



School of Music
University of Missouri

2020-2021 Series | Student Ensemble

Hitt Street Harmony

Reaching Out

Michael Sauer, director

McCade Gordon, collaborative pianist

Christopher Fusco, drums

April 26, 2021 | 8:00pm
Sinquefeld Music Center

Program

I Can Tell the World **Traditional Spiritual**
arr. Moses Hogan (1957–2003)

In an incredible life cut short by cancer, the impact of Moses Hogan (1957–2003) will be felt for generations by those who appreciate American choral music. Hogan was an accomplished keyboardist at an early age, and matriculated with a full scholarship to the Oberlin Conservatory of Music, one of the most prestigious institutions in the nation. After further studies in the United States and Europe, Hogan founded several professional choral ensembles and began his incredible feat of composing and arranging. With the goal of elevating the African American Spiritual into the standard choral repertoire of the United States, he published 88 arrangements in the final two decades of his life. He is widely credited for achieving his goal, as well as inspiring a new generation of composers and conductors to continue his work.

In *I Can Tell the World*, Hogan used texture and melodic ideas to express the text. The tenors and basses sing a repeated figure that seems to be bubbling up with excitement while still trying to withhold “the secret.” The sopranos and altos are set with a drawn out descending line that seems to be delivering “the secret” from the heavenly above. Finally the excitement can no longer be contained and the choir exclaims in unison “Tell ‘em what my Lord has done, tell ‘em the conqueror has come.”

I can tell the world, yes, about this,
I can tell the nations, yes, that I'm blessed.
Tell 'em what my Lord has done,
Tell 'em that the conqueror has come,
And he brought joy, joy, joy to my soul.

My Lord done just what he said.
Yes He did, Oh Lord, yes He did.
He healed the sick and He raised the dead.
Yes He did, Oh Lord, yes He did.
He lifted me when I was down.
Yes He did, Oh Lord, yes He did.
He placed my feet on solid ground.
Yes He did, Oh Lord, yes He did.

I can tell the nations, yes, that I'm blessed.
Tell 'em what my Lord has done,
Tell 'em that the conqueror has come,
And he brought joy, joy,
That mornin', Hallelujah!

Oh Lord, He brought joy that mornin',
When He saved me.
Joy that mornin',
When He blessed me.
I'll tell it,
How He brought this joy to my soul.

***I Have Had Singing* Ron Jeffers**

A then 80 year old horseman Fred Mitchell in a 1960's rural English village lived through both World Wars and the Great Depression. His is the kind of story author Ronald Blythe (b. 1922) was searching for in his work *Akenfield, Portrait of an English Village*. Mitchell described his hard life as "bleak [...] filled with little joy [...] but there was always singing; the boys in the field, the chapels were full of singing. I have had pleasure enough; I have had singing."

In admiration of the simplicity and appreciation for the seemingly little things in one's life, Ron Jeffers' composition on Mitchell's quote captures this essence. By setting the text in a way that all singers are declaring the poem at the same time and by writing them in full, spacious chords, one can appreciate the clarity of text as well as the wide open rural landscape as experienced by Mitchell.

Singing, singing, oh the singing!
There was so much singing then!
We all sang, and this was my pleasure too.

The boys in the fields,
The chapels were full of singing,
Always full of singing.

Here I lie, here I lie,
I have had pleasure enough,
I have had singing, I have had singing.

***Wanting Memories* Ysaye M. Barnwell
(b. 1946)**

Dr. Ysaye M. Barnwell (b. 1946) has decades of experience as a professional vocalist, actor, composer, and conductor with great emphasis placed on authentic performance of the African American choral tradition, in addition to earning advanced degrees in speech pathology.

Wanting Memories is a piece first performed by Sweet Honey in the Rock, a professional ensemble Barnwell sang and recorded with for over 30 years. The text speaks to the potential power of memories and how they can influence our perspective on the present and change our outlook toward the future. The repeated bass figure lulls one into a sense of comfort while the beautiful harmonies and dissonances in the trio above present the text with assurance that there is beauty to be seen and appreciated, especially through times of hardship.

I am sitting here wanting memories to teach me
to see the beauty in the world through my own eyes.

You said you'd rock me in the cradle of your arms.
You said you'd hold me 'til the storms of life were gone.
You said you'd comfort me in times like these and now I need you.
And you are gone.

(refrain)

Now the world outside is such a cold and bitter place.

Here inside I have few things that will console.
And when I try to hear your voice above the storms of life,
then i remember all the things that I was told.

(refrain)

I think on the things that made me feel so wonderful when I was young.
I think on the things that made me laugh, made me dance, made me sing.
I think on the things that made me grow into a being full of pride.
I think on these things, for they are true.

(refrain)

I know a "Please", a "Thank you", and a smile will take me far.
I know that I am you and you are me, and we are one.
I know that who I am is numbered in each grain of sand.
I know that I am blessed,
again, and again, and again, and again,
and, again.

(refrain)

***We Are the World*** **Michael Jackson (1958–2009)**
Lionel Richie (b. 1949)

Christopher Fusco, drums

In the early 1980's the African country of Ethiopia was experiencing a famine that tragically took the lives of over one million people. In an effort to send immediate and long term support, musician and activist Harry Belafonte (b. 1927) conceived an idea for a mass fundraising event: produce a hit song with the best artists of the generation. Through the non-profit organization United Support of Artists for Africa (USA for Africa), the group wrote, produced, and recorded the hit song *We Are the World*, that sold over seven million records. Since 1985, USA for Africa has raised over 100 million dollars, 90 percent to long term relief in Africa, and 10 percent to fight hunger in the United States.

