

Hope and Passion
2018-2019 SEASON

*Songs
of Hope
and
Freedom*

FRIDAY, OCTOBER 19, 2018 | 7:30 PM
PAUL ROBESON AUDITORIUM

OCTOBER 21, 2018 | 4:00 PM
KETTERING ADVENTIST CHURCH

Bach
SOCIETY of DAYTON

John Neely, Music Director
R. Alan Kimbrough, Accompanist

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Hope and Passion

2018-2019 SEASON

Our passions fuel our hopes and dreams. For our 2018-2019 season of Hope and Passion, Bach Society of Dayton will explore music that celebrates our humanity. In October, we'll lift our voices with the renowned Central State University Chorus, Jeremy Winston Director, with spirituals and songs that embody hope and freedom. Our annual holiday concert in December is a tradition like no other, and we'll be joined by the Kettering Children's Choir Chorale and the Kettering Advent Ringers for a concert that reminds us of the hope and joys that carry us all. For our March concert, we'll perform the St. Matthew Passion, Bach's magnificent setting of Christ's last days for double chorus, soloists, and double orchestra. And in May, we'll close the season accompanied by the Oakwood Brass in a glorious concert filled with brass and choral gems. Join us for a spectacular season that is sure to renew hope through passionate music.

Songs of Hope and Freedom
OCTOBER 19 and 21, 2018

Sweet Sounds of the Holidays
DECEMBER 2, 2018

St. Matthew Passion
MARCH 31, 2019

Glorious Brass
MAY 12, 2019

Bach
SOCIETY of DAYTON

John Neely, Music Director
R. Alan Kimbrough, Accompanist

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John Neely, Music Director
R. Alan Kimbrough, Accompanist

We're delighted to welcome you to the opening concert of the Bach Society's 2018-2019 season!

This "Hope and Passion" season starts with a renewal this weekend of our collaboration with the Central State University Chorus, featuring "home and away" concerts on the CSU campus and at our regular venue, the Kettering Seventh-day Adventist Church. In both places the groups join voices in spirituals and songs of freedom, and also offer you some of each chorus's favorite vocal repertoire. Enjoy!

Knowing that this concert will only whet your appetite for more, plan to subscribe to the remainder of our Bach Society season today at the box office in the lobby. Better yet, buy an extra set or two of tickets so your friends and family can be part of these great musical experiences.

Next up will be our traditional and much-beloved "Sweet Sounds of the Holidays" concert on Sunday, December 2, 2018, at 7:30 pm. The Kettering Children's Choir Chorale and the Kettering Advent Ringers will again join us to make this a unique and festive part of your holiday season.

The season theme—Hope and Passion—continues in 2019, with J.S. Bach's magnificent *St. Matthew Passion* on Sunday, March 31, at 4:00 pm. With double chorus, soloists, and double orchestra, this powerful story in Bach's masterful hands is a highlight of Dayton's musical year. Finally, on May 12, at 4:00 pm, the Oakwood Brass joins the Bach Society for a stirring blend of music for chorus and brass.

We are sincerely grateful for your support as patrons and for your spreading the word about us to other lovers of great music. It is for your pleasure, and to nurture all our spirits, that we present this season... with hope and passion.





Bach Society of Dayton Chorus

Sopranos

Carla Ballou
 Jodi Blacklidge
 Barbara Campbell
 Joy Carter
 Kay Cherry
 Barbara Colaner
 Joan Crafton
 Susan Cromer
 Jacquelynn Duff
 Madelon Kinzig
 Karen Linaberry
 Tiffany Lopez
 Connie Palmus
 Amy Potter
 Donna Reece
 Shirley Richardson-
 McCourt
 Faye Seifrit
 Rhea Smith
 Elizabeth Weibel
 Rebecca Whisnat
 Mary Ann Woods

Altos

Cynthia Bertleff
 Madelyn Callender
 Willow Cliffswallow

Pamela Cooper-
 Servaites
 Helen Cripe
 Carla Drye
 Sallie Fisher
 Peg Holland
 Micheline Jarvis
 Kenzie Moore
 Sharon Norton
 Barbara Piatt
 Adele Rapelye
 Pam Rauch
 Mary Beth Rodes
 Barbara Schramm
 Loraine Simard
 Sarah Toher
 Mary Tymeson
 Sara Vice
 Janell Winigman

Tenors

Fred Bartenstein
 Todd Berry
 Benjamin Carter
 Joe Codispoti
 Marc Georgin
 Tim Mahorney
 Thomas Meyer

William Miller
 Christopher Oldstone-
 Moore
 Kevin Samblanet
 Jerome Servaites
 William Spohn
 Vincent Velten

