a professional-caliber chamber choir.

Dr. Hughes received his Bachelor's Degree and teaching credential from California State University, Sacramento in 1983. He taught music and drama for seven years



Dr. Ralph Hughes

at Bella Vista High School in Fair Oaks and, since 1990, he teaches choir, voice, and piano at American River College. He was awarded his Master's Degree in Choral Conducting from California State University, Sacramento in December 1992 and his Doctoral Degree in Conducting in 2002 from the University of South Carolina.

Dr. Hughes is a member of the California Music Educators Association, the American Choral Director's Association, and the International Federation for Choral Music. In 1995, he was recognized as "Outstanding Music Educator of the Year" by the California Music Educators Association Capitol Section.

Dr. Hughes focuses on extending the Master Singers' impact on the community through an emphasis on multicultural music and programming designed to stimulate interest among the area's young people. Regular participation in the World Symposium on Choral Music introduces him to the world's leading choral directors and composers of choral music, and he responds by programming many exciting new works.

Antelope High School

Jennifer Fulkerson, Director



The Antelope High School Chamber Choir is an auditioned advance ensemble that is part of a choral music program consisting of 5 performing ensembles and 2 Barbershop Quartets. These outstanding choirs have participated in festivals all over Northern California as well as community concerts. Mrs. Jennifer Fulkerson is in her 6th year at Antelope High School and enjoys introducing singers to a wide variety of repertoire. In recent years, the Chamber Choir has performed with Chanteuses and the Sacramento Capitolaire, along with scoring top ranks in festivals at Sacramento State University, Disneyland and Music in the Parks.

Laila Anderson
Brett Blanchard
Alex Brewer
Katie Fortunati
Kobe Harris
Emily Harrison
Hakim Hazziez
Myles Jefferson

Brianna Johanson
Connor McClure
Ian McMillin
Karina Medrano
Anthony Miller
Sammie Miller
Shaylyn Munoz
Katarina Orais

Rachel Palumbo
Amanda Ramsier
Christian Rios
Christina Schaeffer
Joseph Sharp
Ethan Stanley
Nelly Swanson
Malkylm Wright

Cordova High School

Melanie Huber, Director
Renee Harris, Accompanist



The Cordova High School Chamber Singers is an audition-only choir that meets during the school day. The ensemble performs at festivals and in the community. Singers from grades 9-12 may audition for the Chamber Singers; Cordova High School also offers a Concert Choir for all to join.

Destiny Adams
McKayla Bailey
Tamra Beireis
Hailey Bowen
Agnes Bowen
Audrey Davis
Anthony Diaz
Trinity Foster

Jaeden Gaw
Nicole Glancy
Eva Graf
Ruslan Kopbayev
Cayley Kaug-Osorno
Aaron Lee
Alicia Lopez
Ashely McFarlane

Alina Ragudo
Matthew Rife
Baylee Rogerson
Emma Smith
Hanna Vernon
Jaedah Wuest

Franklin High School

Coleen Hogge, Director



Franklin High School Vocal Ensemble is pleased and honored to be included in the program this evening. Under the direction of Coleen Hogge, these talented singers wish to share the beauty, majesty and joy of the spirituals *O! What a Beautiful City* and *Will the Circle Be Unbroken*. Our singers strive for personal mastery while at the same time working together to produce a unified harmonic result. Our goals for this year include the ideas to find your voice, speak the truth, take action, and turn outward not inward.

soprano

Kazlen Dela Cruz
Michelle Escudero
Julia Escudero
Kristina Garcia
Cheryl Kuo
Gwen Lam
Noah Palma
Althea Tagudar
Sophia Ventura
Joyce Wu
Jordan Yang *

alto

Jade Galat
Lailani Hawkins
Lina Her
Sydney Kane * ‡
Andrea Lee
Khrizza Manalastas
Ayanna Navarro
Amaka Onwuli
Shamara Taylor
Samantha Tham

tenor

Daniel Chambers
Leland Fong *
Matthew Jumamoy
Alvin Le
Joshua Lee
Kenny Ngo
Rylan Silvestre

bass

Steven Agdon
Anthony Agustin
John Liang *
Jordan Malalot
Atnal Narayan
Isaac Toscano
Bryton Wong

