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THE COLORADO SPRINGS CHORALE

**I DREAM  
A WORLD**

SUNDAY, FEBRUARY 19, 2023 3:00 PM  
FIRST UNITED METHODIST CHURCH

[WWW.CSCHORALE.ORG](http://WWW.CSCHORALE.ORG)

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Samuel Coleridge-Taylor  
Josephine Poelinitz  
Moses Hogan

Adolphus Hailstork  
William Grant Still  
Uzee Brown  
Rollo Dilworth

Adam Torres, artistic director and conductor  
Joseph Galema, collaborative pianist and organist



## COLORADO SPRINGS CHORALE

**Artistic Director & Conductor:** Adam Torres  
**Assistant Conductor:** Daniel Price  
**Principal Pianist:** Joseph Galema  
**Conductor Emeritus:** Donald P. Jenkins  
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### Colorado Springs Chorale

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# I DREAM A WORLD

Colorado Springs Chorale  
Sunday, February 19, 2023 at 3:00 p.m.  
First United Methodist Church

Adam Torres, artistic director and conductor  
Joseph Galema, collaborative pianist and organist

## PROGRAM

- Shout for Joy!* ..... Adolphus Hailstork (b. 1941)  
Joseph Galema, organ
- “Music Down in My Soul” ..... arr. Moses Hogan (1957-2003)
- “Elijah Rock” ..... arr. Moses Hogan (1957-2003)
- “Joshua” ..... arr. Rollo Dilworth (b. 1970)
- “City Called Heaven” ..... arr. Josephine Poelinitz (b. 1942)  
Olivia Eldredge, alto
- “Summer is Gone” ..... Samuel Coleridge-Taylor (1875-1912)
- “Dreams” from *Trilogy of Dreams* ..... Rollo Dilworth (b. 1970)
- “I Dream a World” ..... Uzee Brown, Jr. (b. 1950)
- Plain-Chant for America* ..... William Grant Still (1895-1978)

Funding for tonight’s performance  
made possible by the generous donors to the  
**Donald Phelps Jenkins Fund for Excellence  
in Choral Music.**

## COLORADO SPRINGS CHORALE

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Steve Shadle

\* Section Leader

+ Choral Scholar

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## CHORAL SCHOLARS PROGRAM

*"I am so grateful for the opportunities that the Colorado Springs Chorale gave me to help me learn and grow. All of the members were so helpful throughout the rehearsal process and I always felt welcome. Because of my time in Chorale, I will continue to sing for the rest of my life and so I just wanted to reach out to extend my eternal gratitude. Thank you for allowing students in the community the opportunity to sing with such an elite group because I can attest that it really can make a difference." --Lindsay Jessen, Past Choral Scholar*

Founded in 2006, the Colorado Springs Chorale's Choral Scholars program seeks to instill a life-long love of choral singing by offering high school students the opportunity to join the Chorale for a semester. Students perform in Chorale-produced concerts as well as joining the Chorale in partnering with other musical organizations like the Colorado Springs Philharmonic, Opera Theatre of the Rockies, and the US Air Force Academy Band.

Students who are invited to participate in the program receive a scholarship that covers membership dues and sheet music. Students may be nominated by their school choral director, and those students who attend a school that does not offer choral classes may inquire directly about the program.

For information contact the Chorale office at (719) 634-3737 or email [jamie@cschorale.org](mailto:jamie@cschorale.org)

## BIOS



### **Joseph Galema, collaborative pianist**

Joseph Galema recently retired as music director and academy organist at the United States Air Force Academy, a position he held for almost 32 years. He currently serves as principal organist at First United Methodist Church in Colorado Springs, one of the largest and most active congregations in the city. In September 2008, he joined the Lamont School of Music at the University of Denver, as organ instructor. At Lamont, he teaches private lessons to organ majors in addition to classes on organ repertoire, organ improvisation, and organ accompanying.

Galema was born in West Lafayette, Indiana, and chose to pursue his college education in Michigan. He received a bachelor of arts degree from Calvin College in Grand Rapids. He pursued post-graduate work in organ performance studying with the renowned artist-teacher Marilyn Mason at The University of Michigan, earning both master of music and doctor of musical arts degrees.