Basses

Mike Bates
 Erick Beaven
 Gary Blacklidge
 Marc Fleischauer
 Tom Gottweis
 David Grupe
 John Gummel
 Lew Hann
 Dick Hattershire
 Larry Hollar
 R. Alan Kimbrough
 Steve Makovec
 Dan Minneman
 David Jon Priebe
 James Robertson
 Dave Roderick
 Mark Spencer
 John Stengel
 Marshall Wareham

The Bach Society of Dayton's mission is to perform and promote appreciation of choral music, both sacred and secular, including the music of Johann Sebastian Bach, and to nurture the next generation of choral singers. Through an annual concert series that features diverse repertoire and innovative collaborations and educational elements, the Bach Society provides musical excellence across the range of classical music. Generous funding support from foundations, government arts entities, underwriters, donors, and subscribers makes this possible. See more about us at www.bachsocietyofdayton.org.



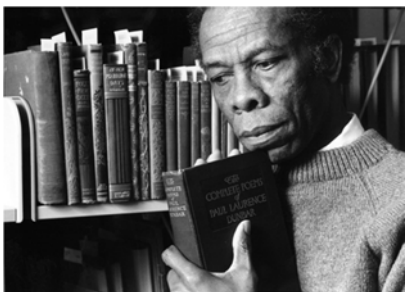
John Neely has been Music Director of the Bach Society of Dayton since its inception in 2002. For the past 37 years he has served as Associate Pastor for Music at Westminster Presbyterian Church in downtown Dayton. John has taught in the music departments of Washington and Jefferson College in Washington, Pennsylvania, and Mt. Union College in Alliance, Ohio. He has been Dean of the Canton and Dayton Chapters of the American Guild of Organists and was national president of the Presbyterian Association of Musicians.

John is recognized nationally as an organ recitalist, conductor, and choral clinician, having conducted workshops most recently in Ft. Worth, Texas; Portland, Oregon; and Tallahassee, Florida. He holds degrees from Duquesne University, Union Theological Seminary School of Sacred Music, and Pittsburgh Theological Seminary.



R. Alan Kimbrough, retired professor of English at the University of Dayton, is well known within the Dayton arts community as an outstanding organist-accompanist. Dr. Kimbrough was the accompanist for the former Dayton Bach Society from 1974 to 2002. He is a long-time member of the American Guild of Organists and is currently a co-organist at the First Baptist Church of Dayton.

CONCERT PREVIEW



Herbert Woodward Martin is a retired Professor of English from The University of Dayton.

He was The Poet In Residence, and subsequently The Dunbar Laureate Poet for Dayton, Ohio.

He was a Fulbright Scholar to Janous Pannonius in Pecs, Hungary, from 1990 to 1991.

He has been a constant promoter of the works of Paul Laurence Dunbar and has read Dunbar's work as far east as Egypt and Hungary and as far west as Hawaii.

In his own right Martin has authored nine volumes of poetry. His tenth volume, *The Shape of Regret*, is under consideration by Wayne State University Press.



The Central State University Chorus
Jeremy Winston, Director
Nanyi Qiang, Accompanist



The Central State University Chorus has a repertoire encompassing all periods and styles, including spirituals of African Americans, gospel, and jazz.

Recent concert highlights include a tour to Medellín, Colombia and a performance with the EAFIT Symphony Orchestra. The group has performed at the Congressional Black Caucus's Prayer Breakfast in Washington, D.C. and at the inauguration of Ohio Governor John Kasich. In 2013 the Chorus performed at The White House for the annual holiday celebration at the invitation of First Lady Michelle Obama, and has twice performed in the rotunda of the Russell Senate Office Building.

The Chorus received outstanding international acclaim in June 2014 on a month-long tour of Europe, performing in over a dozen cities including Madrid, Barcelona, and Valencia, Spain; Durbach, Germany; Strasbourg, France; and Prague, Czech Republic, in a concert with the world-renowned Czech National Symphony Orchestra.

In 1993, the Chorus performed with the Cincinnati Pops Orchestra, resulting in the Telarc International CD, *A Gospel Celebration, Amen*. The disc was nominated for a Grammy Award and also featured Jennifer Holliday, Maureen McGovern, and Lou Rawls.

Chorus members regularly perform with musical organizations such as the Dayton Opera, the Dayton Philharmonic, the Cleveland Orchestra, and the

Bach Society of Dayton. In 2010, the Chorus and its members were featured in the 75th anniversary season of the Dayton Opera Company's production of *Porgy and Bess*.