* Section Leader

‡ Student Director

Pioneer High School

Tania Lillich-Mannion, Director

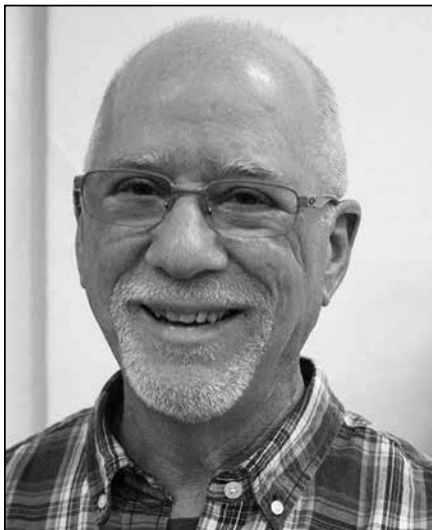


Pioneer High School Chamber Choir is part of a growing choral program that includes Concert Choir. This is the first year that Chamber Choir has been offered as a course and it provides opportunities for experienced singers to further build their musical skills. The Pioneer High School music program also includes several levels of Band instruction, Piano Lab and Guitar, and looks forward to adding a String component next year. The singers perform in major concerts throughout the year on campus as well as many other performances throughout the community including Rotary dinners and convalescent homes, and sang for the first time in the Sacramento Choral festival this past November. They are excited and honored to join the Sacramento Master Singers in today's concert.

Payge Adlawan
Ali Amato
Angel Barron Vega
Sabrina Bennett
Jenna Bunker
Diego Diaz
Kassie Fong

Alora Gardner
Audrey Hicks
Maykayla Holland
Hama Kimura
Erich Krumenacker
Leslie Lagarda Nieblas
Elijah Lauer

Paulo Macias Nunez
Anjelica Medina
Johana Medina
Maya Perez
Kaeley Perkins
Hannah Simpson
Ayushma Singh



Dr. Ronald Kean

Dr. Kean, Emeritus Professor of Music at Bakersfield College, recently retired after completing his 30th year of teaching in California. He was awarded the 2012-2013 Distinguished Teaching Award by his colleagues. He is Past-President of the Music Association of California Community Colleges (MACCC) and Past-President of the American Choral Directors Association Western Division following six years as Repertoire and Standards Chair for Ethnic and Multicultural Perspectives at state, division, and national levels. He was selected to be the 2007 California Music Educators Association Multicultural Educator of the Year. The Bakersfield College Chamber Singers under his direction have performed at state, division, and national ACDA conventions. He is frequently called upon to adjudicate festivals, lecture, and to conduct workshops and honor choirs in the US and abroad.



Danielle Marie

For Bay Area soprano Danielle Marie, nothing is more fulfilling than singing oratorio, spirituals, and sacred works, including Orff's *Carmina Burana*, Mozart's *Requiem*, Mozart's *Vesperae solennes de confessore*, Brahms *Requiem*, Haydn's *Lord Nelson Mass*, and Schubert's *Mass in G*.

Danielle is often engaged as a soloist for African American spiritual repertoire, including *The Journey of Harriet Tubman*. Other principal roles include Lady with a Cake Box in Dominick Argento's *Postcard from Morocco*, Eurydice in San Jose State Opera Theater's production of Offenbach's *Orpheus in the Underworld*, soprano soloist in Mozart's *Requiem*, and Michaela with San Jose Chamber Orchestra.

Performing with the Bay Area's Mistletoe Singers is Danielle's favorite winter pastime. Currently she is a soloist and section leader at the Presbyterian Church of Los Gatos. Ms Marie debuted internationally as soprano soloist for Haydn's *Lord Nelson Mass* in Ireland at Perform International's 2016 Limerick Sings Festival. At the Perform International 2018 Gala Concert in Tallinn, Estonia, she was soprano soloist for Mozart's *Requiem*.

