



Malmgren Concert Series

presents

Black History Month Concert

Sunday, February 25, 2024
4 p.m.

We acknowledge with respect the Onondaga Nation,
Firekeepers of the Haudenosaunee,
the Indigenous people on whose ancestral lands
Syracuse University now stands.

PROGRAM

Welcome: Rev. Brian Konkol, Dean of Hendricks Chapel

Fantasy on the Solid Rock

Asriel Davis (b. 1998)

Anne Laver, organ

Psalm 150

Uzee Brown, Jr. (b. 1950)

*Hendricks Chapel Choir
Ben O'Connell, conductor; Anne Laver, organ*

Praise the Lord.
Praise God in his sanctuary; praise him in his mighty heavens.
Praise him for his acts of power; praise him for his surpassing greatness.
Praise him with the sounding of the trumpet, praise him with the harp and lyre,
Praise him with timbrel and dancing, praise him with the strings and pipe,
Praise him with the clash of cymbals, praise him with resounding cymbals.
Let everything that has breath praise the Lord.
Praise the Lord.

Spring Intermezzo

Betty Jackson King (1928-1994)

Gabrielle McAllister, piano

Love Let the Wind Cry...How I Adore Thee "Prayer" from Nightsongs

**Undine Smith Moore (1904-1989)
H. Leslie Adams (b. 1932)**

Gabrielle Pinkney, soprano; Robbie Padilla, piano

Love Let the Wind Cry, by British poet William Bliss Carman

Love let the wind cry
On the dark mountain,
Bending the ash trees
And the tall hemlocks
With the great voice of
Thunderous legions,
How I adore thee.

Let the hoarse torrent
In the blue canyon,
Murmuring mightily
Out of the gray mist
Of primal chaos
Cease not proclaiming
How I adore thee.

Let the long rhythm
Of crunching rollers,
Breaking and bursting
On the white seaboard

Titan and tireless,
Tell, while the world stands,
How I adore thee.

Love, let the clear call
Of the tree cricket,
Frailest of creatures,
Green as the young grass,
Mark with his trilling
Resonant bell-note,
How I adore thee.

But, more than all sounds,
Surer, serener,
Fuller of passion
And exultation,
Let the hushed whisper
In thine own heart say,
How I adore thee.

Prayer, by American poet Langston Hughes

I ask you this:
Which way to go?
I ask you this:
Which sin to bear?
Which crown to put
Upon my hair?
I do not know
Lord God
I do not know

**Andantino from Sonata for Organ
Joshua Fit the Battle of Jericho**

Joseph Maxwell Ossei-Little, organ

**Florence Price (1887-1953)
Fela Sowande (1905-1987)**

"He Met Her in the Meadow"

Harry T. Burleigh (1866-1949)
Katherine Smyth, soprano; Robbie Padilla, piano

Text by Harry T. Burleigh

He met her in the meadow
As the sun was sinking low;
They walked along together
In the twilight's afterglow.

She waited until patiently,
He had lowered all the bars,
Her soft eyes bent upon him,
As radiant as the stars.

She neither smiled nor
thanked him,
In fact, she knew not how,
For he was but a farmer's lad,
And she a Jersey cow.

"The Fox and the Crow"

Maria Thompson-Corley (b. 1966)

"Long Goodbye" from Grasping Water

Julianne Stein, soprano; Robbie Padilla, piano

The Fox and the Crow, text by Maria Thompson-Corley, based on Aesop's Fables

As fox was trav'ling through the wood
He caught the scent of something good;
A crow, above, high in the tress
Was chomping on a piece of cheese.

The fox commenced a scheme and plot
To rid the crow of what she'd got.
"Good morning, you gorgeous crow," he said.
The crow just frowned and cocked her head.

"You're so divine! The queen of birds!
Your voice must be the best I've ever heard!"
The crow, entranced by the fox's spiel,
Began to squawk and lost her meal.

The fox gobbled down the breakfast treat.
As he bid farewell, with a smile so sweet,
The crow's life lesson came to her:
Never, never, never trust a flatterer!

Long Goodbye, text by Maria Thompson-Corley

I live in the past to stay in your arms;
Your lips pressed gently against my cheek,
My body snug in the sheltering warmth of your skin.

Oh my darling friend!

The handful of sweet mana you gave me melted in my mouth
But, without the prospect of further sustenance
I wonder through this pathless wilderness emptier
Then if your unexpected morsel had been denied.

The Featherheart

Lawren Brianna Ware (b. 1994)

John Giordano, clarinet; Robbie Padilla, piano

He Never Failed Me Yet

Robert Ray (1946-2022)

*Concert Choir; Wendy Moy, director
Danni Huang, piano, Jason Ruppert, drums, Peyton Barlow, bass
Sanai Fowler, Gabrielle Pinkney, Shakira Santos, soloists*

Text by Robert Ray

Chorus: I will sing of God's mercy,
Every day, every hour, He gives me power.
I will sing and give thanks to Thee
For all the dangers, toils and snares that He has brought me out.
He is my God and I'll serve Him,
No matter what the test.
Trust and never doubt,
Jesus will surely bring you out,
He never failed me yet.