Soprano

De'Jah Brooks
Diamond Hands
Naleah Moore
Nyje' Nobles
Anissia Wallace
Whitney Watson-Grant
Nikayla Wright
Amber Zanders

Alto

Teraya Daniel
Imani Favors

Ja'Nel Ishmel
Daesha Jenkins
Markya Miles
Ebony Milton
Taylor Mims
Robyn Rahming

Tenor

P. Nathaniel Boe
Tyreece Daniels
Jonathan Meyer
Jalen Million
Joshua Powe
Anthony Snell

Bass

Artrell Allen
Justta Campbell
Michael Carter
Jason Clay
Antonio Hammett
Jesse Hendricks, Jr.
Malcolm Mangrum
Branden Stivers



Jeremy Winston, director of the Central State University Chorus, is an innovative leader and musician who has inspired many by sharing his passion with the global community. He founded The Jeremy Winston Chorale, LLC and is Associate Professor of Music at Central State University in Wilberforce, Ohio, as well as Director of Music at Kettering Seventh-day Adventist Church.

As a vocalist, Jeremy has appeared as tenor soloist with the Bach Society of Dayton, including the May 2016 "Music of Downton Abbey" concert. Jeremy has served as guest conductor to the award-winning Czech National Symphony Orchestra (Prague, Czech Republic) and to the EAFIT Symphony Orchestra. Sought after as an educator and clinician, Jeremy has served as choral director for University of California Berkeley's Young Musicians Program. In 2010 he received the John F. Kennedy Medal for his leadership as a National Conductor for the 105 Voices of History Concert Choir at the John F. Kennedy Center for the Performing Arts.

Jeremy's compositions and arrangements have been performed by many leading musicians and ensembles including The Czech National Symphony Orchestra, Grammy-nominated a cappella group Take 6, The St. Louis Symphony Orchestra, The 105 Voices of History National Choir, and many independent choral ensembles.

Other career highlights include a White House performance for President Barack and First Lady Michelle Obama with The Jeremy Winston Chorale and, with the same group, winning the gold medal championship at The World Choir Games in Cincinnati, OH, in July 2012. His previous post was as director of the award-winning Wilberforce University Choir.

Jeremy is a graduate of Oakwood University (2001) with a Bachelor of Arts in Music, and of Morgan State University (2003) with a Master of Arts degree. In April 2012, Oakwood University recognized Jeremy as an outstanding alumnus.



Nanyi Qiang, pianist, has established a wide-ranging career spanning chamber musician, vocal coach, soloist, and pedagogue. Dr. Qiang is currently an Assistant Professor of Music at Central State University.

Dr. Qiang was a Collaborative Piano Intern at the prestigious NATS 2017 Intern Program (Toronto). An alumnus of Music Academy of the West (2015), he has appeared in numerous music festivals and also held the Pianist/Coach Fellowship at the ECCO program of Minnesota Opera (2015-2016). An advocate of new music, Dr. Qiang serves on the Board of Directors and plays regularly with Onethirteen Composers

Collective, a new music organization based in Twin Cities, MN. He completed his DMA in Collaborative Piano and Coaching at the University of Minnesota.



SONGS OF HOPE AND FREEDOM

BACH SOCIETY AND CENTRAL STATE UNIVERSITY CHORUS

Two Passages from The Testament of Freedom

Randall Thompson (1899-1984)

I. The God who gave us life

The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them.

IV. I shall not die without a hope

I shall not die without a hope that light and liberty are on steady advance. And ev'n should the cloud of barbarism and despotism again obscure the science and liberties of Europe, this country remains to preserve and restore light and liberty to them. The flames kind'd on the Fourth of July, Seventeen-sev'n-ty-six, have spread over too much of the globe to be extinguish'd by the feeble engines of despotism; on the contrary, they will consume these engines and all who work them. The God who gave us life Liberty, life! (Thomas Jefferson, 1743-1826)

Steal Away

arr. Bob Chilcott (b. 1955)

Steal away to Jesus, O 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 my soul.

I ain't got long to stay here.

Steal away, O steal away home,

I ain't got long to stay here.

The Battle of Jericho

arr. Moses Hogan (1957-2003)

Soloist: Nadia Wilson, soprano

Joshua fit the Battle of Jericho and the walls come tumbalin' down.

Talk about your kings of Gideon, talk about your men of Saul,

But none like good old Joshua at the Battle of Jericho.

Right up to the walls of Jericho, he marched with spear in hand.

"Go blow that ramhorn!" Joshua cried, "Cause the battle am in my hand."

Then the lamb, ram, sheep horns begin to blow and the trumpet begins to sound.

Joshua commanded the children to shout and the walls come a tumbalin' down.

CENTRAL STATE UNIVERSITY CHORUS

Daniel, Servant of the Lord arr. Undine Smith Moore (1904-1989)

Soloists: Artrell Allen, bass; Antonio Hammett, bass

“Oh,” the king cried, “Oh, Daniel, Daniel, oh!”
A-that-a Hebrew Daniel, Servant of the Lord!
Among the Hebrew nation,
One Hebrew Daniel was found;
They put him in the lion’s den,
He stayed there all night long.
Now the king in his sleep was troubled
And early in the morning he rose
To find God sent His angels down
To lock the lion’s jaws.