Program Notes

Sorida

ROSEPHANYE POWELL

"...Sorida is an original work rather than an arrangement. While serving at Philander Smith College in Little Rock, Arkansas, my husband, Dr. William C. Powell, director of the PSC Collegiate Choir, wanted an African song for the choir's CD project. However, at the time, the music department could not afford to pay royalties for a published work. So I decided to research the possibility of arranging an African folksong. During my research, I came upon the word "SORIDA" which is an African greeting of brotherhood and unity. Additionally, I found an African children's song that plays on the syllables of the word "sorida." So, utilizing the syllables as a foundation (so-ri-da, ri-da, ri-da), the song developed. I composed my own lyrics, melody, and harmonies that might represent the meaning and far-reaching scope of Sorida. After the choir used the song for its title track, I did not plan to have the song published. However, Dr. Andre Thomas, conductor, (Florida State University) heard the song through a mutual friend and called to say that he wanted it published and wanted to use it immediately. So, of course, I jumped at the opportunity to have Dr. Thomas expose my work!" ~ Rosephanye Powell

CHORUS

Sorida, da rida.

Sorida, rida, rida.

Greetings, my brothers. Greetings, my sisters.

Greet ev'rybody. Love one another.

CHORUS

Wave to your brothers. Wave to your sisters.

Greet ev'rybody. Love one another.

CHORUS

Let the River Run

BY CARLY SIMON; ARRANGED BY CRAIG HELLA JOHNSON

*This song, given an energetic arrangement by Craig Hella Johnson, director of Conspirare, is also the opening theme for the movie **Working Girl**. Pop singer/songwriter Carly Simon wrote it to accompany Manhattan-bound commuters on the Staten Island Ferry, crossing the water of New York Harbor. It won the **Academy Award for Best Original Song** in 1989, as well as a **Golden Globe** and a **Grammy**.*

Coming to the edge,
running on the water...

Let the river run,
Let all the dreamers wake the nation.
Come, the New Jerusalem.

Silver cities rise, the morning lights,
The streets that meet them
And sirens call them on with a song.

It's asking for the taking,
Trembling, shaking.
Oh, my heart is aching.

We're coming to the edge,
Running on the water,
Coming through the fog,
Your sons and daughters.

Let the river run,
Let all the dreamers wake the nation.
Come, the New Jerusalem.

Silver cities rise, the morning lights,
The streets that meet them
And sirens call them on with a song.

True Light

HARRY DIXON LOES; ADAPTED BY KEITH HAMPTON

Composer “Doc” Hampton is the Founder and Artistic Director of the Chicago Community Chorus. Additionally, he is an organist, conductor, composer/arranger, educator, church musician, adjudicator, and clinician, and is much admired for his arrangements of gospel songs and spirituals. Hampton has borrowed from a gospel song, written for children in the 1920s and later conscripted by the civil rights movement, to create True Light for the ensemble, Essence of Joy, at Penn State University under the direction of Dr. Tony Leach.

This little light of mine,
I’m gonna let it shine.
Almighty God is light.
He lives in us as True Light.

In the beginning out of the darkness
God created True Light.
He lives in us as True Light.
Almighty God is light.
He lives in us as True Light.

Don’t let the light that You’ve given me die,
And don’t desert my mind.

But let the one who serves You
Praise You again and again.
He lives in us as True Light.

You are the one who judges right from wrong.
Your glory excites no envy.
But let the one who serves You
Praise You again and again.
He lives in us as True Light.

This little light of mine, I’m gonna let it shine.
Everywhere I go, I want the world to know,
God gave the world True Light.

True Colors

BY BILLY STEINBERG & TOM KELLY; ARRANGED BY MATT BROWN

Lyricist Billy Steinberg originally wrote this song about his mother but, after his rewrites and in the hands of Grammy award winning artist and producer Cyndi Lauper, her fragile and delicate rendition of True Colors would go on to have tremendous universal appeal—especially in the lesbian, gay, bisexual, transgender, and queer community.

