

Cantate

Benjamin D. Rivera,
Director



“Walk Together”

Saturday, June 4, 2016 8:00 pm
Luther Memorial Church
2500 West Wilson, Chicago

Sunday, June 5, 2016 4:00 pm
First Unitarian Church
5650 South Woodlawn, Chicago

Concerts to benefit the **Chicago Children’s Choir**

Visit Cantate on the web at www.cantatechicago.org



Program



Roll, Jordan, Roll..... arr. Rollo Dilworth



WALKING

I Want Jesus to Walk with Me.....arr. Colin Lett

Denise Knowlton, soloist

The Lonesome Road arr. Phillip Keveren

Sarah van der Ploeg, piano

We Shall Walk Through the Valley in Peacearr. Moses Hogan

Walk Together, Children (Great Camp Meeting)..... traditional

Vince Wallace, soloist



PRAYING

Deep River..... arr. Phillip Keveren

Sarah van der Ploeg, piano

My Lord, What a Mornin' arr. Harry T. Burleigh

Ev'ry Time I Feel the Spirit..... arr. William L. Dawson

John Orduña, soloist



HOME

Swing Low, Sweet Chariot..... arr. J. Rosamond Johnson

Alexia Rivera, soloist; Jeffrey Hamrick, piano

Tryin' to Get Home..... traditional

Suzanne Shields, soloist

Steal Away.....arr. Moses Hogan

Sarah van der Ploeg, soloist



Where the Sun Will Never Go Down (medley)arr. Joseph Jennings

Joachim Luis, Katy Compton, Peter Olson,

John Orduña, Alan Barney, soloists



Intermission





GOOD FOR THE HEBREW CHILDREN

Go Down, Moses arr. J. Rosamond Johnson
Warnell Berry, soloist; Jeffrey Hamrick, piano

Ezekiel Saw de Wheelarr. Moses Hogan
Laura Perkett, soloist

Elijah Rock arr. Jester Hairston

The Battle of Jericho.....arr. Moses Hogan



GOOD ENOUGH FOR ME

I Can Tell the World.....arr. Moses Hogan

Old Time Religion.....arr. Moses Hogan
Vince Wallace, Denise Knowlton, soloists

Ain't Got Time to Die.....Hall Johnson
Joachim Luis, soloist



GLORY, HALLELUJAH

Death Ain't Nothing But a Robber traditional

Nobody Knowsarr. Tawn B. Thomas
Kathryn Duncan, soloist

By and Byarr. Carol Barnett
Daniel LaSpata, Warnell Berry, Carla Janzen, soloists

Since I Laid My Burdens Down arr. Rollo Dilworth
Jeffrey Hamrick, piano



Oh, Freedom (sing along)arr. J. Jefferson Cleveland and Verolga Nix

Many thanks to Jeffrey Hamrick, Ellen Pullin, Alexia Rivera, and Eileen Walvoord,
for their help; North Park University for hosting rehearsals;
and First Unitarian Church of Chicago and Luther Memorial Church of Chicago
for co-sponsoring these performances.

Texts

Roll, Jordan, Roll

Refrain: Roll on, ol' Jordan, roll! Roll, Jordan, roll!

I wan' to go to heaven when I die jus' to hear ol' Jordan roll!

Jordan! Preachers/sinners, don't you wan' to go there?

Crossing' dat river Jordan! Yes, mah Lord!

Sittin' in a duh Kingdom, Lord, I wan' to hear ol' Jordan...



I Want Jesus to Walk with Me

I want Jesus to walk with me.

All along my pilgrim journey, Lord, I want Jesus to walk with me.

In my trials, Lord, walk with me.

When my heart is almost aching, Lord, I want Jesus to walk with me.

When I'm in trouble, Lord, walk with me.

When my head is bowed in sorrow, I want Jesus to walk with me.

Oh, Lord, please walk with me.

We Shall Walk Through the Valley in Peace

We shall walk in peace.

We shall walk through the valley in peace.

For Jesus Himself will be our leader.

We shall walk through the valley in peace.

We will meet our loved ones there.

For Jesus Himself will be our leader.

We shall walk through the valley in peace.

There will be no trials there.

For Jesus Himself will be our leader.

We shall walk through the valley in peace.

We shall walk in peace.

Walk Together, Children (Great Camp Meeting)

Oh, walk/talk/sing together children, don't you get weary,

There's a great camp meeting in the Promised Land.

