Gonzaga University Choirs Presents

CAN YOU SEE?

Voices of Past & Present Composers
Poetry with GU Colleagues of Color
Saturday, February 27th, 2021, 7 pm
CAN YOU SEE?

2021 Black History Month Concert
Gonzaga University
Concert Choir & Discantus Treble Chorus

With Poetry Collaborators:
Carmen dela Cruz, Student Services Specialist, GEM
Inga N. Laurent, School of Law
Jacquelyn Renee Lee, Black Student Union Vice President
Camesha Little, former Assistant Dean of Students, School of Law
Chad Little, Case Manager, Center for Cura Personalis
Jessica Maucione, Professor of English and Powers Chair of the Humanities
Phillip Tyler, Crime Prevention and Education Officer, Campus Security and Public Safety

Prepared in Collaboration with:
Dr. Zanaida Robles, Virtual Composer-In-Residence
Dr. Mary J. Trotter, Guest Lecturer: Florence Price

Accompanied by:
Annie Flood, staff pianist
Henry Mauser, student pianist (’2022)
Let us cheer the weary traveler

_Spiritual_

arr. R. Nathaniel Dett (1882-1943)

*Let us cheer the weary traveler*
*Along the heavenly way.*

I’ll take my gospel trumpet,
And I’ll begin to blow,
And if my Savior helps me
I’ll blow wherever I go.

And if you meet with crosses,
And trials on the way,
Just keep your trust in Jesus,
And don’t forget to pray.

*Let us cheer the weary traveler*
*Along the heavenly way.*

Walk through the streets of the city

_Spiritual, arr. Undine Smith Moore (1904-89)*

Undine Smith Moore received her B.A. degrees in performance and liberal arts from Fisk University, and her M.A. in music from Columbia University. Ms. Smith Moore wrote over 100 compositions. Such compositions feature “a blend of different [musical] traditions”, including “ragtime, blues, jazz, ...gospel”, and spirituals.¹ Published in 1966, “Walk through the Streets of the City” juxtaposes one’s current tribulations with their future hopes. By emphasizing the temporary nature of earthly agony and the permanence of heavenly bliss, Smith Moore assures her listeners that one’s present struggles will eventually subside.

My father has crossed over Jordan,
And my mother has crossed over too;
My sisters and brothers are trav’lin
And I’m a-goin’ there too.

I’m go’n’ walk through the streets of the city,
And my Captain is gone on before;
I’m go’n’ sit down on the banks of the river
And I’ll never come here no more.

I’m a pilgrim and a stranger
While in this world I roam,
I heard of a city called heaven;
I started to make it my home.

One morning, bright and early,
I’m go’n’ bid farewell to the shore,
I’m go’n’ to fly right-a up in heaven
And never come here no more.

I’m go’n’ walk through the streets of the city,
And my Captain has gone on before;
I’m go’n’ sit down on the banks of the river
And I’ll never come here no more.

No more.

---

Resignation

Florence Beatrice Price (1887-1953)
arr. Anthony Trecek-King

Born in Little Rock, Arkansas, Florence Price was a pianist, composer, and pedagogue. Renowned for her achievements in the world of Black symphonic composition, Price made an early start at New England Conservatory. She founded the Arkansas Music Teacher’s Association and was notably the first Black female composer to have a piece played by a major American orchestra in 1953. Her piece “Resignation” stands as tribute to the struggles she faced as a woman and a person of color in the arts. This sorrow song, made up of her own original text, can be seen as emblematic of the plight of all marginalized peoples within the context of a White normative and patriarchal America.

- Isabel Parra

My life is a pathway of sorrow;
I’ve struggled and toiled in the sun
with hope that the dawn of tomorrow
would break on a work that is done.
My Master has pointed the way,
he taught me in prayer to say:
“Lord, give us this day and our daily bread.”
I hunger, yet I shall be fed.

My feet, they are wounded and dragging;
My body is tortured with pain;
My heart, it is shattered and flagging,
What matter, if, Heaven I gain.
Of happiness once I have tasted;
‘Twas only an instant it paused
tho’ brief was the hour that I wasted
For ever the woe that it caused

I’m tired and want to go home.
My mother and sister are there;
They’re waiting for me to come
Where mansions are bright and fair.