I know God is able to deliver in time of storm.
I know that He'll keep you safe from all earthly harm.
One day when my weary soul is at rest,
I'm going home to be forever blessed. [Chorus]

Didn't my God deliver Moses from King Pharaoh?
And didn't He cool the fiery furnace for Shadrach, Meshach, and Abednego?
When I think of what my God can do,
He delivered Daniel, I know He will deliver you. [Chorus]

Lift Every Voice and Sing

James W. Johnson (1871-1938) & J. R. Johnson (1873-1954)

Please join in singing with the combined choirs (words music on next page)

Lift Every Voice and Sing was a poem written by National Association for the Advancement of Colored People (NAACP) leader James Weldon Johnson. The poem was set to music by James' brother, John Rosamond Johnson. In 1900, it was first performed in celebration of President Abraham Lincoln's birthday by 500 children at the segregated Stanton School in Jacksonville, Florida, where James Weldon Johnson was principal. During the Civil Rights Movement of the 1950s and 1960s, the song became a rallying cry. It was adopted by the NAACP as its official song and is often referred to as "The Black National Anthem."

Malmgren concerts are presented with support from the Malmgren Fund.

Lift every voice and sing

Introduction

1 Lift ev-ery voice and sing till earth and hea - ven ring, ring with the
 2 Ston-y the road we trod, bit - ter the chas-tening rod, felt in the
 3 God of our wea - ry years, God of our si - lent tears, thou who hast

har - mon - ies of lib - er - ty. Let our re - joic - ing rise
 days when hope un - born had died; yet, with a stead - y beat,
 brought us thus far on the way; thou who hast by thy might

high as the lis - tening skies; let it re - sound loud as the
 have not our wea - ry feet come to the place for which our
 led us in - to the light; keep us for ev - er in the

roll - ing sea. Sing a song full of the faith that the dark past has
 par - ents sighed? We have come o - ver a way that with tears has been
 path, we pray. Lest our feet stray from the pla - ces, our God, where we

taught us; sing a song full of the hope that the pres - ent has
wa - tered; we have come, tread - ing our path through the blood of the
met thee; lest, our hearts drunk with the wine of the world, we for -

brought us; fac - ing the ris - ing sun of our new
slaugh - tered, out from the gloom - y past, till now we
get thee; sha-dowed be - neath thy hand may we for

day be - gun, let us march on, till vic - to - ry is won.
stand at last where the white gleam of our bright star is cast.
ev - er stand, true to our God, true to our na - tive land.

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Composer Biographies

Compiled by Joseph Maxwell Ossei-Little

Asriel Demetrius Davis was born in the Bronx, New York and spent his formative years in Atlanta, Georgia. From the early age of six he was trained classically and spent his weekends playing for church services. He went on to pursue his Bachelors in piano performance at Oakwood University where he served as student accompanist for the Oakwood University's Aeolians. He quickly developed a love for the organ and went on to Syracuse University, where he received his Master's in organ performance under Dr. Annie Laver. The Diapason magazine recognized Davis as one of the 20 outstanding organists under the age of 30 for the class of 2023.

Uzee Brown, Jr. is an American singer, composer and choir director from Cowpens, South Carolina. Brown holds degrees from Morehouse College (B.A.), Bowling Green State University (M.M. in Composition), and University of Michigan (M.M. and D.M.A. in performance). He served as president of the National Association of Negro Musicians from 1996-2002.

Betty Jackson King was born in Chicago. King was exposed to church hymns and spirituals by her father, Rev. F. D. Jackson of the Community Church, Woodlawn. She earned a Bachelor's degree in Piano Performance and a Master's degree in Composition from the Chicago Musical College of Roosevelt University. She served as President of the National Association of Negro Musicians from 1970 to 1984.

Undine Eliza Anna Smith Moore was nicknamed the "Dean of Black Women Composers." Moore received a Master of Arts and Professional Diploma in Music from Columbia University's Teachers College in 1931. Although originally trained as a classical pianist, Moore developed a compositional output of mostly vocal music—arrangements of spirituals and folk music, her favorite kind of music. She was co-founder of the Black Music Center at Virginia State College, which primarily sought to educate members about the "contributions of black people to the music of the United States and the world."

Harrison Leslie Adams, Jr. is an American composer, hailing from Cleveland, Ohio. His works have been performed by the Prague Radio Symphony Orchestra, Iceland Symphony Orchestra, Buffalo Philharmonic, and commissioned by The Cleveland Orchestra, Ohio Chamber Orchestra, and the Center for Black Music Research, among others. Adams earned a Bachelor of Music Education from Oberlin College in 1955, a Master of Music degree from California State University, Long Beach and a Ph.D. in Music from Ohio State University.