Going to mourn/sing and never tire,

There's a great camp meeting in the Promised Land.

Oh, I feel the spirit moving... Going to shout and never tire...

Oh, now I'm getting happy... Going to shout and never tire...



My Lord, What a Mornin'

My Lord, what a mornin' when de stars begin to fall.
Done quit all my worl'y ways, Jine dat hebbently ban'!
Oh! My Lord what a mornin' when de stars begin to fall.

Ev'ry Time I Feel the Spirit

Refrain: Every time I feel the spirit movin' in my heart, I will pray.

Upon the mountain my Lord spoke,
Out of His mouth came fire and smoke;
Looked all around me, it looked so fine,
till I asked my Lord if all was mine.

Jordan river is chilly and cold,
It chills the body, but not the soul;
There ain't but one train upon this track,
It runs to heaven an' right back.



Swing Low, Sweet Chariot

Refrain: Swing low sweet chariot, comin' for to carry me home.
I look'd over Jordan, an' what did I see, comin' for to carry me home,
A band of angels comin' after me, comin' for to carry me home.
If you get-a dere befo' I do, comin' for to carry me home,
Tell all my friends I'm comin' too, comin' for to carry me home.

Tryin' to Get Home

Lord, I'm bearin' heavy burdens, tryin' to get home.
Lord, I'm climbin' high mountains, tryin' to get home.
Lord, I'm standin' hard trials, tryin' to get home.

Steal Away

Refrain: Steal away, steal away, steal away to Jesus!
Steal away, steal away home, I ain't got long to stay here.
My Lord calls me,
He calls me by the thunder;
The trumpet sounds within-a my soul, I ain't got long to stay here.
Green trees are bending,
Poor sinner stand a-trembling;
The trumpet sounds within-a my soul, I ain't got long to stay here.
My Lord calls me,
He calls me by the lightning;
The trumpet sounds within a my soul, I ain't got long to stay here.



Where the Sun Will Never Go Down

"Where The Sun Will Never Go Down"

Where the sun will never go down.

There the flowers will be bloomin' on the other shore.

Where the sun will never go down.

"Ain't-a-That Good News"

I gotta crown up in that kingdom, ain' that good news?

I'm gonna lay down this worl', I'm gonna shoulder up my cross,

I'm gonna take it home to ma Jesus. Ain' that good news?

"Good News"

Good news, the chariot's comin',

and I don't want you to leave me behind.

There are long white robes in the Heav'n I know,

and I don't want you to leave me behind.

"Swing Low, Sweet Chariot"

I look'd over Jordan and what did I see, comin' for to carry me home?

A ban' of angels comin' after me, comin' for to carry me home.

Swing low, sweet chariot, comin' for to carry me home.

"Over Yonder"

I got a brother over yonder, on the other shore.

By an' by I'm goin' to see him, on the other shore.

I got a mother over yonder, on the other shore.

By an' by I'm goin' to see her, on the other shore.

"I Got Shoes"

I got shoes. You got shoes. All God's children got shoes.

When I get to heaven gonna put on my shoes.

I'm gonna walk all over God's heaven.

Everybody talkin' 'bout heaven an' goin' there,

I'm gonna walk, talk, walk all over God's heaven.

I got a song. You got a song. All God's children got a song...

I'm gonna sing all over God's heaven.

I got a crown. You got a crown. All God's children got a crown...

I'm gonna shout all over God's heaven.

Well! I got wings. You got wings. All God's children got wings...

I'm gonna fly all over God's heaven.

I'm gonna walk all over God's heaven!



Go Down, Moses

Refrain: Go down, Moses, Way down in Egypt land.

Tell ole Pharaoh to let my people go!

When Israel was in Egypt's land,

Oppressed so hard they could not stand.

“Thus spoke the Lord,” bold Moses said.

“If not, I’ll smite your firstborn dead.”

Ezekiel Saw de Wheel

Refrain: Ezekiel saw the wheel ’way up in the air.

An’ de lil’ wheel run by faith, An’ de big wheel run by de grace of God.

’Tis a wheel in a wheel in de middle of de wheel

way in de middle of de air.

Oh, some go to church fo’ to sing an’ shout,

Some go to church fo’ to sing, an’ befor’ six months dey’s all turned out.

Wheel a’turnin’, yes, turnin’...