The University of Michigan's 1987 Palmer Christian Award is one of many honors Galema has received for outstanding accomplishments in the field of music. Other achievements include several United States Air Force Sustained Superior Performance awards, a listing in the 1985 edition of Outstanding Young Men of America and current listings in Who's Who in America and Who's Who in the World. He maintains leadership positions in the Colorado Springs chapter of the American Guild of Organists (AGO) and is on the National Board of the Association of Anglican Musicians (AAM).

A critically-acclaimed organ soloist, Galema has toured throughout the United States, England, France, Scandinavia and the Baltic States. He has also performed at Region VI AGO Conventions, at an Organ Historical Society National Convention, at an American Institute of Organ Builders' National Convention, at AAM Conferences, for the national biennial convocation of the Fellowship of United Methodists in Music and Worship Arts and at an annual conference of the Hymn Society in the United States and Canada.

Galema's editions of Widor's Organ Symphonies and Reubke's Sonata on the 94th Psalm for Organ have been published by Masters Music Publications, Inc. He can be heard on six recordings - Fireworks for Organ and Brass with Stellar Brass (USAF Band AFA 0602); From Age to Age with The Denver Brass (Klavier K 11165); Brass and Organ: Feel the Sound with The Denver Brass; 'Twas the Brass Before Christmas with The Denver Brass and Young Voices of Colorado; The Last Full Measure of Devotion with the USAF Academy Cadet Chorale; and Soaring Sounds, featuring solo organ music in celebration of the 50-year anniversary of the USAF Academy Protestant Cadet Chapel organ.



### **Adam Torres, Artistic Director and Conductor**

Adam Torres, a Denver-based artist, is quickly emerging as a significant musical voice in the United States and beyond. 2022 marks the beginning of Torres' tenure as Artistic Director of the Colorado Springs Chorale, and he is excited to bring his energy and passion to the Chorale's 66th season through standalone concerts and collaborations with the Colorado Springs Philharmonic and other organizations. Additionally, Maestro Torres holds appointments as Music Director for Stratus Chamber Orchestra and Senior Instructor for the Colorado State University School of Music Theatre and Dance, where he also serves as the Program Director for the Summer Residency Master of Music Program (Conducting Emphasis) for Music Educators.

Recent highlights of Torres' work include his main stage conducting debut with the Cheyenne Symphony, alongside engagements with Colorado Symphony (Cover Conductor), St. Louis Symphony (Cover Conductor), and the Cabrillo Festival of Contemporary Music (Assistant Conductor) in Santa Cruz, CA.

Through the years, Adam has been a significant contributor to the arts scene along the Front Range. In addition to his work with the Cheyenne Symphony, Torres served as Principal Conductor for Loveland Opera Theatre and held Assistant Conductor positions with Fort Collins Symphony and Denver Young Artists Orchestra. Guest conducting and cover conducting engagements include Opera Fort Collins, Opera Steamboat, Colorado Pops Orchestra, Chamber Orchestra of the Springs, Boulder Chamber Orchestra, Colorado Springs Conservatory, and Hyperprism Music. Beyond the US, Adam served as a rehearsal pianist and assistant conductor for Opera Orvieto (Italy) and traveled to Paris and Cologne in 2022 to apprentice with Cristian Macelaru and the Orchestre National de France and WDR Sinfonieorchester of Cologne.

Deeply committed to inspiring young minds through music, Adam has assisted with community programs such as El Sistema Colorado and has served as a clinician in public schools in Colorado and Texas. Recent guest conducting with Honor Orchestras include the Continental League (2022) and Cherry Creek Honor Orchestra (2023). Other community and student engagement projects include work with ensembles such as the Alpharetta Symphony, Fort Collins' Health and Wellness Orchestra, Bas Bleu Theatre, San Angelo Symphony Chorus, Colorado State University Orchestra and CSU Opera, Angelo State University Wind Ensemble, and Angelo Civic Theater.