*It became the theme song of Lauper’s star-studded tours created to empower queer youth and benefit LGBTQ organizations and support groups across America. It so resonated with her and her audiences, she went on to create the **True Colors Fund** (truecolorsfund.org) to help end homelessness among LGBTQ youth, and help build the **True Colors Residence**, New York’s first and only permanent, supportive housing for LGBTQ youth with a history of homelessness.*

You with the sad eyes
Don’t be discouraged.
Oh, I realize
It’s hard to take courage.
In a world full of people
You can lose sight of it all,
And the darkness there inside you
Makes you feel so small.

But I see your true colors
Shining through.
I see your true colors

And that’s why I love you.
So, don’t be afraid to let them show.
Your true colors are beautiful,
Like a rainbow.

Show me a smile then,
And don’t be unhappy, can’t remember when
I last saw you laughing.
If this world makes you crazy
And you’ve taken all you can bear,
Don’t you know you can call me up
Because you know I’ll be there.

Now Let Me Fly

TRADITIONAL SPIRITUAL INCORPORATING *I'LL FLY AWAY* BY ALBERT E. BRUMLEY;
ARRANGED BY STACEY V. GIBBS

A graduate of Kentucky State University, Gibbs is well known for his arrangements of traditional spirituals. His works have been performed by numerous college, university, and high school groups, internationally and domestically, as well as at all-state festivals and conferences. This setting of I'll Fly Away is a celebration of overcoming the obstacles and challenges of life. The hymn I'll Fly Away was written in 1929 by Albert E. Brumley an American gospel music composer and publisher. Often called the most recorded gospel song, Gibbs says that the hymn, "...serves as a catalyst from trial and longing, to victory and triumph."

Some glad morning when this life is over.
I'll fly away.
Let me fly away to a home
on God's celestial shore.

Now let me fly to Mt. Zion, yes, Lord,
now let me fly.

Way down yonder
in the middle of the field,
See the angels workin'
on the chariot wheel.
I'm not so partic'lar 'bout
the workin' of the wheel,
But I just wanted to see
how the chariot feel.

See that hypocrite on the street,
good Lord,
First thing he do is show his teeth,
my Lord,
And the next thing he do is to tell a lie,
And the best thing to do
is just pass him by.

I got a mother in the Promised Land,
And I ain't gonna stop
'til I shake-a her hand,
No, I'm not so partic'lar
'bout shaking her hand, Lord,
I just want to meet her
in the Promised Land.

Master Singers Scholarships

Do you know a young singer who could use a financial boost? Sacramento Master Singers' Scholarship for Young Choral Singers will host video and live auditions, with **\$150, \$250, and \$400 cash awards** in three age categories (14-16, 17-19, 20-22).

www.mastersingers.org/scholarships

to download an application and for complete information.



Saturday, March 9

CORDOVA HIGH SCHOOL

Ain't Got Time to Die

WORDS AND MUSIC BY HALL JOHNSON

Lord I keep so busy praisin' my Jesus...
Ain't got time to die.

'Cause when I'm healin' the sick...
I'm praisin' my Jesus.
Ain't got time to die.

'Cause it takes all of my time to praise my Jesus,
All o' my time to praise my Lord.
If I don't praise Him,
the rocks are gonna cry out,
Glory and honor! Glory and honor!
Ain't got time to die.

Lord, I keep so busy workin' for the kingdom...
Ain't got time to die.

'Cause when I'm feedin' de po'...
Ain't got time to die.

Stand Upon the Rock!

INCORPORATING THE SPIRITUAL
O ROCKS, DON'T FALL ON ME
BY ROLLO DILWORTH

Stand on the rock for freedom,
for justice, for liberty,
We must stand upon the rock.

For taking a stand against all hatred and greed,
We must stand upon the rock.
And showing compassion for those in need,
For peace in all places
where there's conflict and war,
Respecting all people for who they are...

O rocks, don't fall on me,
Rocks and mountains, don't fall on me.
The time is drawing nigh.

FRANKLIN HIGH SCHOOL

O! What a Beautiful City

TRADITIONAL SPIRITUAL
ARR. BY SHAWN KIRCHNER
ADDITIONAL LYRICS BY S.L.K.

Halleluia, Halleluia
O what a beautiful city!
Twelve gates to the city, Halleluia.

