

S58
1997
5-28

University of Washington
SCHOOL OF MUSIC

presents

THE HEART OF THE BEAT
A Journey of African-American Music

with

THE UNIVERSITY SINGERS
and
"SHADES OF PURPLE"
Evin Lambert, *director*

and special guests

THE TOTAL EXPERIENCE GOSPEL CHOIR
Pat Wright, *director*

with featured guests soloists

Pat Wright	Julian Patrick
Toni Neal	Danae Jones
Marna Larsen	Jennifer Trimboli
Chantel Mower	

also including

Roger Treece
Clipper Anderson
Vince Brown
Jere Knudtsen
Steve Korn

DAT 13,037
13,038

CASS 13,039
13,040

May 28, 1997

8:00 PM

Meany Theater



School
of
Music

University
of
Washington

PROGRAM

THE MUSIC OF AFRICA

101 PRAISE THE LORD.....2:49..... arr. Ralph Johnson
 "Praise, Praise, Praise the Lord" is a processional song used by women in Cameroon, West Africa. The song was collected by Elaine Hanson, a missionary of the Evangelical Lutheran Church in America who spent eleven years in Cameroon, and was a member of Femmes Pour Christ (Women for Christ). This particular group used French as their common language, hence the French verse. Traditionally it was used as a processional for communion Sunday.

102 VAMUDARA.....3:22..... arr. Dumisani Maraire
 The folk music of Africa compares to Western Music's Medieval and Renaissance secular music in that the lyric often describes the daily activities of the people. Topics of inspiration would include hunting, love, warfare, legends and recreation, as in this setting of "Vamudara", a traditional recreational song of the Shona tribe from Zimbabwe.

103 MEDA WA WA ASE.....2:03..... arr. Adzinyah/Maraire/Tucker
 This traditional folk song originates from Ghana and is set in the Akan language. The text is secular and speaks of sitting under the Wa Wa tree.

104 NATUFURAH! SIKU YA LEO.....2:26..... arr. Boniface Mganga
 "Let us rejoice this day!" Boniface Mganga, founder and director of the Muungano National Choir and native Kenyan, created this arrangement of a traditional folk tune from the Taita tribe of Kenya. The translation reads: "Let us rejoice this day! Let us praise the name of the Lord! In David's city he was born, Jesus Christ, the Son of God. Let us remember the love of Jesus that he hath brought unto us".

THE MUSIC OF SLAVERY

105 LISTEN TO THE LAMBS.....3:27..... ed. R Nathaniel Dett
 Jennifer Trimboli, *soprano*
 Nathaniel Dett served on the faculty of Hampton Institute, Virginia in 1926, during which he edited the fourth printing of Religious Folk Songs of the Negro as Sung at Hampton Institute (originally printed as Cabin and Plantation Songs as Sung by the Hampton Students). This arrangement, as well as Oh, Freedom!, has been kept unchanged and is as it is still sung at Hampton Institute where the singing of these songs has been traditional since 1868.

106 SWING LOW, SWEET CHARIOT.....2:50..... traditional
 Julian Patrick, *baritone*

"Swing Low, Sweet Chariot" established a popularity that has resulted in hundreds of recordings and several vocal and choral arrangements. The desire to

UNIVERSITY SINGERS

Evin Lambert, *director*

SOPRANO

Kody An Benefiel
 Stacey Bloomquist
 Kari Callahan
 Amy Dickau
 Elif Eroglu
 Kelly Esvelt
 Erin Fleck
 Amanda Gauthier
 Jennifer George
 Karen Gleason
 Mariko Gonda
 Amy Goodman
 Dena Grossenbacher
 Erin Hardman
 Kristen Harrell
 Keiko Hasegawa
 Mirando Ho
 Karen Kajitani
 Shiho Kanazawa
 Kelly La Combe
 Christine Lang
 Tammy Luk
 Miki Nagura
 Toni Neal
 Haiha Ngyuen
 Kelly Norman
 Bo-Rin Park
 Solveig Pedersen-Gunn
 Tova Peterson
 Kristin Russ
 Carmen Sammy
 Jacqueline Tuazon
 Chiho Ueno
 Kristin Warnaca
 Carolyn Waud
 Isoyo Yamauchi
 Stella Yeung