For more information on Adam's work and upcoming engagements, please visit <http://www.adamtorresmusic.com>.

## PROGRAM NOTES

“Shout for Joy!”  
text based on Psalm 33  
music by Adolphus Hailstork

Commissioned by the Bank Street Baptist Church of Norfolk, Virginia in celebration of its 150th anniversary (1840-1990). The work was premiered in May 1990, with Dr. Carl G. Harris, conductor of the choir, at the organ.

*Shout! Alleluia!  
Shout for joy, all ye righteous.  
Give thanks to the Lord, rejoice.  
Sing Him psalms,  
Shout in triumph,  
Praise the Lord, Shout for joy.  
Sing to the Lord a new song.*

*The word of the Lord holds true,  
And all His work endures.  
His Love never failing fills the earth,  
The word of the Lord holds true.*

*The word of the Lord made the sky,  
And my Lord made the sea.  
He spoke, and the world came to be,  
And the word of the Lord made me.  
The Lord is our help and our shield;*

*We put our trust in Him.  
At the sound of His voice our hearts shall rejoice;  
The word of the Lord holds true.*



Adolphus Cunningham Hailstork III (b.1941) has offered an abundance of musical ideas throughout his career, especially through his work as a composer and educator. As with many gifted composers of his generation, Hailstork studied with Nadia Boulanger, whose list of pupils also included Aaron Copland, Elliot Carter, Igor Stravinsky, Phillip Glass, and Quincy Jones. As a composer, Hailstork is a recipient of the Ernest Bloch Award for choral composition, the Belwin-Mills Max Winkler Award, a Fulbright recipient, and is a named Cultural Laureate of the Commonwealth of Virginia. His compositional output is expansive, including an abundance of works for solo instruments, chamber ensemble, chorus, chorus and orchestra, wind ensemble, and symphony orchestra. As an educator, Hailstork taught at Michigan State University, Youngstown State University, Norfolk State University, and Old Dominion University.

Shout for Joy! offers a strong and impactful opening to today's concert. Featuring Joseph Galema on organ, the work begins with a lengthy, virtuosic, and vigored introduction which fully embraces a palette of 20th century harmonies. As the chorus enters in full force, the word "Shout" is sung for the first of eighty-three iterations of the word. The structure of Shout is essentially in three parts (Ternary ABA' for the structural purists reading this!), with the second section being a contrasting section (slower, more sustained and lyrical), and the third being a return of the musical ideas offered in the first section.

## A note about spirituals

It's important to note that spirituals are "a type of religious folksong commonly associated with the enslavement of African people in the American South" (Library of Congress). It is equally important to recognize that, while many spirituals may contain happy lyrics, sound upbeat, etc., that underneath the surface, many spirituals point to the struggles and sufferings of Biblical figures, offering parallels to the lived experiences of those entrapped by the practices of 19th century slavery. Some metaphors were quite direct, such as the singing of terms like "Canaan" and "Promised Land"s, which were, quite literally, code for escaping to freedom in the North. Songs such as "Go Down, Moses" were used by leaders such as Harriet Tubman, to help identify slaves who were looking to escape.

There is a long history of the genre pivoting from songs sung by slaves into concert halls (and not without some controversy). In the 1860's, publishers began to offer collections of spirituals, and soon after, the formation of The Jubilee Singers (former slaves from Fisk University) toured throughout the United States and Europe, helping to popularize the style of spiritual folk songs. Many other prominent groups and voices helped contribute to the concretization of spirituals into the first half of the 20th century, including The Hampton Singers, Henry T. Burleigh, Marian Anderson, Roland Hayes, and Paul Robeson. Into the second half of the 20th century, we see artists such as Kathleen Battle and Jessye Norman carrying on the tradition, alongside the development and popularity of the Gospel genre of music. Additionally, during the Civil Rights Movement of the 1960's, many musical compositions adapted and drew from spirituals. In many ways, spirituals are a quintessential part of our American identity and continue to influence composers (directly and indirectly) today.