Have you heard about the city?
The streets are paved with gold!
Twelve gates to the city, Halleluia.

Three gates in-a the east!
The west! The north! The south!
See those gates of pearl,
Open to all the world!
Twelve gates to the city, Halleluia.

Will the Circle Be Unbroken

TRADITIONAL APPALACHIAN MELODY
LYRICS BY B ROSE, C WINTER & M TAYLOR
ARR J DAVID MOORE

Will the circle be unbroken by and by,
Lord, by and by
There's a better home a-waitin' if we try,
Lord, if we try.
I was singing with my sisters,
I was singing with my friends
And we all can sing together,
'cause the circle never ends.

I was born down in the valley
where the sun refuse' to shine
But I'm climbing up to the highland,
gonna make that mountain mine!

In the sky, Lord, in the sky.

Sunday, March 10

PIONEER HIGH SCHOOL

Hold Me, Rock Me

TRADITIONAL SPIRITUALS
BY BRIAN TATE

Hold me, rock me, calm and easy,
Hold me, rock me, deep and wide.
Hold me, rock me in your arms,
Oh, I got a home on the other side.

Someday, gonna cross that river,
Someday, gonna set out on my own.
Don't know where my journey leads,
But I'll keep on walkin' till I get me home.

Hold me, rock me, calm and easy...

My life is a runnin' river,
Flowin' from the mountains to a distant sea.
I've known many hills and valleys,
But when I reach that ocean, I'll be free.

Hold me, rock me...

Keep Your Lamps!

TRADITIONAL SPIRITUAL
ARR. VICTOR JOHNSON

Keep your lamps trimmed and burning...
The time is drawing nigh.

Children don't get weary...
'Til your work is done.

Soon this journey will be over...
The time is drawing nigh.

ANTELOPE HIGH SCHOOL

Steal Away

TRADITIONAL SPIRITUAL
ARR. HOWARD A. ROBERTS

Steal away to Jesus. Steal away home.
I ain't got long to stay here.
My Lord, He calls me,
He calls me by the thunder.
The trumpet sounds within-a my soul.
I ain't got long to stay here.

My Soul's Been Anchored in the Lord

TRADITIONAL SPIRITUAL
ARR. MOSES HOGAN

My soul's been anchored in the Lord.
Before I'd stay in hell one day,
I'd sing an' pray myself away.
Goin' shout an' pray an' never stop,
Until I reach the mountain top.
My soul's been anchored in the Lord.

Do you love Him? Oh, yes!
Will you serve Him? Oh, yes!
Will you praise Him? Oh, yes!
My soul's been anchored in the Lord.

All of Us from *Considering Matthew Shepard*

CRAIG HELLA JOHNSON

*"This piece, All of Us, comes from a concert-length work I composed called **Considering Matthew Shepard**. ...it is intended to be a jubilant call to remember the inherent value and radiance in every living being, indeed, in every aspect of Creation. It is a song of celebration – raising up the voices of all of us, with special attention given to those in our world who have been marginalized, mistreated or simply not seen. I have a vision for a huge tent where we all are welcomed – at first the solo trio is proclaiming in Gospel style, followed by the choir; then the upright chorale and later I hope you will hear the solo trio imitating the three oboes in a Bach cantata movement dancing with the Gospel framework. I was inspired to compose the full-length work to pay tribute to a young gay man, Matthew Wayne Shepard, whose heartbreaking death in 1998 pierced the hearts of countless people around the world." ~CHJ*

What could be the song?
Where begin again?
Who could meet us there?
Where might we begin?
From the shadows climb,
Rise to sing again;
Where could be the joy?
How do we begin?

Never our despair,
Never the least of us,
Never turn away,
Never hide your face;
Ordinary boy,
Only all of us,
Free us from our fear,
Only all of us.

Only in the Love,
Love that lifts us up,
Clear from out the heart
From the mountain's side,
Come creation come,
Strong as any stream;
How can we let go? How can we forgive?
How can we be dream?

Out of heaven, rain,
Rain to wash us free;
Rivers flowing on,
Ever to the sea;
Bind up every wound,
Every cause to grieve;
Always to forgive
Only to believe.