---

3 Mary Trodder, “Mary Trodder Guest Interview,” interview by Timothy Westerhaus, Gonzaga University, February 18, 2021.
The N-Word as Sculpture

Joe Morton (b. 1947)

Amadou Diallo: “Mom, I’m going to college.”

Joel Thompson (b. 1988)

from *Seven Last Words of the Unarmed*

Text from Amadou’s last voicemail to his mother, 1999, New York City

Mom, I’m going to college.

Tenor soloist: Taylor Lupo

Calling

Natasha Trethewey (b. 1966)

Lead Gently, Lord

Adolphus Hailstork (b. 1941)

From *Paul Laurence Dunbar: Common Ground*

Text: Paul Laurence Dunbar (1872-1906)

Lead gently, Lord, and slow,
For oh, my steps are weak,
And ever as I go,
Some soothing sentence speak;
That I may turn my face
Through doubt's obscurity
Toward thine abiding place,
E'en tho' I cannot see.

For lo, the way is dark;
Through mist and cloud I grope,
Save for that fitful spark,
The little flame of hope.

Lead gently, Lord, and slow,
For fear that I may fall;
I know not where to go
Unless I hear thy call.

My fainting soul doth yearn
For thy green hills afar;
So let thy mercy burn--
My greater, guiding star!
Can You See?  

Zanaida Robles (b. 1979)  

*Lyrics from Protest Signs*

Based in Southern California, Zanaida Robles is a singer, composer, and educator. She received her doctor of musical arts from the University of Southern California, and has since produced a variety of compositions centered on issues of diversity. Her work on the board of the *National Association of Negro Musicians* aligns with her advocacy for inclusion and equity in music education. Her piece “Can You See?” is emblematic of this aim, as it borrows from Kristen Garvey’s famous protest sign its series of social justice phrases. Described by Robles as a “re-humanizing” work, the composition calls audiences to consider the wide range of peoples that call America home.

- *Isabel Parra*

O say, can you see,  
By the dawn’s early light?

Love is Love.  
Black Lives Matter.  
Women’s rights are human rights.  
No human is illegal.  
Science is real.  
Water is life.  
Kindness is everything.

O say does that star spangled banner yet wave  
O’er the land of the free  
And the home of the brave?

---


I believe

Text from the wall of a cellar, by a Jewish prisoner in the Cologne concentration camp

Composer Mark Miller has a strong connection with the United Methodist church, hailing from a family full of Methodist clergy and lay leadership. He teaches as Assistant Professor of Church Music at Drew Theological School, is a Lecturer in the Practice of Sacred Music at Yale University, and serves as Minister of Music of Christ Church in Summit, New Jersey. The text of this piece is adapted from a longer poem attributed to an anonymous Jewish victim of the Holocaust. Found written on a cellar wall in Germany after World War II, it is a statement of faith and hope in the face of utter despair.

I believe in the sun even when it’s not shining.
I believe in love even when I don’t feel it.
I believe in God even when God is silent.

Soloists: Nicole Moreno, Gabriela Marquis

Still I Rise

Maya Angelou (1928-2014)

When storms arise

From Crispus Attucks

Adolphus Hailstork (b. 1941)

Text: Paul Laurence Dunbar (1872-1906)

When storms arise
And darkening skies
About me threat'ning lower,
To thee, O Lord, I lift mine eyes;
To thee my tortured spirit flies
For solace in that hour.

Upon thy breast
Secure I rest
From sorrow and vexation,
No more by sinful cares oppressed,
But in thy presence ever blest,
O God of my salvation!

Thy mighty arm
Will let no harm
Come near me nor befall me.
Thy voice shall quiet my alarm;
When life's great battle waxeth warm,
No foeman shall appall me.

The Miracle of Morning

Amanda Goreman (1998)
In Dr. Zanaida Robles’s virtual residency with Concert Choir, singers learned that *Veni Sancte Spiritus* was originally an orally composed love song dedicated to Robles’ husband of 17 years. First performed by her high school choir in *Harvard Westlake*, the piece was later adapted to be sung by her Unitarian Universalist church. Robles was mentored by Morten Lauridsen in this pop-infused take on the sacred text. Infused with a rhythmic pulse and English refrains, *Veni Sancte Spiritus* invites listeners to invoke a spirit of renewal in a contemporary setting.