Florence Beatrice Price is noted as the first African-American woman to have a composition played by a major American symphony orchestra, the Chicago Symphony. Price was an American pianist, organist and composer. Price graduated in 1906 from the New England Conservatory of Music, Boston, Massachusetts with honors, with both an Artist Diploma in organ and a teaching certificate.

Olufela Obafunmilayo "Fela" Sowande was a Nigerian organist and composer. He is considered by many as the father of modern Nigerian art music and is one of the most internationally known African composers of works in the European "classical" idiom. Sowande earned the Fellowship Diploma (FRCO) from the Royal College of Organists, UK in 1943, winning the Limpus, Harding and Read Prizes. He obtained a Bachelor of Music degree at the University of London and became a Fellow of Trinity College of Music. He was appointed Member of the Most Excellent Order of the British Empire in the 1955 Queen's Birthday Honors for his music documentary work with the BBC.

Henry Thacker Burleigh was an American classical composer, arranger, and professional singer known for his distinctive baritone voice. He was instrumental in developing characteristically American music, by introducing classically trained artists to spirituals arranged in a more classical form. He is credited for introducing the famous Czech composer Antonín Dvořák to African-American spirituals. Burleigh was accepted, with a scholarship, to the prestigious National Conservatory of Music in New York in 1892 and later served on the faculty. He also studied to be an accountant at Clark's Business College.

Dr. Maria Thompson Corley completed her undergraduate degree at the University of Alberta. Maria Corley received both Master's and Doctorate degrees in piano performance from the Juilliard School, where she was a student of renowned Hungarian pianist, Gyorgy Sandor. The only pianist admitted into Juilliard's doctoral program for the period of two years, she was also chosen to represent her alma mater in a tour of Central America. Maria was born in Jamaica and raised in Canada. She has appeared as a solo or collaborative pianist on radio, television, and/or concert stages in North and Central America, the Caribbean, Bermuda and Europe, performing with artists like Metropolitan Opera soprano Priscilla Baskerville and Juno Award-winning clarinetist James Campbell, among others.

Dr. Lawren Brianna Ware is a recent graduate of the University of Wisconsin-Madison where she earned her DMA in Music Composition with a minor in musicology. Dr. Ware's compositions have been featured on two professionally recorded albums (the Amernet Quartet's "Alabama String Quartets (Birmingham Arts Music Alliance)"(2020) and Dr. Cole Bartels' "On the Brink"(2022)) and will be included on upcoming albums by Marcus Eley (clarinet) and Lara Downes (piano). Her most recent projects include being the inaugural composer and co-founder of the Black Composer Revival Consortium. In July of 2022, Brianna became the first African-American composer selected to be the composer in residence for the Seal Bay Music Festival in Vinalhaven, Maine.

Dr. Robert Ray has appeared as piano soloist with the Kirkwood Symphony, the Northwestern University Orchestra, and the Seoul (Korea) Philharmonic. He was an Associate Professor of Music at the University of Missouri-St. Louis and directed their University Community Chorus. He was the founder director of the St. Louis Symphony Orchestra's IN UNISON Chorus. Ray was a professor first at the University of Illinois, and most recently at the University of Missouri-St. Louis.

The Malmgren Concert Series of Hendricks Chapel

Sundays at 4:00 p.m. in Hendricks Chapel

Join us for music to stir the soul and ignite the spirit as we welcome renowned musicians to the stage of Hendricks Chapel in the heart of Syracuse University!

Mar. 3: Celebrating Women Composers

The Syracuse Symphony Orchestra performs Julie Giroux's symphony "The Blue Marble," Cécile Chaminade's "Callirhoë Suite," and the North American premiere of Germaine Tailleferre's Concerto for Two Guitars and Orchestra with soloists Kenneth Meyer and Liamna Pestana.

Mar. 24: The Lorelei Ensemble

Beth Willer directs this all-female vocal ensemble in a multimedia program of new works by Christopher Cerrone, Elijah Daniel Smith, and more.

Apr. 7: Setnor at Carnegie Hall Preview Concert

Outstanding Setnor School of Music soloists and chamber groups share the program that they will perform at Carnegie Hall's Weill Recital Hall in New York City.

Apr. 14: Festive Music for Organ, Brass, and Choir

The Setnor School of Music Trumpet Ensemble and the Hendricks Chapel Choir perform works by Antonio Vivaldi, Richard Proulx, Alan Hovhaness, and Erik Morales.

Apr. 28: Sacred Jazz

Theodicy Jazz Collective and the Hendricks Chapel Choir present the world premiere of Theodicy's new jazz suite, "Love Is the Way."

For more information, visit chapel.syracuse.edu.