Let me tell you what a hypocrit’ do,

He’ll talk about me an’ he’ll talk about you.

Wheel a’turnin’, yes, turnin’...

I’m goin’ jine the heav’nly choir

when dis worl’ is set on fyier.

One o’ dese days, ’bout twelve o’clock, dis ole worl’ gonna reel an’ rock.

Elijah Rock

Elijah Rock, shout, shout! Elijah Rock, comin’ up Lord.

Satan’s a liar an’ a conjur, too, If you don’t mind out, he’ll conjur you.

If I could, I surely would just stand on the rock where Moses stood.

Rock-a-Elijah Rock, shout, shout about Elijah Rock, comin’ up Lord!

The Battle of Jericho

Refrain: Joshua fit the battle of Jericho,

An’ the walls come tumbalin’ down.

You can talk about your kings of Gideon,

You can 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 ram horn!” 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.



I Can Tell the World

Refrain: I can tell the world, yes, about this,
I can tell the nations, yes, that I'm blessed,
Tell 'em what my Lord has done.
Tell them the conqueror has come,
And He brought joy, joy, joy to my soul!

My Lord done just what He said.

He healed the sick and he raised the dead.

He lifted me when I was down.

He placed my feet on solid ground.

Oh Lord, He brought joy that mornin', joy, when He saved me.

Joy that mornin', joy, when He blessed me.

I'll tell it, how he brought this joy to my soul.

Old Time Religion

Give me that old time religion, it's good enough for me.

It was good for the Hebrew children, it's good enough for me.

It was good for Paul and Silas, it's good enough for me.

It was good for my grandmother, it's good enough for me.

Give me that old time religion, it's good enough for me.

Ain't Got Time to Die

Lord, I keep so busy praisin' my Jesus, ain' got time to die.

'Cause when I'm healin' de sick, I'm praisin' my Jesus,
ain' got time to die.

Refrain: 'Cause it takes all o' my time to praise my Jesus,
all o' my time to praise my Lord.

If I don' praise Him de rocks gonter cry out, "Glory an' honor!"

Ain't got time to die.

Lord, I keep so busy workin' fer de Kingdom, ain' got time to die.

'Cause when I'm feedin' de po', I'm workin' fer de Kingdom,
ain't got time to die.

Lord, I keep so busy servin' my Master, ain' got time to die.

'Cause when I'm givin' my all, I'm servin' my Master,
ain't got time to die.

Now, won't you git out o' my way, lemme praise my Jesus?

Out o' my way! Lemme praise my Lord.



Death Ain't Nothing But a Robber

Death ain't nothin' but a robber, don't you see,
Death came to my house, he didn't stay long,
I looked in the bed an' my mother/father/brother was gone,
Death ain't nothin' but a robber, don't you see.

Nobody Knows

Nobody knows the trouble I've seen. Nobody knows my sorrow.

Nobody knows the trouble I've seen. Glory hallelujah.
Sometimes I'm up, sometimes I'm down. Oh yes Lord!
Sometimes I'm almost to the ground. Glory hallelujah.
Nobody knows the trouble I've seen...
Although you see me goin' long so, Oh yes Lord,
I have my troubles here below. Oh yes Lord.
Nobody knows the trouble I've seen...

By and By

Oh by an' by, I'm gonna lay down this heavy load.
I know my robe's gonna fit me well,
I'm gonna lay down this heavy load.
'cause I tried it on at the gates of hell,
I'm gonna lay down this heavy load.
Oh by an' by, I'm gonna lay down this heavy load.
Oh hell is a deep and dark despair, I'm gonna lay down this heavy load.
So stop, poor sinner, an' don't go there,
I'm gonna lay down this heavy load.
Oh by an' by, I'm gonna lay down this heavy load.
Oh one of these mornings, bright an' fair,
I'm gonna lay down this heavy load,
Gonna take my wings and cleave the air,
I'm gonna lay down this heavy load.
Oh by an' by, I'm gonna lay down this heavy load.
Oh when I get to heaven gonna sing and shout,
I'm gonna lay down this heavy load.
For there's no one there to turn me out,
I'm gonna lay down this heavy load.
Oh by an' by, I'm gonna lay down this heavy load.

Since I Laid My Burdens Down

Glory, glory, glory, hallelujah, since I laid my burdens down.

I'll be movin' (on my journey) up to glory, when I lay my burdens down.