>*Isabel Parra*

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**VeniSancteSpiritus**

**Text: 13th Century Pentecost Sequence**

*Zanaida Robles (b. 1979)*

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In *labore requies,*
in *aestu temperies*
in *fletu solatium.*

**Come, Holy Spirit.**
Send from heaven thy rays of light.

**O lux beatissima,**
reple cordis intimatuorum fidelium.

**O most blessed light,**
Fill the inmost heart,
Of your faithful.

**Sine tuo numine,**
nihil est in homine,
nihil est innoxium.

**Without your spirit,**
There is nothing in man,
Nothing that is not harmful.

---

Lift ev’ry voice and sing, ‘til earth heaven ring,
Ring with harmonies of liberty,
Let our rejoicing rise, high as the list’ning skies,
Let it resound, loud as the rolling sea.

Sing a song full of the faith that the dark past has taught us,
Sing a song full of the hope that the present has brought us.
Facing the rising sun of our new day begun,
Let us march on, ‘til victory is won.

Stony the road we trod, bitter the chast’ning rod
Felt in the days when hope unborn had died,
Yet with a steady beat have not our weary feet
Come to the place for which our fathers sighed.

We have come over a way that with tears had been water’d,
We have come treading our path thro’ the blood of the slaughter’d.
Out of gloomy past, ‘til now we stand at last
Where the white gleam of our bright star is cast.

God of our weary years, God of our silent tears,
Thou who has brought us thus far on the way,
Thou who hast by thy might led us into the light,
Keep us forever in the path we pray.

Lest our feet stray from the places, our God, where we met Thee,
Lest our hearts drunk with the wine of the world we forget thee
Shadow’d beneath Thy hand, may we forever stand
True to our God, true to our native land.
# GONZAGA UNIVERSITY CONCERT CHOIR

**Timothy Westerhaus, conductor - Annie Flood, pianist**

## SOPRANO

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<th>Name</th>
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<th>Year</th>
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<td>Emily Andresen</td>
<td>Mechanical Engineering</td>
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<td>Olivia Baughman</td>
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## ALTO

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<td>Emma Accardi</td>
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**TENOR**

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<td>Computer Sci. &amp; Applied Math, 2024</td>
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**BASS**

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<td>Ryan Hayes</td>
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<td>Sam Johnson Backes†</td>
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<td>Fransisco Vazquez Baur†</td>
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<td>Mickey Zhang*</td>
<td>Vocal Performance, 2021</td>
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† denotes Choir Leadership Council Member  
* denotes section leader  
° denotes Choral Ambassador  
^ denotes Student ACDA Chapter Member
Gonzaga University Discantus Treble Choir members come from a variety of majors. Several of these singers participate virtually this semester in our hybrid-format. The choir’s repertoire spans a wide range of cultures, time periods, and musical traditions. In addition to formal concert performances, Discantus cultivates strong social connections within its membership and seeks musical engagement with the broader Spokane community.

**SOPRANO I**

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<th>Name</th>
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<td>Bre Figone†</td>
<td>Sociology and Psychology, 2023</td>
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<td>Allison Vermilya</td>
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<td>Bren Adams</td>
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<td>Gabriela Marquis</td>
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<td>Nicole Moreno*†</td>
<td>Special Ed. &amp; Music Ed., 2023</td>
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<td>Lauren Rotolo</td>
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<td>Autymn Wilde</td>
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<td>Lexi White</td>
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† Discantus Choir Council
* Choir President
** Student Conducting Assistant
In Gratitude

We are thankful for the generous support of the following people, who have made this performance possible:

Campus and Community Partners
Dr. Zanaida Robles, Virtual Composer-In-Residence
Dr. Mary J. Trotter, Collaborative Piano Coach and Guest Lecturer
Sandy Hank, Campus Printing
Mona Dersham, Sodexo Dining
Robin Kelley, Associate Chief Diversity Officer
Tom Kuntz, Piano Technician

Gonzaga Music Department
Trish Anderson & Jazmine Jackson, Program Assistants
Dr. Amy Porter and Darnelle Preston, Voice Faculty
Annie Flood, Staff Pianist

Music Department Student Employees
Annali Fuller, Bailey Harkness, & Aubree Silva
Karlee Ludwig, Community Engagement Coordinator