Steady Soldier

arr. Diedre Robinson (b. 1963)

I wanna be a steady soldier,
Lord, I’ll be a steady soldier till I die.
Don’t wanna sway when troubles rise. No, Lord!
Just stand and fight, Lord, till I die.
Don’t wanna run when sorrows chase. No, Lord!
Just stand and fight them face to face.
I’m gonna fight and I’m gonna win. Yes, Lord!
Gonna be a victor over Satan and sin.
I’m gonna give myself to you. Yes, Lord!
Gonna stand still, Lord, till I hear from you.

Oh, What A Beautiful City

arr. Eurydice Osterman (b. 1950)

Soloist: Anissia Wallace, soprano

Oh, what a beautiful city!
Twelve gates into the city, a hallelu.
Hallelujah!
Three gates in-a the east
Three gates in-a the west
Three gates in-a the north
Three gates way down, down south
Making it twelve gates into the city, a hallelu.
My Lord built-a that city,
and he said it was just a four square.
And he said he wanted you sinners
To meet him in-a the air.

The Word Was God

Rosephanye Powell (b. 1962)

In the beginning was the Word, and the Word was with God. And the word was God. The same was in the beginning with God. By Him, all things were made, that have been made. Nothing was made He has not made. (John 1:1-3)

BACH SOCIETY OF DAYTON

Set Me As a Seal

René Clausen (b. 1953)

Set me as a seal upon your heart, as a seal upon your arm, for love is strong as death. Many waters cannot quench love; neither can the floods drown it. (Song of Solomon 8:6-7)

Ching-A-Ring-Chaw

**adapted Aaron Copland (1900-1990)
arr. Irving Fine (1914-1962)**

Ching-a-ring-a ring ching,
Hoa dinga ding kum larkee.
Brothers gather round,
Listen to this story,
'Bout the promised land,
An' the promised glory.
You don't need to fear
If you have no money,
You don't need none there,
To buy you milk and honey.
There you'll ride in style,
Coach with four white horses,
There the evenin' meal,
Has one, two, three, four courses.
Nights we all will dance,
To the harp and fiddle,
Waltz and jig and prance,
"Cast off down the middle."
When the mornin' come,
All in grand and splendor,
Stand out in the sun,
And hear the holy thunder.
Brothers hear me out,
The promised land's a-comin',
Dance, sing and shout,
I hear them harps a-strummin'.
Ching-a-ring-a ching ching ching. Chaw!

Shenandoah

arr. Bob Chilcott

Shenandoah, O Shenandoah. O Shenandoah, I long to see you and hear your rolling river.

Away, we're bound away, across the wide Missouri. O Shenandoah, I love your daughter. Away, you rolling river. Away, we're bound way, across the wide Missouri.

O Shenandoah, farewell my dear, I'm bound to leave you. Away, you rolling river. O Shenandoah, I'll not deceive you. Away, we're bound away, across the wide Missouri. O Shenandoah.

Sure On This Shining Night

Morten Lauridsen (b. 1943)

Sure on this shining night
Of starmade shadows round,
Kindness must watch for me
This side the ground.
The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.
Sure on this shining night
I weep for wonder
Wand'ring far alone
Of shadows on the stars.
(James Agee, 1909-1955)

Zion's Walls

**adapted Aaron Copland
arr. Glenn Koponen (b. 1943)**

Come fathers and mothers, come sisters and brothers,
Come join us in singing the praises of Zion.
O fathers don't you feel determined to meet within the walls of Zion.
We'll shout and go round the walls of Zion.

BACH SOCIETY AND CENTRAL STATE UNIVERSITY CHORUS

Four Spirituals

arr. Adolphus Hailstork (b. 1941)

*Soloists: Anissia Wallace, soprano; Whitney Watson-Grant, soprano
P. Nathaniel Boe, tenor; Merrell Williams, tenor; and Anthony Snell, tenor*

1. Great Day

Great day! Oh glory, Hallelujah, We're marchin' to the Kingdom!
Great day, children; God's gonna build up Zion's walls!
Great day, de righteous marchin'. God's gonna build up Zion's walls.
De chariot rode on de mountain top, God's gonna build up Zion's walls.
My God He spoke and de chariot stop. God's gonna build up Zion's walls.
Dis is de day of jubilee. God's gonna build up Zion's walls.

De Lord has set His people free! God's gonna build up Zion's walls.
Take my breastplate, sword in hand, March out boldly in de land!
Want no cowards in our band! Dis must be a great, good land!