As listeners of music with such storied history, perhaps our charge extends beyond merely connecting with the beautiful lyricism in slow spirituals and finding energy and excitement in up-tempo and rhythmic settings. Perhaps we are charged to seek the deeper meaning in the text, to find suffering, longing, to acknowledge the inequities of the past, and to learn from history as we look towards the inequalities of a 21st century world.

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"Music Down in My Soul"  
African-American Spiritual  
(A Gospel-Praise Song inspired by the spiritual OVER MY HEAD)  
arranged by Moses Hogan

Commissioned by the 6th World Choral Symposium on Choral Music for The Michigan State University Children's Choir, Mary Alice Stollak, Founding Director.

*Over my head I hear music in the air, there must be a God somewhere.  
Over my head I hear singing in the air, there must be a God somewhere.*

*I got this music down in my soul; and it fills my heart with the joy of the Lord!  
I've got it, joy, everlasting,  
I've got it, peace, everlasting  
I've got it, love, everlasting  
I've got it, joy, everlasting.  
Love in my heart,  
Oh yes, I got peace in my soul,  
Oh yes, I got joy in my heart; joy today!*





Moses Hogan (1957-2003) offers audiences all over the world a tremendous collection of music, especially choral music and especially in his settings of spirituals. Hogan, a pianist, conductor, and arranger, has left a tremendous impact in the choral world for contributions throughout his life. After growing up a New Orleans native in a musically-saturated childhood, Moses Hogan's formal studies led him to Oberlin Conservatory, the Juilliard School of Music, and even to Vienna. Hogan's abilities as an arranger were rivaled by his abilities as a pianist; for example, he was the winner of New York's 28th annual Kosciuszko Foundation Chopin Competition. He was the founder of many significant ensembles, including the New World Ensemble, the Moses Hogan Chorale and the Moses Hogan Singers.

"Music Down in My Soul" finds inspiration by the Spiritual "Over My Head". The arrangement begins with a free-floating introduction, with a piano part that almost seems improvisatory. The music continues with "Over My Head" to a slow but steady pulse. Try to find the longing and hope within the text, beyond the beautiful and lyrical setting by Hogan. A piano-driven texture leads to a new section with a next text ("I got this music down in my soul..."). Hogan offers a persistent energy throughout the remainder of the piece. In spite of whatever challenges we face, we are charged to seek joy, peace, and love, - through music. In the second part of the up-tempo section, Hogan employs a "call and response" texture, an element commonly found in traditional spirituals. Here, the Tenors/Basses offer a call, with the Altos/Sopranos offering the response. The driving energy continues until the very end, where the final iterations of joy, peace, and love offer a satisfying conclusion to this setting by Moses Hogan.

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"Elijah Rock"  
Traditional Spiritual  
arranged by Moses Hogan

*Elijah Rock, shout, shout  
Elijah Rock, comin' up Lord*

*Come on sister help me to pray,  
Tell me my Lord done pass dis way....  
Satan ain't nothin' but a snake in the grass,  
He's a conjur, he's a liar, Hallelujah Lord....  
If I could I surely would  
Stand on the rock where Moses stood.*

"Elijah Rock" draws upon biblical references to Elijah and Moses, particularly as prophets of freedom. With the connection between traditional spirituals and the Abolitionist Movement/Underground Railroad, one may draw parallels with Moses and Harriet Tubman. "Elijah Rock" is one of the most well-known spirituals, and many arrangers have offered a variety of musical perspectives on this tune which was passed down by oral tradition over many generations before being written. Moses Hogan's setting is powerful, building upon a steady and grounded bass section with repeated rhythmic and melodic layers (ostinatos) from each musical voice. Because each section in the choir has unique lines of music (only in 5 measures of the arrangement does the choir sing the same rhythms at the same time!), the end result in the audience is a saturated and complicated rhythmic texture (in spite of a relatively repetitive text). Listen for the changes in musical textures, especially in the final push to the final "Comin' up Lord", which grows into a full-volumed final chord.