Written by Michael Jackson and Lionel Richie, the text of the song speaks to the need for compassion for those in our own communities and around the world that are in need. As we re engage with the world it is important to acknowledge the power of unity and collaboration to bring about change. Our future is decided by the choices we make and the example we set for the children.

There comes a time when we heed a certain call,
when the world must come together as one.
There are people dying and it's time to lend a hand
to life, the greatest gift of all.

We can't go on, pretending day-by-day
that someone, somewhere will soon make a change.
We are all a part of God's great big family,
and the truth, you know love is all we need.

We are the world, we are the children,
we are the ones who make a brighter day, so let's start giving.
There's a choice we're making, we're saving our own lives,
it's true we make a better day, just you and me.

Well, send them your heart so they know that someone cares
and their lives will be stronger and free.
As God has shown us by turning stones to bread,
so we all must lend a helping hand.

We are the world, we are the children,
we are the ones who make a brighter day, so let's start giving.
There's a choice we're making, we're saving our own lives,
it's true we make a better day, just you and me.

When you're down and out, there seems no hope at all.
But if you just believe, there's no way we can fall.
Well, let us realize that a change can only come
when we stand together as one!

We are the world, we are the children,
we are the ones who make a brighter day, so let's start giving.
There's a choice we're making, we're saving our own lives,
it's true we make a better day, just you and me.

The World Keeps You Waiting.Peter Eldridge (b. 1962)

Lauren Kinhan

Darmon Meader (b. 1961)

As a vocal jazz powerhouse for over 30 years the New York Voices has supplied an abundance of inspiration for musicians around the world. Founded in the late 1980's by young graduates of Ithaca College, the professional group has toured the world, produced albums, and published original music. *The World Keeps You Waiting* is an original song with Brazillian influence, specifically Ivan Lins (b. 1945), the famed Brazillian jazz musician. With a samba feel, this energetic piece speaks to our individual expectations of ourselves in the world, and how age can alter that perspective. The piece concludes with a vamped carefree figure that seems to symbolize our need to remain flexible and willing to change with new circumstances as a series of key changes create an ever moving landscape.

Maybe it means that I will be lonely
Maybe I step asaid, let the others go.
Maybe it means my days will be lovely,
This path of my design.

Choices are made and chances are taken
I turn my back on every latest rage
I've lost desire for pretty distraction,
I've reached the age.

The world will keep you waiting,

Will leave you wanting for more,
Pulling ev'ry hope back to earth.

Dreams thrive inside of ev'ry darkness,
Beware the fool who persuades
With all worldly obsession, to keep you waiting
The world, it keeps you waiting, and wanting more.

Easy to sense yourself so surrounded,
I never could believe just what I was told
The heavy heart can sometimes
discover a lighter road.

The world will keep you waiting,
Will leave you wanting for more,
Pulling ev'ry hope back to earth.

Dreams thrive inside of ev'ry darkness,
Beware the fool who persuades
With all worldly obsession, to keep you waiting
The world, it keeps you waiting, and wanting more.

A Change is Gonna Come **Sam Cooke**
(1931–64)

Miranda Frankenbach, Carli Rohlfig, soloists
Christopher Fusco, drums

In the final year of his life, “King of Soul” Sam Cooke (1931–64) had just begun a new path in his musical career after enjoying great success writing top-40 hits that appealed to both white and Black audiences. An admirer of Martin Luther King Jr. (1929–1968) and the Civil Rights Movement, Cooke had refrained from being vocal on the subject as he did not want to create division in his audiences. After hearing Bob Dylan’s (b. 1941) protest song, “Blowin’ in the Wind,” Cooke was inspired hearing a song about race from someone who was not Black, and became motivated to use his voice and platform to make a social statement. The result was the writing and production of the hit song, “A Change is Gonna Come,” which was released posthumously. The text speaks to the struggles endured by generations of Black people in American history, and ends with a hopeful declamation that change is on the way.

I was born by the river, in a little tent.
Oh, and just like the river
I've been running ever since.

It's been a long
A long time coming.
But I know a change gonna come
Oh, yes it will.

It's been too hard living
But I'm afraid to die.

'Cause I don't know what's up there
Beyond the sky.

It's been a long
A long time coming.
But I know a change gonna come
Oh, yes it will.

Then I go to my brother,
And I say, brother, help me please.
But he winds up, knockin' me
Back down on my knees.

Oh, there been times that I thought
I couldn't last for long.
But now I think I'm able, to carry on.

It's been a long
A long time coming.
But I know a change gonna come
Oh, yes it will.

Personnel

Soprano

Lydia Kelly
Carli Rohlving
Allie Santini
Ginger Seawel

Tenor

Holden Franklin
Paul Hemingway
Benjamin Roker
Daniel Shafer

Alto

Miranda Frankenbach
Emily Rolands
Emma Rowden
Nichi Weibel

Bass

Nathan Lange
Wesley Nichols
Carrick O'Bleness
Jeremy Wagner