I'll be restin' (Hallelujah! Glory!) from my labor,

when I lay my burdens down.

Feel like shoutin' "Hallelujah!" since I laid my burdens down!



Oh, Freedom

Oh, freedom! Oh, freedom over me!

An' befo' I'd be a slave, I'll be buried in my grave,

An' go home to my Lord an' be free.

No mo' weepin'...

There'll be singin'...

There'll be shoutin'...

Oh, freedom...

Q & A with our Director, Benjamin Rivera

Q What inspired you to program a concert for racial understanding and reconciliation?

A I grew up in a bicultural household—my father's parents are from Puerto Rico and my mother is of Irish descent—so it was always obvious to me that different groups of people had different stories, customs, and songs. In my neighborhood, in school, and in church, there were always folks from varying backgrounds, including those who looked quite different from one another. It has always been interesting to me to learn about these differences not so I can smooth them over, but so I can appreciate them. It seems to me that people have learned a lot about how to tolerate others, at least outwardly, in the last fifty years. But actually valuing others takes it a step further. It's like the difference between "peace" as the absence of war versus "peace" as the existence of serenity and safety. As incidents of racial strife piled up in the news a couple of years ago, the whole issue started to weigh on me. What is it going to take to get us to tolerance, which is still absent in some hearts and minds? And then beyond that, what is it going to take to get us to truly revel in the fact that people are different one from another? Although I do keep abreast of current events and politics, my expertise is in music. So I thought, well, why not put on a concert? Music has a special ability to bring people together, and I started to think of ways I could make it happen.

Q Why African American Spirituals?

A Of course, there are issues of racial disparity and unequal systems and outcomes in our country today; however, that actually played a minor role in my selecting this repertoire. More important for me was the fact that this amazing musical legacy sprang from such an oppressive and cruel apparatus as enslavement. The Spirituals served many purposes: in some cases they provided thinly veiled instructions for escape or encouragement to revolt; in other cases they focused on a just God, who would make everything right and reward faithful slaves with freedom—if not in this life, then in heaven; and in other cases they provided a means for expressing despair and doubt, joy and hope. In fact, the Spirituals are very much like the Psalms. And speaking of connections with Hebrew Scripture, the African

American slaves' identification with the "Hebrew children" is well established. The Jews were themselves enslaved, but were brought out of slavery and into the Promised Land. Understandably, the American slaves had similar hopes for themselves. Out of American slavery came such a rich repository of music that helped to nurture and sustain the faith and will of the people. We need music like this in our lives—music that comforts us and gives us hope, music that strengthens our resolve to do right, music that calls us to fight injustice.

Q What is your background with Spirituals?

A That's a long story! I'll just share a few things. I have been singing Spirituals since before I had much of an idea of what they were about. They were fun, rhythmic songs, and that was about it. But over time, I grew into the repertoire. I read about how the songs came to be, how they were transmitted, who the prominent names were, and so on. The repertoire became more and more meaningful to me. I developed a bit of a specialization in the repertoire from my early years in conducting, and my first concert with Cantate fifteen years ago featured the Joseph Jennings medley on our current program. I subsequently studied for a time with Rollo Dilworth, worked with local tenor Trevór Mitchell on dialect, read a number of books, and listened to countless recordings.

If I've learned anything, it's that the Spirituals are not a monolithic phenomenon! You will notice that sometimes our pronunciation is extremely "proper," while other times we choose to use some amount of dialect; sometimes we sing with more of an operatic sound and sometimes it's simpler; and sometimes the musical vocabulary itself is very different from piece to piece. Some pieces were written for the concert hall, while others were written for church use or something more informal. In fact, two of the biggest names in the field, J. Rosamond Johnson and Harry Burleigh, who were born just after Emancipation, didn't find the other's work to be terribly authentic, as each understood the term. So I think we owe it to the music to try to present each piece in its own way, rather than performing everything in a standardized, cookie cutter fashion. In addition, the meaning of each text can be interpreted in more than way. When we're singing about walking "all over God's heaven," are we singing about a literal heaven, or is it a metaphor for earthly freedom? When we're singing "death ain't nothin' but a robber" are we singing about a relative who literally died, or perhaps one who was sold to another master? It was and is perfectly fine for the text to have a different meaning from one hearer to the next. I encourage the audience to think about the possibilities, and how different people might have appropriated a text for their own purposes; this provides for a richer understanding of the repertoire.