"Joshua"  
Traditional Spiritual  
arranged by Rollo Dilworth

Commissioned by the Clark County School District Commissioning Project, Las Vegas, NV, for the 2014 Middle School and High School Honor Choirs. Dedicated to the remarkable choral music teachers in the CCSD.

*Joshua fit the battle of Jericho and the walls come tumblin' down.*

*You may talk about your king of Gideon  
You may talk about your man of Saul.  
There's none like good old Joshua  
At the battle of Jericho.*

*Up to the walls of Jericho  
He marched with spear in hand,  
"Go blow them ram horns," Joshua cried,  
" 'Cause the battle am in my hand."*

*Then the lamb ram sheep horns begin to below  
And the trumpets begin to sound.  
Joshua commanded the children to shout,  
And the walls come tumblin' down.*

Rollo Dilworth (b. 1970) is an accomplished conductor, composer, and arranger, with a specialty in choral composition and research areas of African-American music and music education curriculum and instruction. Dilworth currently holds the position of Associate Professor of Choral Music Education at Temple University's Boyer College of Music, and his studies include Case Western Reserve University, the University of Missouri-St. Louis, and Northwestern University (where he received his Doctor of Music degree).



John Michael Cooper, in a program note for Wise Music Classical, captures the background of this well-known spiritual in its entirety:

*Like many other slave songs, "Joshua Fit de Battle of Jericho" employs a strategy of dual perspective. During the antebellum era, when the song is believed to have been written, enslaved Blacks' masters would have understood the song as the slaves' musical celebration of a heroic event in the Judeo-Christian religion that been had forced on them: Joshua's and the Israelites' victory over the Canaanites in Jericho (Joshua 6: 1-27). For the slaves themselves, however, the tune's text had at least two additional layers of meaning. On the one hand, the Israelites' victory over the Canaanites certainly allegorized a victory of the powerless and oppressed over the mighty and dominant — a message that must have resonated with the slaves and their descendants who continued to suffer (and still do suffer) under the United States' pervasive systemic racism. Moreover, the triumph of God's chosen people over the Canaanites' fortress of Jericho in the Bible was divinely mandated — a potent symbolic suggestion that there was likewise a divine imperative that the fortress of slavery would ultimately collapse because God was on the side of the oppressed, not the dominant. The persistence of virulent oppression of Blacks and the seemingly unshakable fortress of anti-Black racism [throughout history] must have made this Biblical assurance that God's justice would ultimately prevail an especially welcome message to celebrate in song. (Source)*

As with “Elijah Rock”, many composers have offered their artistic voices in their arrangements of “Joshua Fit the Battle of Jericho”, and Dilworth’s “Joshua” offers a wonderful take on this tune. Beginning with a slow, somewhat dramatic introduction, Dilworth transitions to an up-tempo section with a brief piano introduction, followed by the entrance of the Basses, and layered upon by the Tenors and Altos, and finally Sopranos. While many arrangements of “Joshua” imply a performance practice of swung eighth notes, Dilworth’s use of straight-eighths offers a different take on the rhythmic structure of the tune. There are subtle uses of text painting throughout (for example, in the middle third of the piece, try to catch the Sopranos/Altos singing “The trumpets sound” and try to imagine a trumpet fanfare being represented). As with “Elijah Rock”, try to connect with the layering of repetitive rhythmic ideas, especially in the final third of the piece (beginning with the Tenors alone singing “Down, down”, adding in first altos, then sopranos and basses), and the musical contrasts of these layered sections versus those where the choir is singing in unified rhythms.

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*“City Called Heaven”  
Traditional Spiritual (Poor Pilgrim of Sorrow)  
arranged by Josephine Poelinitz*

*I am a poor pilgrim of sorrow  
I’m left in this old wide world alone!  
I ain’t got no hope for tomorrow  
I’m trying to make it, make heaven my home.*

*Sometimes I’m tossed and I’m driven Lord  
Sometimes I just don’t know which way to turn.*

*I heard of a city called heaven  
I’m trying to make it, make heaven my home.*



Josephine Poelinitz (b. 1942) has dedicated her life’s work in the field of Music Education. Highlights of that work include serving as faculty at the Henry Hendricks Weddington School for the Performing Arts, Director of the All-City Elementary Youth Chorus of Chicago Public Schools, and as a Music Educator and Elementary Music Resource Specialist for Chicago Public Schools. Her arrangements include choral music for schools, churches, and community ensembles. Her studies include DePaul University and National Louis University, and she served on the Music Education Advisory Board of Northeastern Illinois University.