ALTO

Sophie Ahn
 Becky Bailey
 Carla Bloomquist
 Patricia Burgess
 Yoo-Jin Chon
 Noel Coble
 Susan Conn
 Jodie Cowan
 Laura Crandall
 Rosalia D'Amato
 Kristin Dermody
 Thao Diep
 Crystal Eney
 Dena Fagan
 Heather Fitta
 Liberty Gradwohl
 Molly Gray
 Pat Grogan
 Marlene Heller
 Caroline Chia-Ling Hsu
 Laura Hull
 Jackie Jenkins
 Lara Johnson
 Katherine Klang
 Patsy Knight
 Aimee LeFevre
 Daien Morrison
 Edith Chi-Neng Ng
 Brigetta Norlander
 Lora Park
 Heather Peggarr
 Marta Pelayo
 Patricia Petrisor
 Sheryl Pulk
 Brettina Robinson
 Carole Schaub
 Sara Schultz
 Lela Shifton
 Gretchen Yanover
 Natasha Yanover

TENOR

Robert Alborno, Jr.
 Clark Bathum
 Daniel Bayer
 Chase Chang
 Jeffrey Cooper
 Patrick Dubuque
 Russ Dugger
 Jesse Espinoza
 Geraldine Bishop-
 Hussey
 Alexander Khavin
 Brent Kroon
 Daniel Pierce
 Lonnie Princehouse
 Andy Rubesch
 Tsun Tsai
 Sunny Yuen
 Trevan Zosel

BASS

Scott Amplayo
 Anthony Balducci
 Chris Balducci
 Ryan Beise
 Bruce Cameron
 Anthony Carroll
 Thian-Poh Chong
 Gilbert Cupat
 Fred Dent
 Mark Feldhaus
 Steve Garner
 Robert Gilmore
 Joseph Herber
 Virgil Kim
 Todd King
 Thomas Lumley
 Jay McManus
 Felik Paulus
 Brian Price
 Hale E. Rankin
 Sheridohn Santos
 Cade Smith
 Thomas Strzelec
 Dan Watanabe
 John Williams
 Matthew Wimmer

"SHADES OF PURPLE"

Evin Lambert, *director*

SOPRANO

Kelly Esvelt
Tova Peterson
Jennifer Rasor

ALTO

Danae Jones
Hannah Viernes

TENOR

H. P. Canwell
Danny Figgins
Wiley Young

BASS

Chris Balducci
Thian-Poh Chong
Jay McManus

INSTRUMENTALISTS

Roger Treece, *piano*
Clipper Anderson, *bass*
Nathaniel Fackler, *guitar*
Vince Brown, *drums*
Steve Korn, *auxiliary percussion*
Jere Knudtsen, *saxophone*

This concert was given in partial fulfillment of the degree of Doctor of Musical Arts in Choral Conducting.

Evin Lambert is a student of Abraham Kaplan, Geoffrey Boers and formerly of Joan Conlon.

Evin Lambert wishes to thank (in no order of importance): Toni Neal, Vince Brown, Joan Conlon, Claude Heller, Jesus Christ, Linda and Kerrick Lambert, Juni Nelson, Julian Patrick, Marna Larson, Roger Treece, Morrie Pedersen and Pierce College, Jere Knudtsen, Jeffrey Cooper, Abraham Kaplan, John Paulsen, Meany Staff, Rick Asher, all soloists (you are incredible at what you do), The University Singers (I congratulate each of you - to date, you are my most favorite class to teach), Geoffrey Boers, and all of my friends. (please forgive me if I've forgotten anyone)

leave a life so torn by slavery is clearly portrayed by the texts "comin' for to carry me home... band of angels, comin' after me," and is sung in a traditional style of one solo voice.