Most noble Light, Creation's face,
How should we live but joined in you,
Remain within your saving grace
Through all we say and do
And know we are the Love that moves
The sun and all the stars?
O Love that dwells, O Love that burns
In every human heart.

(Only in the Love, Love that lifts us up!)

This evergreen, this heart, this soul,
Now moves us to remake our world,
Reminds us how we are to be
Your people born to dream;
How old this joy, how strong this call,
To sing your radiant care
With every voice, in cloudless hope
Of our belonging here.

Only in the Love,
Only all of us...
(Heaven: wash me...)
All of us, only all of us.
What could be the song?
Where do we begin?
Only in the Love,
Love that lifts us up,
All.

Harriet Tubman

POEM BY ELOISE GREENFIELD; MUSIC BY ROLLO DILWORTH

Dilworth is Professor of Music, and Director of Choral Activities and Music Education at the North Park University School of Music in Chicago, Illinois. As well as the director of the Music Institute of Chicago Children's choir, he is a composer, active conductor, educator, author, and researcher with interests in the areas of African-American music and music education curriculum/instruction. Greenfield's poem, matched by Dilworth's energetic, almost jazzy setting, illustrates the brave and determined nature of this American hero. In Tubman's own words, "I was the conductor of the Underground Railroad for eight years, and I can say what most conductors can't say—I never ran my train off the track and I never lost a passenger."

Harriet Tubman didn't take no stuff
Wasn't scared of nothing neither
Didn't come to this world to be no slave
And wasn't going to stay one either

Nineteen times she went back South
To get three hundred others
She ran for her freedom nineteen times
To save black sisters and brothers

"Farewell!" she sang to her friends one night
She was mighty sad to leave 'em
But she ran away that dark, hot night
Ran looking for her freedom

Harriet Tubman didn't take no stuff
Wasn't scared of nothing neither
Didn't come in this world to be no slave
And didn't stay one either

She ran to woods and
she ran through the woods
With the slave catchers right behind her
And she kept on going
till she got to the North
Where those mean men couldn't find her

And didn't stay one either

The Journey of Harriet Tubman

TRADITIONAL AFRICAN-AMERICAN SPIRITUALS; ARRANGED BY RON KEAN (RK)
FILMMAKER, HANNAH KEAN

MOVEMENT 1

Introduction: Follow the River (Wounded and Dreaming)

Between the age of 12 and 14, Harriet was struck in the face with an iron weight meant to hit a runaway slave. She purposely stood in the way to protect the runaway from being whipped. The other slaves thought that she would surely die. No one could survive with a great hole in the head like that. She was unconscious for at least a day that produced dreams and visions for the rest of her life. Some of these visions came true and Harriet learned to trust them – and so did the other slaves.

Harriet had visions of flying over the fields. She said the North Star beckoned her. This movement portrays Harriet's recurring dream of flying to freedom. It introduces two West African instruments that will return in future movements, the marimba and the kalimba (thumb piano). It also introduces the musical symbol of the North Star played by the marimba. ~Ron Kean

Follow the river
Follow, follow...

MOVEMENT 2

Steal Away (Chain gang style, steal/steel)

This composed work song uses the text of spiritual, "Steal Away" in the first part and the actual spiritual in the second part. It also quotes the last part of the spiritual, "Sometimes I Feel Like a Motherless Child." It communicates that the person singing it is planning to escape. It is set in a 5/4 meter to emphasize the awkwardness and pain of having to work while shackled to each other. ~RK

Steal away, wuh! Steal away, wuh!
Ain't got time to stay here,
My Lord calls me, calls me by the thunder!
Don't ya know, my Lord calls me by the
lightnin'

Steal away, steal away,
Steal away to Jesus.
Steal away, steal away home.
Ain't got time to stay here, no!

Steal away, steal away home home.
I ain't got long to stay here.
Oh, my Lord.
Voices of angels will guide me.