Program Note by Henry H. Leck, Professor Emeritus in Choral Music at Butler University:

*Gospel music is a very important style within the historical context of American music. In the African-American tradition it is even more important because of its religious significance in the church. As we attempt to meet the diverse needs of our choruses in schools, churches, and the community, it is essential to include music from this rich and significant heritage. Gospel music is most often learned by oral imitation and performed without written octavos as is the tradition of African music itself. As a consequence, musicians who have not been brought up in a “gospel-singing” church often “lose-out” on the enjoyment and experience of this style.*

*I was delighted when I first heard the All-City Elementary Youth Chorus of the Chicago Public Schools sing this music. At the time it was not written down. I knew from observing*

*the reaction of the singers in the Indianapolis Children's Choir, that this music was special and needed to be made available. So with gentle but persistent persuasion, I'm delighted to share Josephine's arrangement with you.....*

*..."City Called Heaven" is a "sorrow song" that is usually performed in the style of "surge-singing". This arrangement represents a slow gospel interpretation of the original.*

The origin for this spiritual, commonly referred to as "Poor Pilgrim of Sorrow" can be traced back to the mid-19th century. There is a shared theme/connection with the hymn "I am a Pilgrim", of which iterations appear in Sacred Harp (1844), The Southern Zion's Songster (1864) and Hymns for the Camp (1862). The text utilized in "City Called Heaven" is attributed to Charles Albert Tindley. While a number of musicians have recorded and performed this song through the years, Mahalia Jackson's performance in the Chicago Freedom Movement of 1964 brought this song into the national spotlight. The Chorale is pleased to highlight alto Olivia Eldredge as a soloist for this performance.

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"Summer is Gone"  
text by Christina Rossetti  
music by Samuel Coleridge-Taylor

*Summer is gone with all its roses,  
Its sun and perfumes and sweet flowers,  
Its warm air and refreshing showers:  
And even Autumn closes.*

*Yea, Autumn's chilly self is going,  
And winter comes which is yet colder,  
Each day the hoar-frost waxes bolder  
And the last buds cease blowing.*



Samuel Coleridge-Taylor (1875-1912) was a prolific British composer and conductor whose musical contributions left a lasting impact on Western Classical music. When touring the United States in the early 1900s, he was referred to by (white) New York musicians as the "African Mahler" (Mahler would, of course, assume the helm as Music Director of the New York Philharmonic a few short years later, from 1909-1911). Coleridge-Taylor studied at the Royal College of Music (first as a violinist, then as a composer), where he studied with Charles Villiers Stanford. After graduation, he accepted a Professorship with the Crystal Palace School of Music. His music was championed by Stanford, and later by Edward Elgar, who helped launch Coleridge-Taylor's international career. When Coleridge-Taylor toured the United States, he was extended an invitation to the White House to meet President Roosevelt (a rarity for an individual of Coleridge-Taylor's skin color). He is perhaps best known for his trilogy of cantatas *The Song of Haiwatha*, op. 30, but all of his musical compositions capture the harmonic richness of 19th century Western Music.

"Summer is Gone" has a curious history, in that little is known about it. This short part-song was not given an opus number (as with many of Coleridge-Taylor's compositions). It is an adaptation of the poem "Bitter for sweet" by the poet Christina Rossetti (1830-1894), one of several poems set to music by the esteemed composer. Themes of longing, loss, resignation, and death, frequently occur in the poetry of Rossetti, and "Bitter for sweet" offers all of this through the metaphor of the changing of seasons. Set in the key of A minor, the short song is filled with harmonic saturation,

and Coleridge-Taylor sticks very closely to the flow of the original text, only offering repetitions of “And even Autumn closes”, “And the last buds cease blowing”, and a final iteration of “Summer is gone with all its roses”, repeated, and concluded with an beautiful A Major tonality. Perhaps the shift to major is Coleridge-Taylor’s way of trying to find hope and optimism through the longing and loss metaphorically expressed in this poem.

