



THE  
AFRICAN  
AMERICAN  
SPIRITUAL  
TRADITION

# TELL THE WORLD

PALOUSE  
CHORAL  
SOCIETY

CHAMBER CHOIR

Sarah J. Graham, D.M.A.  
*Artistic Director & Conductor*

**Friday • March 2 • 2018 • 7:30 pm**

St. James Episcopal, Pullman

**Sunday • March 4 • 2018 • 4:00 pm**

Silverthorne Theatre, LCSC, Lewiston



CHAMBER CHOIR

Sarah J. Graham  
Artistic Director & Conductor

# TELL THE WORLD

I Can Tell The World

arr. Moses Hogan

**African Roots. . .**

Sansa Kroma

trad. Akan

**Old Testament Stories. . .**

Joshua Fit the Battle of Jericho

arr. André Thomas

Ev'ry Time I Feel the Spirit

arr. William Dawson

Tom Brandt, tenor

Kent Keller, bass

**Water. . .**

Deep River

arr. Mark Hayes

Jill Freuden, soprano

Wade in the Water

arr. Moses Hogan

Anneliese Zook, alto

Jill Freuden, soprano

**Heaven, Home, North. . .**

Swing Low, Sweet Chariot

arr. Hugo Frey

Todd Bailey, baritone

I Got Shoes

arr. Robert Shaw & Alice Parker

**Freedom Songs. . .**

Follow the Drinking Gourd

arr. Jay Althouse

Oh, Freedom

arr. Evelyn Davidson White

**Civil Rights. . .**

We Shall Overcome

ad. William Farley Smith

## INTERMISSION

**The Gospel Tradition. . .**

If I Can Help Somebody

B. Andrezzo, arr. Carter

Christopher Sierra, tenor

Precious Lord, Take My Hand

Thomas A. Dorsey, arr. Jack Schraeder

Soon and Very Soon

Andraé Crouch, arr.

Mauldin

True Light

Keith Hampton

Stephanie Sant, alto

Maggie May Pierce, soprano

Praise His Holy Name

Keith Hampton

Tom Brandt, conductor

Worthy to Be Praised

Byron Smith

Hannah Knecht, soprano

Rebecca Tovey, soprano

For the enjoyment of all listeners and the integrity of our audio recording, we kindly request that crying, or otherwise distracting, children be attended to in the lobby.

Thank you.

Thank You for:

\*Turning off cellular phones, pagers, and watch alarms.

\*Not using recording or photography devices.

## Program Notes

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The African American Spiritual is deeply rooted in African culture, yet was created by enslaved people far from the African continent. Deceptively simple on the surface, the dual nature of this music reveals its complexity. From the interpretation of the texts to their purpose in navigating everyday life, this music must be viewed through both the lens of the oppressed (enslaved Africans), and the oppressor (American slaveholders).

There are numerous accounts of enslaved Africans singing. In *The Narrative and Life of Frederick Douglass*, Douglass writes of the nature of these songs:

*“ . . .they would make the dense old woods, for miles around, reverberate with their wild songs, revealing at once the highest joy and the deepest sadness. They would compose and sing as they went along, consulting neither time nor tune. . . .They would sometimes sing the most pathetic sentiment in the most rapturous tone, and the most rapturous sentiment in the most pathetic tone. . . .they would sing, as a chorus, to words which to many would seem unmeaning jargon, but which, nevertheless, were full of meaning to themselves. I have sometimes thought that the mere hearing of those songs would do more to impress some minds with the horrible character of slavery, than the reading of whole volumes of philosophy on the subject could do.”<sup>1</sup>*

Enslaved Africans were stripped of their names, families, tribal beliefs, cultural traditions, and language. As the Bible was read to them, they began to understand and identify with the plight of the Israelites in the Old Testament, hence the large number of Spirituals based on these stories. When sung, these stories sounded to overseers and slaveholders like songs about the lessons from the Bible, but to the enslaved Africans, they had an entirely different meaning. While the slaveholder might hear them singing a joyous song about “going home to be with God,” satisfied that they had taken their Biblical lessons seriously, the enslaved African understood that “home” referred to “heaven,” which was a code for “up north,” or “freedom.”

Singing, to the slaveholder, was merely a practical way to elicit control and order over their enslaved population. When the enslaved people were singing, the slaveholders could easily ascertain their location, their relative health, and ensure that communication was not taking place between them. Enslaved Africans, on the other hand, utilized this singing as a way to communicate with one another through the coded language of the religious texts that they sang. The songs often communicated dates, times, and places for secret meetings, as well as information about how to escape to the north.

In the documentary, *I Can Tell the World*, Dr. Arthur Jones, Teaching Professor of Music, Culture, and Psychology at the University of Denver, and founder of ‘The Spirituals Project,’ states “There isn’t a single documented instance that I’ve been able to find, where any slave master suspected anything sinister, because they were so pervasive in their idea that these people had no intelligence, that it wouldn’t even have crossed their mind that people could be that sophisticated in what they could do with their music.”<sup>2</sup>

The music of enslaved Africans provides a glimpse into the human condition that holds significant historical and personal relevance even today. Universal themes expressed in Spirituals enable both listeners and performers to engage with the music on multiple levels. On the surface, one may interpret this much of this music as an expression of joy, contentment, and religious devotion. This interpretation is not incorrect, but a closer investigation into the social, historical, and cultural reality of the enslaved people who created this music reveals a more complex representation of humanness.

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<sup>1</sup>Douglass, Frederick. *Narrative of the life of Frederick Douglass, an American slave*. Random House Digital, Inc., 2000. Pp. 26-28.

<sup>2</sup>*I Can Tell The World*. Directed by Larry Bograd and Coleen Hubbard. Performed by Marian Anderson and Paul Robeson.