7 SOMETIMES I FEEL LIKE A MOTHERLESS CHILD.....7:10..... traditional
Toni Neal, *soprano*

The poignancy of this text is overwhelming, while the haunting melody justifies the agony of persecution. "Sometimes I feel like a motherless child... a long way from home." This song expresses the feeling of separation from one's home and one's God. Also sung in a traditional style of one solo voice, this spiritual conveys a painful introspection into one's own suffering.

8 THERE IS A BALM IN GILEAD.....6:08.....arr. William Levi Dawson
Jennifer Trimboli, *soprano*

Perhaps one of the most beloved spirituals performed, "Balm in Gilead" serves as a blessed assurance that there truly exists a healing to all political as well as spiritual enslavement. The power of its beauty has seen its way into the lives of such greats as Mahalia Jackson and Jessye Norman.

9 OH, FREEDOM!.....1:48..... ed. R Nathaniel Dett

The transforming power of "Oh, Freedom," composed around the time of the official announcement of "emancipation," carried it into African American community gatherings in the 1880's, into the collection of Hampton Institute songs in 1909. into the African American freedom movement of the 1960's, and into justice and freedom movements around the world, in places the original composer could not have imagined.

- *The Music of Black Americans (INFO)*

THE MUSIC OF SALVATION

10 PRECIOUS LORD.....5:57..... Thomas A. Dorsey
Toni Neal, *soloist*

"Precious Lord, take my hand... I am tired, I am weak, I am worn." After being kicked out of the Pentecostal church for wanting to use instruments with chorus, Dr. Thomas A. Dorsey was travelling with family when a fatal automobile accident took the life of his wife and child. It was this most unfortunate event that, in his grief, caused him to compose "Precious Lord." This most famous spiritual is an amazing testimony of humility, reverence and trusting faith.

11 HIS EYE IS ON THE SPARROW.....6:00.....C. Gabriel
Pat Wright, *soloist*

12 AMAZING GRACE.....4:03.....traditional folk
Brettina Robinson, *soloist*

Amazing Grace is one of the most frequently performed hymn tunes. Its origins are from Appalacia and contain Welsh, Irish and Scottish influences. The text comes from Olney and was written in 1779. (information gathered from research

CASS 13,039 - SIDE A

CASS 13,039 - SIDE B

on Hymnology, Chaplain Lisa Hansen-Tice) Melodically, its tune is moving, and one might argue (especially if from Scotland) that it is most appropriately set to bagpipes. Lyrically, its strophes signify salvation, for we are all human and sinful, yet through grace all can be saved.

INTERMISSION

THE MUSIC OF SOUL

DAT 13,038

- 102 RESPECT (recorded by Aretha Franklin) 2:25 Otis Redding
Marna Larsen, *soloist*
- 103 LOVE THE ONE YOU'RE WITH 3:53 Stephen Stills
(recorded by Rufus and Chaka Khan)
Chantel Mower, *soloist*
- 104 PROUD MARY (recorded by Tina Turner) 4:14 John Fogerty
Pat Wright, *soloist*
- 105 EVERYDAY PEOPLE (recorded by Sly and the Family Stone) 2:43 Sly Stone
"Shades of Purple"

THE GOSPEL OF MUSIC

THE TOTAL EXPERIENCE GOSPEL CHOIR
directed by Pat Wright
(selections to be announced)

106-3:55
107-2:57
108-4:00
109-6:38

- 1010 I DIDN'T THINK IT COULD BE 6:27 Andre Crouch
Danae Jones, *soloist*
- 1011 JESUS IS GOOD TO ME 4:28 music by Evin Lambert
words by Toni Neal and Evin Lambert
Toni Neal, *soloist*
- 1012 HALLELUJAH 6:25 George F. Handel/arr. Mervyn Warren
Michael O. Jackson and Mark Kibble
- 1013 "DIFFERENT STROKES, FOR DIFFERENT FOLKS" Sly Stone

encore - 2:30

JUST a
QUOTE

CASS 13,040-SIDE A
CASS 13,040-SIDE B