Dreams from Trilogy of Dreams  
text by Langston Hughes  
music by Rollo Dilworth

*Hold fast to dreams  
For if dreams die  
Life is a broken-winged bird  
That cannot fly.*

*Hold fast to dreams  
For when dreams go  
Life is a barren field  
Frozen with snow.*

We return again to the musical voice of Rollo Dilworth featuring the first of two texts by the American poet Langston Hughes (1901-1967). Hughes led a tremendously influential life through his work as a poet, novelist, and social activist, including his innovations in the genre of Jazz Poetry. Hughes was also a prominent voice in the Harlem Renaissance, an intellectual and cultural revival of African American music, art, fashion, literature and theatre. Hughes’ contributions as a writer included portrayal of working-class Black Americans and sought to champion pride of culture for black artists. “Dreams”, published in May 1923 in *The World Tomorrow*, is a short poem with simple prose and a complex message. Hughes argues in this poem that aspirations for a better tomorrow are to be held onto and persevered for, and that a life without dreams is a pretty dismal one! Dilworth’s musical setting of this poem tries to capture an atmospheric, dream-like musical texture, with simple, floating repetitions of “Hold fast” underneath a gently moving melody. This simple, but ethereal, arrangement, allows the text to speak for itself in its connection to audiences.

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“I Dream a World”  
text by Langston Hughes  
music by Uzee Brown, Jr.

*I dream a world where man  
No other man will scorn,  
Where love will bless the earth  
And peace its paths adorn*

*I dream a world where all  
Will know sweet freedom’s way  
Where greed no longer saps the soul  
Nor avarice blights our day.*

*A world I dream where black or white,  
Whatever race you be,  
Will share the bounties of the earth  
And every man is free,*

*Where wretchedness will hang its head*

*And joy, like a pearl,  
Attends the needs of all mankind-  
Of such I dream, my world!*



Uzee Brown, Jr. (b. 1950) is an American singer, performer, composer, arranger, educator, and choral director. His studies include Berkshire Music Center, Tanglewood, the University of Siena in Italy, Morehouse College, Bowling Green State University, and the University of Michigan. Brown currently serves as a Professor of Music at Morehouse College where he is the Chair of the Creative and Performing Arts Division. Dr. Brown's specialty in African-American music includes many arrangements of spirituals and other works. Brown additionally served as President of the National Association of Negro Musicians and helped to establish a NAMM Endowed Scholarship Fund for young African-American performers. He maintains an active schedule as a performer, performing as a soloist throughout the United States.

"I Dream a World" by Langston Hughes was published in 1941 via *Amerstam News*. This signature text by Hughes influenced many Civil Rights activists, including Dr. Martin Luther King, Jr. (the parallelisms in the famous I Have a Dream speech are noteworthy). Hughes' words here are poignant and direct: Hughes seeks a world with equality and joy, without greed, with freedom. This aspirational vision of a better tomorrow, the inspiration for today's concert, offers listeners hope in what we can achieve in our march towards equality.

There are many musical settings of this iconic poem, but the arrangement by Uzee Brown, Jr. offers lush and intricate harmonies influenced by another American genre of music which owes a debt of gratitude to Black and African-American cultures: Jazz. Brown's "I Dream a World" offers fresh palettes of color through complex harmonies and warm timbres of sound in a medium-range for most of the piece - until the end, that is, where the close-voicings of the choir open up to span several octaves in a triumphant ascension of "of such I dream, our world!"

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*Plain-Chant for America*  
text by Katherine Garrison Chapin Biddle  
music by William Grant Still

Commissioned in 1941 by Sir John Barbirolli in celebration of the 100th Anniversary of the New York Philharmonic. Dedicated to Eleanor Roosevelt.