College of Arts & Sciences Staff
Gene Duenas, Budget and Personnel Officer
Tara McAloon, Business Manager
Betsy Miranda, Administrative Secretary
Jackie Treiber, Marketing, Communications & Events Coordinator
Kara Valle, Assistant to the Budget Officer
Vince Velonza, Web Specialist

Myrtle Woldson Performing Arts Center Staff
Jon Carlson, Production Manager
Noah Max, Ticketing Services Supervisor
Michelle O’Connell, Program Assistant
Luke Parker, Audio Supervisor
Laura Sims, Director
Choral Ensembles & Vocal Studies at Gonzaga University

Gonzaga University’s Choral and Vocal Studies Program combines excellence in performance with academic rigor within an inspiring community. Comprised of four ensembles—Concert Choir, Chamber Chorus, Women’s Chorus, and Men’s Chorus—choirs are open to all students, regardless of major: Gonzaga’s choirs thrive on the participation of both music majors and non-majors, with non-majors included in every ensemble. Performances include masterworks concerts with professional orchestra on modern and period instruments, and performances explore interdisciplinary connections through collaborations with Dance, Theatre, and Visual Art Departments.

Global engagement is a center of education at Gonzaga University. Global music initiatives include performance exchange tours, international residencies by Gonzaga ensembles, and study abroad. Cultural exchange tours have included recent performance tours to China, Austria, and Germany. In 2015, Gonzaga’s Chamber Chorus completed a three-week residency at Javeriana Universities in Bogotá and Cali, Colombia, partnering with Colombian students and faculty in performances and fostering intercultural exchange. In 2017, the Chamber Chorus embarked on a residency in Zambia and Zimbabwe, Africa, and in 2019 partnered with the Conservatory of Florence orchestra in Florence & Castiglione delle Stiviere, Italy.

Students who desire to pursue a major in music may do so in music education or with concentrations in music performance, music composition, and sacred music. All students may also minor in music. Graduates of Gonzaga’s music department are active in the choral profession as music educators, church music directors and organists, arts administrators, and active performers. Gonzaga students have successfully pursued graduate degrees, including study at the University of Arizona, University of Minnesota, University of Oregon, University of Washington, and New England Conservatory of Music.

Gonzaga’s Vocal Studies Program achieves rigorous instruction through its vocal curriculum of diction, pedagogy, and song literature; master classes with professional artists, studio classes, recitals, and student solo opportunities with orchestras.

Music department scholarships are available to all incoming students, regardless of major, and they are awarded at various levels. Although the highest level is reserved for music majors, Gonzaga recognizes the importance of the contributions of music minors and non-majors: those students who wish to be involved with music ensembles and lessons are eligible for scholarship awards that support such involvement. Students involved with choral ensembles are also eligible for the competitive Lyle C. Moore Choral Scholarships. These merit-based scholarships are offered to students based on their musical excellence and academic success. In addition, the Marjory Halvorson Vocal Scholarship is awarded to exceptional vocal performance students. Students interested in applying for any choral-vocal scholarship should contact Dr. Timothy Westerhaus at westerhaus@gonzaga.edu.
Gonzaga University Choirs invites you to donate to these non-profit organizations serving the Black community in Spokane.

**Carl Maxey Center (Click for Info)**

The mission of the **Carl Maxey Center** is “to uplift, empower and transform Spokane’s African American community from the inside out,” offering educational, economic, and cultural opportunities since 2017 in the East Central neighborhood. The Carl Maxey Board of Directors is currently remodeling their building to incorporate green/sustainable technologies, elements of African American history into its design, and beyond.

[Donate here](#)

**Martin Luther King Jr. Family Outreach Center (Click for Info)**

The **Martin Luther King Jr. Family Outreach Center** has been in the East Central neighborhood, one of the most ethnically diverse neighborhoods in Spokane, for over forty years. Seeking a more equitable future, the Martin Luther King Jr. Family Outreach Center offers social services, cultural enrichment, and educational opportunities for children and families as well as celebrating Spokane’s cultural diversity.

[Donate here](#)

Thank you for your contributions!
GONZAGA UNIVERSITY CHOIRS
MISSION STATEMENT

Gonzaga University Choirs seek artistic expression through choral excellence to deliver passionate, imaginative performances that move audiences, spark the imagination, and create a sense of awe and wonder.

We advocate for choral arts among singers of all ages because we believe that choral music inspires creativity, it bonds humans together in community, and it builds bridges between cultures.