2. In Dat Great Gittin' Up Mornin'

I'm gonna tell you 'bout da comin' o' da judgment, fare ye well, fare ye well.
Dere's a better day a-comin', fare ye well, fare ye well.
Oh, preachers, fold your Bibles, fare ye well, fare ye well.
For de last soul is converted. Fare ye well, fare ye well.
In dat great gittin' up mornin', fare ye well, fare ye well.
Blow your trumpet, Gabriel! Fare ye well, fare ye well.
Lord, how loud shall I blow it? Fare ye well, fare ye well.
Blow it calm and easy, fare ye well, fare ye well.
Do not alarm my people. Tell 'em to come to judgment.
Den you see da coffin bustin', fare ye well, fare ye well.
Den you see da bones a-creepin', fare ye well, fare ye well.
Den you see the world on fire, fare ye well, fare ye well.
Den you see da stars a-fallin', fare ye well, fare ye well.
Den you see da forked lightning, fare ye well, fare ye well.
Den you hear da rollin' thunder, fare ye well, fare ye well.
Fare ye well, poor sinner.
In dat great gittin' up mornin', fare ye well, fare ye well.

3. Cert'ny Lord

Have you got good religion? Cert'ny Lord.
Have you been baptized? Yes! Cert'ny Lord.
Have you been redeemed? Yes! Cert'ny Lord.
Did you bow mighty low? Cert'ny Lord.
Do you love ev'rybody? Yes! Cert'ny Lord!

4. He's Got the Whole World in His Hand

He's got the whole world in His hand.
He's got the woods and the waters in His hand,
He's got the sun and moon right in His hand,
He's got the whole world in His hand.
He's got the birds and the bees right in His hand,
He's got the beasts of the fields right in His hand,
He's got the whole world in His hand.
He's got you and me right in His hand,
He's got ev'rybody in His hand,
He's got the whole world in His hand.

Battle Hymn of the Republic

William Steffe (1830-1890)
arr. Peter J. Wilhousky (1902-1978)

Mine eyes have seen the glory of the coming of the Lord;
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of His terrible swift sword:
His truth is marching on. Gloria!
Glory! Glory! Hallelujah! His truth is marching on!
I have seen Him in the watchfires of a hundred circling camps;
They have builded Him an altar in the evening dews and damps;
I can read His righteous sentence in the dim and flaring lamps,
His truth is marching on!
In the beauty of the lilies, Christ was born across the sea,
With a glory in His bosom that transfigures you and me:
As He died to make us holy, let us live to make us free,
While God is marching on.
(Julia Ward Howe, 1819-1910, alt.)



Mark your calendar now to listen to the next Bach Society broadcast "Live and Local" on WDPR/WDPG (88.1 and 89.9 FM) or on the web at www.discoverclassical.org at 10:00 am on Saturday, December 1, 2018, when the December 2017 concert will be aired. Today's concert will be aired on Saturday, March 16, 2019. The Bach Society is deeply grateful to Charles Berry for generously sponsoring the recording of all our concerts this year for later broadcast on Discover Classical 88.1 and 89.9 FM.

Program Notes

The October 2018 concerts opening the 2018-2019 season for The Bach Society of Dayton mark our second collaboration with the Central State University Chorus. Singing together and separately, we celebrate an essentially 20th-century choral spectrum, almost exclusively American. The texts range from the Biblical to some classical texts of 19th-century American writers, with a number of traditional texts, some drawn from African-American spirituals, and one text drawn from a major 20th-century American writer.

The two grandfathers, as it were, of 20th-century choral music represented in this concert were nearly contemporaries. **Randall Thompson** (1899-1984) and **Aaron Copland** (1900-1990) both had prolific careers stretching across most of the century. Thompson was the more academic, educated at Harvard and the Eastman School of Music at The University of Rochester. He taught at Wellesley, The Curtis Institute of Music, The University of Virginia, and Harvard. Leonard Bernstein was his student at both Harvard and Curtis. His most popular choral work is his "Alleluia," commissioned by Serge Koussevitsky for the opening of the Berkshire Music Center at Tanglewood. His 24-minute *Testament of Freedom* was composed in honor of the 200th anniversary of the birth of Thomas Jefferson. Thompson chose the texts from Jefferson's writing. The work was first performed at the University of Virginia on April 13, 1943. Thompson was the accompanist.