*For the dream unfinished  
Out of which we came,  
We stand together,  
While a hemisphere darkens  
And the nations flame.*

*Our earth has been hallowed  
With death for freedom;  
Our walls have been hallowed  
With freedom's thought.*

*Concord, Valley Forge, Harpers Ferry  
Light up with their flares  
Our sky of doubt.*

*We fear tyranny as our hidden enemy:  
The blackshirt cruelty, the goose-step mind.*

*No dark signs close the doors of our speaking.  
No bayonets bar the door to our prayers.  
No gun butts shadow our children's eyes.*

*If we have failed—lynchings in Georgia,  
Justice in Massachusetts undone,  
The bloody fields of South Chicago—  
Still a voice from the bruised and the battered*

*Speaks out in the light of a free sun,*

*Saying, "Tell them again, say it, America;  
Say it again till it splits their ears:  
Freedom is salt in our blood and its bone shape;  
If freedom fails, we'll fight for more freedom—  
This is the land, and these are the years!*

*When freedom's a whisper above their ashes  
An obsolete word cut on their graves,  
When the mind has yielded its last resistance,  
And the last free flag is under the waves—*

*"Let them remember that here on the western Horizon  
A star, once acclaimed, has not set;  
And the strength of a hope, and the shape of a vision  
Died for and sung for and fought for,  
And worked for,  
Is living yet."*



William Grant Still (1895-1978) was a prolific composer of the 20th America with more than two hundred works to his name, including works for chorus, opera, symphonies, ballets, art song, and solo and chamber music. Still's credentials were top notch, including study at Oberlin Conservatory of Music and composition studies with George Whitefield Chadwick and Edgard Varèse. Still was very connected to the Harlem Renaissance, and his wide sphere of influence led to his nickname, the "Dean of the Afro-American Composers". Still is the first African-American to conduct a major symphony orchestra in America, the first to have a symphony performed by a major orchestra, the first to have an opera performed by a major opera company, and the first to have an opera performed on national television.

Although a composer within the Western Classical tradition, Still as a young man worked W.C. Handy's band (with a brief hiatus to serve in WWI in the United States Navy). He recorded with Fletcher Henderson's Dance Orchestra in 1921, played in various pit orchestras (including for those affiliated with Artie Shaw and Paul Whiteman). It is not surprise, then, to hear some influence of 1920's dance bands integrated into Still's compositional output. William Grant Still received a number of distinctions in his lifetime, including being a recipient of three Guggenheim Fellowships, a Rosenwald Fellowship, and honorary doctorates from 9 institutions (including Oberlin College, New England Conservatory, Peabody Conservatory, and University of Southern California).

*Plain-Chant for America* is the second of Still's collaborations with the librettist Katherine Garrison

Chapin Biddle (1890-1977) and was commissioned in 1941 by Sir John Barbirolli in commemoration of the 100th anniversary of the New York Philharmonic. As with the text in Langston Hughes' "I Dream a World", the prose of Plain-Chant is direct and visceral. Plain-Chant challenges audiences to find duality in celebrating the idea of America and to more fully realize "the dream unfinished". The text in the work is undeniably brazen: Still and Chapin (Biddle) force America's hand to account for many inequities of 20th Century America - specifically called out are the lynching practices of Georgia, the unfair robbery and murder trials of Nicola Sacco and Bartolomeo Vanzetti, and the 1919 race riot of Chicago leading to 38 deaths and the homelessness of two thousand residents. Still and Chapin never cease to seek the hope and optimism of the promise of America, and the "dream unfinished".

It is with this hope and optimism The Chorale offers its rendition of *Plain-Chant for America*, that we may "Dream a World" and seek a greater tomorrow through connection and celebration of all peoples, cultures, and traditions, the melting pot of which makes us truly American, in our never-ending quest for equality and freedom.

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Brahms & Beethoven  
guests of the Colorado Springs Philharmonic  
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Audition to Join the Chorale  
Monday, May 15, 2023 6:00 - 10:00 pm  
[www.cschorale.org/sing](http://www.cschorale.org/sing)

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