MOVEMENT 3

Go Down, Moses (Escape)

The spiritual "Go Down Moses" was sung by Tubman as a signal to slaves who were waiting to escape. She changed some of the words and tempos to indicate whether it was safe or not to come out of hiding. "Her husky voice was beautiful even when it was barely more than a murmur borne on the wind." At the appropriate time, Harriet may have directed the escaping slaves to "Wade in the Water" so the bloodhounds would lose their scent. This arrangement portrays the apprehension, gravity and urgency of the escape. ~RK

When Israel was in Egypt lan',
Let my people go!
Oppressed so hard they could not stan',
Let my people go.

Go down, Moses,
When Israel was in Egypt lan',
Way down in Egypt lan',
Tell old Pharaoh to let my people go.

It's time to wade in the water, children!
Let's go! Let's go!
It's time to wade in the water, children!
Ain't got long to stay here, no, no.
Time to wade in the water, children.
Go and wade in the water, children.
God's a-gonna trouble da water.

The Lord told Moses what to do.
He said: Let my people go;
To lead the Hebrew children through.
Let my people go.

Go down, Moses,
Way down in Egypt lan'.
Tell old Pharaoh to let my people go.
God's gonna trouble the water!

MOVEMENT 4

Swing Low, Sweet Chariot / Follow the River (Self-Rescue)

This spiritual had special meaning when an escape plot was in the air (Southern, p. 130). At the age of 27, Tubman learned that she would be sold to a chain gang very soon. She knew that she "would be free or die" trying to be free. During her escape, a farmer offered to carry her concealed in his cart all night. In one account, at dawn, he told her to follow the river, to keep following it to reach the next place where people would take her in and feed her. He also told her to stay off the roads because the patrol would be hunting for her. The movement opens with Harriet singing the spiritual in a "bluesy" style and closes with the altos and audience signing the spiritual in a

more “Westernized” style because none of her escapes would have been possible without the help of “white” abolitionists as well as African/American slaves and freed slaves. I wanted to honor both traditions in this movement. ~RK

Swing low, sweet chariot,
Comin’ for to carry me home.

Follow the river, follow the river,
Follow the river to the promised land.
Follow the river all the way home,
Follow the river to the promised land.

I looked over Jordan an’ what did I see?
Angels will guide you, angels will guide you,
Comin’ for to carry me home.
A band of angels a-comin’ after me, my Lord,
Comin’ for to carry me home.

Swing low, Oh, Lord, swing low,
Oh, Lord, carry me home.
Yes, Lord, to the Promised land.

Swing low, sweet chariot,
Comin’ for to carry me home.
Swing low, my Lord, swing low, my Lord,
Oh, my, my Lord, sing it to me one more time.
Swing low, my Lord...
Comin’ for to carry me home.

I’m free! Lord, I’m free! Free!

MOVEMENT 5

Epilogue / Follow the River (Rescuing others)

Harriet’s moment of exultation at having escaped passed quickly. She writes: “There was no one to welcome me to the land of freedom.” When she thought of her family left behind in Maryland, all of them slaves, her joy in having escaped rapidly left her. She decided that as soon as she could, she

would return to lead her family North, too. The movement opens in the dream state of the first movement and quotes many of the spirituals from the journey plus a reprise of “Follow the River.” A duet with the angels follows and is introduced by a rolled chord from the first movement played by the marimba that portrays the twinkling of the North Star that Harriet used to find her way northward to freedom. ~RK

Steal away, steal away, steal away to Jesus.
Steal away,
Voices of angels will guide you.
I hear my people cryin’,
I must go home.

Follow the river, follow the river,
Follow the river to the promised land.
Follow the river all the way home,
Follow the river to the promised land.

Oh, my Lord! My Lord!
I hear the call of my people.
I hear the call of my people
And I must go home.
Angels will guide us to the promised land.

If you get to heaven before, before I do,
Comin’ for to carry me home,
Angels will guide you all the way home.

Carry me home, Lord.
Oh, freedom! Oh, freedom!
Oh, freedom over me!
And before I’d be a slave
I’d be buried in my grave,
And go home to my Lord and be free.
There be singin’! There be singin’!
There be singin’ over me!
And before I’d be a slave,
I’d be buried in my grave,
And go home to my Lord and be free.
Carry me, carry me, carry me home, my Lord!