Copland, who grew up in an immigrant household in New York City, studied with Nadia Boulanger for three years in Paris during the 1920s; back in the United States he found a great mentor and champion in Serge Koussevitsky. Copland acquired considerable popular success, especially with his orchestral works including *El Salón México* (1936), *Fanfare for the Common Man* (1942), and *Lincoln Portrait* (1942). His ballet scores—*Billy the Kid* (1938), *Rodeo* (1942), and *Appalachian Spring* (1944)—were huge successes, as was his opera, *The Tender Land* (1954). His choral works include the early "Four Motets" (1921) and two sets of "Old American Songs" (1950 and 1952). The two selections in this program come from the second set. "Zion's Walls" was arranged for SATB voices by Dr. Glenn Kaponen, recently retired Dean of the School of Music at Nyack College, where he had a distinguished 50-year teaching, conducting, and administrative career. "Ching-A-Ring-Chaw" was arranged for SATB voices by Irving Fine, a composer and teacher with additional ties to Koussevitsky, Boulanger, and Bernstein; he taught at Harvard, Brandeis, and Tanglewood.

Nearly contemporary with Thompson and Copland, **Peter J. Wilhousky** (1902-1978) also grew up in an immigrant household and spent nearly his entire life in New Jersey and New York. He became the Director of Music for the New York Public Schools and the founder/conductor of the New York All-City High School Chorus, a group of 1500 singers he personally recruited from high schools in all five boroughs to perform at Madison Square Garden in 1936. Subsequently scaled down to 260 voices, the group gave annual performances at Carnegie Hall (and later, Lincoln Center) under Wilhousky's direction for the rest of his career. His arrangement of the "Battle Hymn of the Republic" was popularized by being included on recordings by the Mormon Tabernacle Choir.

Another near contemporary, **Undine Smith Moore** (1904-1989), was one of the earliest notable and prolific African-American composers of the 20th century. At the age of 20, she became the first graduate of Fisk University to receive a scholarship to Juilliard, graduating *cum laude* in 1926. She joined the faculty of Virginia State College (now Virginia State University) in 1927 and taught there until her retirement in 1972. She was awarded honorary Doctor of Music degrees by Virginia State College (1972) and Indiana University (1976); in 1977 she was named Music Laureate of Virginia. Her *Scenes from the Life of a Martyr*, a 16-part oratorio on the life of Dr. Martin Luther King, Jr., for chorus, orchestra, solo voices, and narrator was premiered at Carnegie Hall and was nominated for a Pulitzer Prize.

Adolphus Hailstork (b. 1941), a New York native, received degrees from Howard University, the Manhattan School of Music, and Michigan State University. He has been on the faculties of Youngstown State University, Norfolk State University, and Old Dominion University. He has composed extensively for instruments and voices, including *Paul Laurence Dunbar: Common Ground*, an operatic theater piece written for Dayton Opera, *Rise for Freedom* (2007) premiered by Cincinnati Opera, and two oratorios for the Cincinnati May Festival: *Done Made My Vow* (2003) and *Earthrise* (2006). His "Four Spirituals" (2006) was commissioned by Peter Gelb, producer of the Kathleen Battle-Jessye Norman spirituals concert and then arranged as an independent set for orchestra, soprano soloists, and chorus.

The music of **Morten Lauridsen** (b. 1943) occupies a permanent place in the standard vocal repertoire today. His eight vocal cycles, instrumental works, art songs and series of motets (including "O Magnum Mysterium") are performed throughout the world and have been recorded on over two hundred CDs, including several that received Grammy nominations. He served as Composer-in-Residence with the Los Angeles Master Chorale from 1995 to 2001 and is currently Distinguished Professor of Composition at the University of Southern California Thornton School of Music. An award-winning documentary by Michael Stillwater, *Shining Night – A Portrait of Composer Morten Lauridsen*, was released in 2012 (songwithoutborders.net). In 2006, Lauridsen was named an American Choral Master by the National Endowment for the Arts, and in 2007 he was awarded the National Medal of Arts, the highest artistic award in the United States, "for his composition of radiant choral works combining musical beauty, power, and spiritual depth."

Eurydice Osterman (b. 1950), a composer, organist, and pianist, served as department chair, choir conductor, and composition and theory teacher in the music departments of two Seventh-day Adventist universities. She completed B.Mus. and M.Mus. degrees at Andrews University in 1972 and 1975, respectively. She accepted a position at Oakwood College, now University, in 1978 as the primary theory teacher and director of the Oakwood College Choir, a leadership role she would hold until 1992. During that time she started and completed a Doctorate in Composition/Theory at the University of Alabama. From 1994 to 1996 she directed the Aeolians, OU's select choir. An award-winning composer, she has also written two books, *What God Says About Music* and *Worship: From Praise Him to Praise Hymn*.

René Clausen (b. 1953), professor of music at Concordia College, Moorhead, Minnesota, has conducted The Concordia Choir since 1986. Additionally, he is the artistic director of the award-winning Concordia Christmas Concerts, which are frequently featured by PBS stations throughout the nation.