Q Why benefit the Chicago Children's Choir?

A The Chicago Children's Choir has been at the forefront of radical peacemaking for many years, and they do it the right way. Everyone learns music from many traditions, and in an environment that reflects the diversity of our great city. I'm convinced that meeting and working with peers who look different gives these children a sense that we all share humanity equally. We all bring different cultural priorities to the table: I believe that when we work to discover common ground, we find ourselves more open to appreciating those things we do not share in common. The Chicago Children's Choir does this by meeting children where they are, often in neighborhoods that are relatively monocultural. But they also offer programs that draw kids from all over the city—kids from a much wider variety of backgrounds. Both approaches are necessary to really make an impact, I think. The Chicago Children's Choir is a model of how we should go about bringing people together.

Visit the website of the **Chicago Children's Choir** at <http://www.cchoir.org/>: "Serving more than 4,300 children annually, Chicago Children's Choir empowers singers to bridge cultural divides and become ambassadors of peace in their communities. With programs in 79 Chicago schools, 10 after-school neighborhood programs, an ensemble for boys with changing voices and the internationally-acclaimed Voice of Chicago, the diversity of Chicago Children's Choir reflects the cultural landscape of the city."

About Cantate

Founded in 1997, Cantate is a mixed chamber choir comprised of professional and avocational singers whose goal is to explore mainly *a cappella* music from all time periods, cultures, and lands.

For more information, visit our website: cantatechicago.org

Melissa Arning
Alan Barney
Alyssa Bennett
Warnell Berry
Amanda Cenzer
Katy Compton
Laurie Carlin Davidson
Magaly Cordero Dietz
Kathryn Duncan
Robert Fox
Jackie Gredell
Jeffrey Hamrick
Anne Heider
Richard Hirsh
Carla Janzen

Warren Kammerer
Anne Katzfey
Joel Kay
Denise Knowlton
Daniel LaSpata
Emily Joy Lee
Joachim Luis
Jessica Melger
Eric Miranda
Lillian Murphy
Peter Olson
John Orduña
Leslie Patt
Laura Perkett
Joshua Poucher

Ellen Pullin
Timothy Quistorff
Kelly Redmond
Fawn Ring
Alexia Rivera
Lisa Roth
Suzanne Shields
Terry Sullivan
Jack Taipala
Sarah van der Ploeg
Melissa Velez-Luce
Vince Wallace
Dirk Walvoord
Piet Walvoord
Sarah Zopf

About Our Director



Benjamin Rivera has been artistic director and conductor of Cantate since December of 2000. He has prepared and conducted choruses at all levels, from elementary school through adult in repertoire from gospel, pop, and folk to sacred polyphony, choral/orchestral masterworks, and contemporary pieces. He prepared the Fort Wayne (IN) Philharmonic Chorus and members of Cantate for a performance of William Walton's *Belshazzar's Feast* in March of 2013. He was appointed director of the Fort Wayne Philharmonic Chorus in the fall of the same year. He has also

served as Guest Chorus Director of the Grant Park Music Festival in Chicago.

In his nineteenth season as a member of the Chicago Symphony Chorus, including twelve seasons as bass section leader, Rivera also sings professionally with Chicago *a cappella*, the Grant Park Chorus, and many other ensembles. He is a frequent soloist, appearing with these ensembles and others, most often in sacred and concert works. He has sung across the U.S., and can be heard on numerous recordings.

He has been on the faculty of several colleges and universities, directing choirs and teaching voice, diction, music theory, and history. In addition, he has adjudicated many competitions (solo and ensemble), and he recently presented at the Iowa Choral Directors Association summer conference.

Especially adept with languages, Benjamin Rivera frequently coaches German and Spanish, among several others. He holds degrees in voice and music theory from North Park University and Roosevelt University, respectively, and a DMA in choral conducting from Northwestern University. His studies also have included the German language in both Germany and Austria, for which he received a Certificate of German as a foreign language in 2001; conducting and African American spirituals with Rollo Dilworth; and workshops, seminars, and performances in early music. In 2011, he researched choral rehearsal and performance practice in Berlin, Germany.

Dr. Rivera is a member of the American Choral Directors Association (ACDA), the American Guild of Musical Artists (AGMA), Chorus America, and the College Music Society (CMS).