*Thank you for joining us this evening!*

Don't miss our **“Tribute to Native American Culture”** with the LCSC Concert Choir on April 13 & 15th.



## Artistic and Music Director

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Dr. Sarah J. Graham is Assistant Professor of Music in the Humanities Division at Lewis-Clark State College. At LCSC, Dr. Graham conducts the Concert Choir and teaches Survey of Music, Introduction to the Arts, History of Musical Theater, American Music, Early Childhood Music, Conducting, and Private Applied Voice. Prior to her appointment at LCSC, she served as the Director of Choral Music at Kaskaskia College, Assistant Director of Choral Activities at Illinois State University and the Director of Choral Activities at Monmouth College, all in Illinois. Dr. Graham attended Michigan State University in East Lansing where she received her DMA and MM degrees in music conducting while studying with Charles Smith, David Rayl, Jonathan I. Reed and Sandra Snow. Prior to attending Michigan State University, Dr. Graham taught public school choral music in Washington State where she received a BA in Secondary Choral Music Education and Church Music from Whitworth in Spokane, and an MA degree in Classroom Teaching and English from Pacific Lutheran University in Tacoma. An active member of her professional organizations, Dr.

Graham has served on the state boards for both the Illinois and Washington chapters of the American Choral Directors Associations (ACDA) and currently serves as the Idaho ACDA membership chair and the Northwest division's College and University Repertoire and Resources chair. Additionally, she served as the secretary for National Collegiate Choral Organization (NCCO). Dr. Graham is active as a guest conductor, clinician and adjudicator for solo and ensemble, as well as large group choral contests and festivals. Dr. Graham conducted the 2014 Washington All-State Symphonic Choir, the 2009 MENC All-Northwest Treble Choir, and conducted the Idaho All-State Mixed Choir in February of this year. Remaining active in her professional organizations, she regularly presents sessions at meetings and conferences both regionally and nationally, including the ACDA and the National Association for Music Education (NAfME- formerly the Music Educator's National Conference). Dr. Graham serves as the choral director at Nativity Episcopal Church in Lewiston, Idaho. She resides in Lewiston with her two children (adopted from Ghana, West Africa) and her three dogs.

## Chorale Accompanist

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Elena Panchenko is originally from Ukraine and studied at the Moscow Conservatory where she earned her degree in piano performance, music history and music theory. She served as the Musical Director of the Penn State Opera for four years and performed the debut of two new operas, including *Mrs. Satan*, an opera about the life of the first woman presidential candidate, Victoria Woodhall. Working extensively as an accompanist and church musician, Elena has performed with groups as varied as a children's dance group to such well-known musicians as Francis Orval and David Shifrin, clarinetist and Music Director of Chamber Music at the Lincoln Center. In addition to Elena's duties with the chorale, she is also the Music Director at St. James' Episcopal Church in Pullman. Elena's family includes her husband, Alex, WSU Math Professor and former Ukrainian rock star (as is Elena), and their son Ivan, an attorney.

## Palouse Choral Society Board of Directors & Staff

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Stephanie Sant

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## Musicians

### **Soprano**

Jill Freuden\*

Meredyth Goodwin

Terry Keller

Hannah Knecht

Elizabeth Morris

Maggie Pierce

Rebecca Tovey

### **Alto**

Leah Benedict

Jan Keller

Kirstin Malm

Heather Nelson

Stephanie Sant\*

Anneliese Zook

### **Tenor**

Tom Brandt\*

Chris Dopke

Scott Milner

Chris Sierra

### **Percussion**

Matt Zook

### **Bass**

Todd Bailey

Kent Keller\*

Jack Keller

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\* Section Leader

Fisk Jubilee Singers  
1871



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\*As always, discuss any planned giving strategies with your attorney or financial planner to take advantage of the opportunities that are right for you.

Palouse Choral Society is recognized by the IRS as 501 (c) (3) Charitable Organization #91-2046954

Contributions to PCS may be made through our website at [www.palousechoralsociety.org](http://www.palousechoralsociety.org) or by mailing your contribution to:  
PCS, PO Box 8112, Moscow, ID 83843 For more information, please contact our executive director at 509.597.8917.

# Sincere Gratitude to our **Donors** for Your Generosity!

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\*In Memory of Joyce Freuden

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Cleo Parker Robinson  
Photo by Stan Oberf



5th Annual Family Concert  
&

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May 19, 2018 - 11:00 a.m.

View Room

Gladish Community & Cultural Center  
Pullman, Washington

Admission is free, children of all ages are welcome!

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Rehearsals: Tuesdays - 7:30-9 pm in the Little Theatre(B-20)  
Gladish Community & Cultural Center, Pullman.



**Outdoor summer concerts:**

Watch our website & facebook

As always, we'll see you on July 4th at Sunnyside!

Congratulations to Sarah Graham and the Palouse Choral Society for another  
year of bringing fine choral music to the Palouse!!

Washington Idaho  
SYMPHONY

**Concert IV**

Grieg, Peer Gynt Suite

Grieg, Piano Concerto in A Minor, 1st Movement  
Melody Morrison, Piano (YAC Winner, '16-'17)

Sibelius, Symphony No. 2

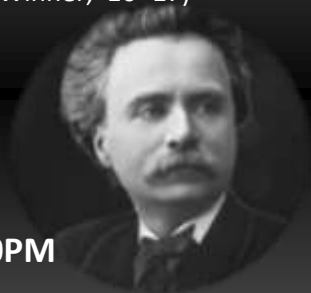
Vivaldi, Four Seasons

**January 27, 2018 • 7:30PM**

Pullman High School

**January 28, 2018 • 3:00PM**

Lewiston High School



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