Clausen is a renowned composer and arranger, having written over 100 commissioned compositions for organizations such as The King's Singers, Mormon Tabernacle Choir, and American Choral Directors Association. He is also a frequent guest conductor, composer-in-residence, clinician, and lecturer. On several occasions, Clausen has conducted at Lincoln Center, including his major work *MEMORIAL* to commemorate the 10th anniversary of 9/11. Clausen graduated from St. Olaf College, Northfield, Minnesota, and received Master of Music Performance and Doctor of Musical Arts degrees from the University of Illinois, Urbana. *Life and Breath: Choral Works by René Clausen*, a 13-track recording by the Kansas City Chorale, won two Grammy Awards in 2013, including Best Choral Performance.

Described by the *Observer* newspaper as “a contemporary hero of British choral music,” **Bob Chilcott** (b. 1955) has always been immersed in the English choral tradition. He sang as a chorister and choral scholar at King's College, Cambridge, and after singing professionally in London and also as a member of the vocal group the King's Singers for 12 years, he became a full-time composer in 1997. He has written a number of substantial sacred works including *Salisbury Vespers* (2009), *St John Passion* (2013) for Wells Cathedral Choir, and his *Requiem* (2010), which has now been performed in over 16 countries. In 2013 he wrote *The King Shall Rejoice* for the service at Westminster Abbey to celebrate the 60th anniversary of the coronation of Her Majesty Queen Elizabeth II. In 2014 he began a term as composer-in-residence for the Washington DC-based choir Choralis as part of their 15th anniversary season celebrations. Between 1997 and 2004 he was conductor of the choir of The Royal College of Music in London, and since 2002 he has been Principal Guest Conductor of the BBC Singers. His music has been recorded by many leading British choirs and ensembles including The Sixteen, The Cambridge Singers, Tenebrae, The BBC Singers, The Choir of Wells Cathedral, The Choir of King's College, Cambridge, and The King's Singers.

Acclaimed African-American pianist, conductor, and arranger of the American spiritual, **Moses George Hogan** (1957-2003) was one of the most celebrated directors and masters of spirituals. He created dozens of new original arrangements of classic spirituals and formed several choirs that performed them with new vitality. He is recognized as a leading force in promoting and preserving the African-American musical experience. Hogan was born in New Orleans, Louisiana. He went on to graduate from the New Orleans Center for Creative Arts (NOCCA) and Oberlin Conservatory of Music in Ohio. He also studied at New York's Juilliard School of Music and Louisiana State University in Baton Rouge. In 1980 Hogan began his exploration of the choral music idiom, forming a series of vocal groups—the New World Ensemble, the Moses Hogan Chorale, and the Moses Hogan Singers, which recorded and performed at such prestigious venues as the Kennedy Center and the Sydney Opera House. Hogan soon became one of the most influential names in modern choral singing by rejuvenating the genre of African-American Spirituals for both choral singers and audiences. One of his most famous works is *The Oxford Book of Spirituals* created in 2002. He

also established his own record label MGH Records, which recorded many of his works. With over 70 published works, Hogan's arrangements have become staples in the repertoires of high school, college, church, community and professional choirs worldwide. Moses Hogan died at age 45 from a brain tumor.

Rosephanye Dunn Powell (b. 1962) serves as Professor of Voice at Auburn University. Prior to her appointment at Auburn, she served as an Associate Professor of Music and Chair of the Music Department at Philander Smith College (Little Rock, Arkansas) and as an Assistant Professor of Music at Georgia Southern University. She holds degrees from the Florida State University, Westminster Choir College, and Alabama State University and has been hailed as one of America's premier women composers of choral music. Her compositions are in great demand at choral festivals around the country, frequently appearing on regional and national conventions of the American Choral Directors Association, as well as Honor Choir festivals. Her compositions include sacred, secular, and multicultural works for mixed chorus, women's chorus, men's chorus, and children's voices. As a commissioned composer, she is in frequent demand as a composer-in-residence, clinician, and conductor at universities, schools and churches nationally and internationally. "The Word Was God," one of the composer's most popular works, is a musical word-painting of the creation, with a text from John 1:1-3. As Powell explains, "The text and the theme of the piece are introduced simply, beginning in unison and growing into homophony in the men's voices. The simplicity represents the "nothingness" that existed before creation. The unison represents the oneness of God and Christ (who is the Word). The homophony represents the distinctness of God and Christ in their roles." For her additional comments on the piece, see <http://rosephanyepowell.com/compositions/sacred-compositions/>.