Dan-u-el

LYRICS FROM TRADITIONAL SPIRITUALS ADAPTED AND ADDED BY COMPOSER;
LIBRETTO AND MUSIC BY KIRKE MECHEM

*"Dan-u-el has been adapted from my opera in progress on the still controversial abolitionist John Brown. [The opera is entitled **John Brown**.] In its fusion of drama and music, opera seemed the ideally extravagant medium to present the action and passion of the national struggle over slavery as epitomized in the larger-than-life figure of Brown.*

Dan-u-el (from the opening of Act II) represents a joyful contrast to the conflict and tragedy which are the main concerns of the work. It is also an important moment dramatically: here we can see John Brown as he was seen by one of the four million enslaved Americans he sought to free. The scene is based on a real incident. In December 1858, Brown helped a slave family escape to Kansas from Missouri, and then led them safely into Canada. During that time, the mother gave birth to a boy whom she and her husband (the baritone soloist) named after John Brown." ~ Kirke Mechem.

I'm free! I'm free!
John Brown delivered me.
Come on, you people,
Sing with me!

Didn't my Lord-a deliver Dan-u-el?
Yes, Oh thank you, my Lord.
So if my Lord delivered Dan-u-el,
Why not everyone?

He's free! He's free!

Now here's a verse, one more verse,
Come along and sing it with me.
You all know it's the gospel truth
'Bout how John Brown set me free.

Didn't my Lord deliver Dan-u-el,
Dan-u-el, Dan-u-el,
Didn't my Lord deliver Dan-u-el,
And why not every man?
And why not everyone?

Don't you know the man
who delivered me
And saved me from the devil's livin' hell?
Now I named my baby Little John Brown,
And changed my name to Dan-u-el.

He delivered Daniel from the lion's den,
And Jonah from the belly of the whale,
And the Hebrew children
from the fiery furnace,
So why not-a every man?
So why not everyone?

Didn't John Brown-a deliver Dan-u-el?
Yes, Oh thank you, John Brown.
So if John Brown delivered Dan-u-el,
Why not-a everyone?

Ise Oluwa

NIGERIAN FOLK SONG (YORUBA); ARR RON KEAN

This Nigerian Christian song in the Yoruba dialect is likely the most widely known African religious song in the world. Although the composer is unknown, it is believed to be the work of a Nigerian Christian composer, perhaps Sir Ajayi Crowther, in the mid 1800s. Many have arranged it, including the father of Nigerian church music, Dr. Thomas King Ekundayo Phillips, who gave the melody its first modern choral setting in the early 19th century.

Ise Oluwa
Ko le baje o (ba ba me)

God's work
Will never be destroyed.

Ride the Chariot

TRADITIONAL SPIRITUAL; ARR. BY MOSES HOGAN

In February 1996, our choir was fortunate to be conducted by Moses Hogan in a program of spirituals arranged by him. Our love for that genre of song was strengthened! Hogan died in 2002, and the following year SMS joined high school and college students in a tribute to this man who had enriched our lives. Ride the Chariot was one of those spirituals we sang in his honor. "I'm gonna chatter with the angels soon in the mornin'." Thank you, Moses, for being our choral angel. — Ralph Hughes

I'm gonna ride the chariot soon in the mornin'.
An' I hope I'll join the band.
I'm gonna ride up in the chariot soon in
the mornin'
An' I hope I'll join the band. Singin',

"Oh, Lord, have mercy,
Good Lord, have mercy on me.
Oh, Lord, have mercy on me.
An' I hope I'll join the band."

I'm gonna see my mother soon in the mornin'.
See my father soon-a in the mornin'.
Ride up in the chariot soon in the mornin'
And I hope I'll join the band.

I'm gonna chatter with the angels
soon in the mornin'.
Chatter with the angels soon in the mornin'.
Chatter with the angels soon in the mornin'
And I hope I'll join the band. Singin',

"Oh, Lord, have mercy.
Good Lord, have mercy.
Oh, Lord, have mercy on me.
An' I hope I'll join the band."



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