A Chicago native and lover of classical music, **Diedre Robinson** (b. 1963) has lived in the Washington D.C. area since 2000. She entered college at Hampton Institute wanting to become a piano performing artist, but later became open to many other paths and careers. She earned a BM in music composition from the University of Memphis and has since gone on to write compositions in a variety of genres, including works for piano, voice, wind ensemble, chorus, string orchestra and various duo combinations. Her choral settings have grown increasingly popular and have been performed by universities, conferences, and national organizations at large. Currently, Robinson is a freelance composer and event management consultant. Her piece, "Steady Soldier," was written in 1988 based on a text by her college roommate. Robinson says, "This piece is best described as "characteristic." One would think that the use of music and text seem to come from spirituals, but they were actually created through careful observation of what was acceptable in spirituals and early gospel. Upon hearing the song, you may find yourself thinking, "I know this song. I've heard it somewhere before." But it is not found in the extant spiritual and gospel repertory. Therein lies the success of characteristic. It is a modern-day bridge between the two types."

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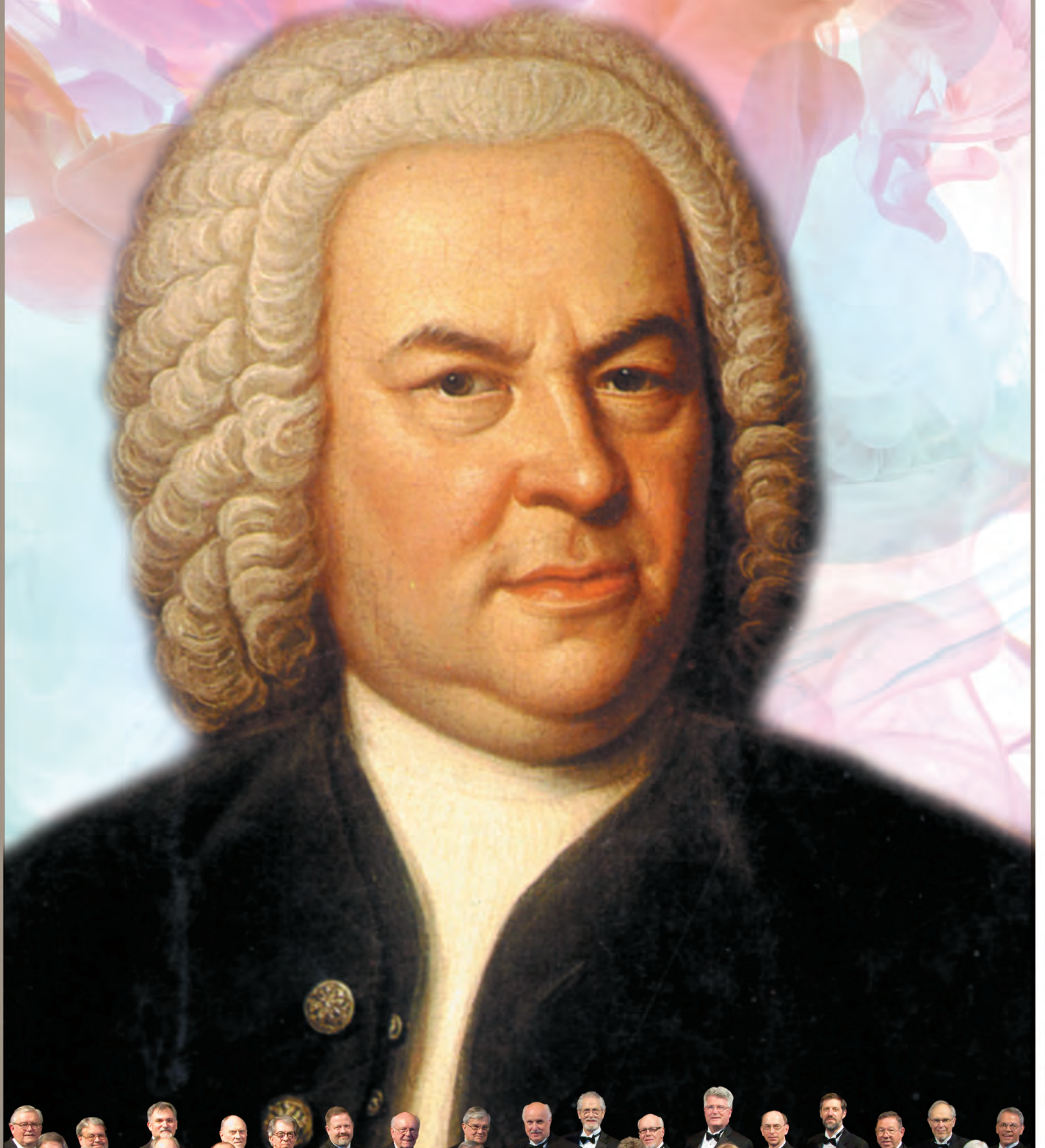
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