

UCF Community Choir  
Angela Weber, Collaborative Piano

Ukuthula

Traditional Zulu Prayer

This evening we sing “Ukuthula” as part of a tribute to the honor of Ukraine. It is from the international project, A Voice4Peace. A Voice4Peace is a world-wide peace awareness project led by the Nairobi Chamber Chorus and the Festival Singers of Florida under the leadership of Dr. Kevin Fenton. The mission of the project is very simple, to encourage choirs and musicians to dedicate one day of the year to talk and sing about peace.

Ukuthula	Peace	Ukukholwa	Faith
Usindiso	Redemption	Ukunquoba	Victory
Ukubonga	Praise	Induduzo	Comfort

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SoAl Chorus, TeBa Chorus, UCF Community Choir

Cum Sancto Spiritu from *Gloria in D Major, RV 589*

Antonin Vivaldi

As the closing movement of the work, “Cum Sancto Spiritu,” ends with a powerful stile antico double fugue. It is in a more conservative style than the rest of the work and is in fact, not originally by Vivaldi. Vivaldi “borrowed” the ending of a Gloria per due chori composed in 1708 by an older contemporary, the now forgotten Veronese composer Giovanni Maria Ruggieri, whom Vivaldi seems to have held in high esteem. This was the second time Vivaldi used the Ruggieri fugue; he first used the fugue in a lesser-known D Major Gloria setting, RV 588.

Cum Sancto Spiritu in gloria dei Patris,  
Amen

With the Holy Spirit in the Glory of God the Father,  
Amen

Bogoróditse Ďévo from *Vespers, Op. 37*

Sergei Rachmaninoff

“Bogoroditse Devo” is a choral setting of the Russian equivalent of the Ave Maria. It is excerpted from the extended work known as *Vespers, Op. 37* or “All-Night Vigil” which was premiered in 1915. It is heard more in the concert hall than the church itself, and it is said to have been one of Rachmaninov’s favorites among all of his works.

Bogoróditse Ďévo, ráduyřia, Blagodátnaya Maříye, Ghospód s Tobóyu. Blagoslořéna Ti v zhenáh, i blagoslořén Plod chřéva Tvoyegó, yáko Spása rođilá yeří dush náshiř.	Rejoice, O Virgin Theotokos, Mary full of grace, the Lord is with Thee. Blessed art Thou among women, and blessed is the fruit of Thy womb, for Thou hast borne the Savior of our souls
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Prayer of the Children (an excerpt)

Kurt Bestor

“Prayer of the Children” was written out of frustration over the horrendous civil war and ethnic cleansing taking place in the former country of Yugoslavia. While listed here in the original Croatian, the composer has provided the Ukrainian pronunciation of the second to last line of text.

Can you hear the prayer of the children?  
On bended knee, in the shadow of an unknown room  
Empty eyes with no more tears to cry  
Turning heavenward toward the light

Crying who will, help me  
To feel the sun again upon my face,  
For when darkness clears, I know you're near,  
Bringing peace again

Dali cujete sve dječje molitve?  
(Ukrainian translation:  
'Can you hear all the children's prayers?')  
Can you hear the prayer of the children?

If Love Should Count You Worthy  
, Horn

James Mulholland

This poem may have been written by Irish poet Sidney Royse Lysaght, but most sources list the author as unknown. The poem is entitled “Decision” in *Poems that Touch the Heart*, yet most collections – and Mulholland when he named the piece – chose to use the first line as the title. If love is granted to us and we accept it, we are changed. The poet cautions readers to pause and consider the opportunity at hand, lest we continue in our old way – not taking the chance to invite love in. It is indicated that love enters life with unfulfilled dreams and pain from the past yet brings joy and shows you a part of life that you have not experienced. “The burden of the world’s divine regret,” refers to the fact that one partner will die before the other, thus leaving one member of the couple alone. ~ Tony Thornton

If love should count you worthy  
and should deign one day  
to seek your door,  
and be your guest,  
Pause! ere you draw the bolt and bid him rest,  
if in your old content you would remain.  
For not alone he enters in his train  
are angels of the mists,  
the lonely quest,  
dreams of the unfulfilled  
and unpossessed,

and sorrow,  
and life's immemorial pain.  
He wakes desires you never will forget;  
He shows you stars you never saw before;  
He makes you share with him forevermore  
the burden of the world's divine regret.  
How wise you were to open not!  
and yet, how poor if you should turn him from your door.  
If love should count you worthy.

Bridge Over Troubled Water  
, Soloists

Paul Simon/Kirby Shaw

While writing songs for the duo's fifth album in the spring of 1969, Simon had borrowed an old Swan Silvertones album from the musician Al Kooper. Listening to the gospel group's version of the 19th-Century spiritual Oh Mary Don't You Weep repeatedly in his Upper East Side apartment; Simon was thunderstruck by a line improvised by lead singer Claude Jeter: "I'll be your bridge over deep water if you trust in my name." Simon grabbed his guitar, sketched out some gospel chords, and began writing his own song around that image. (Two years later, he was introduced to Jeter and wrote him a cheque on the spot.) It didn't feel like he was actively writing it, more that it was flowing through him. Something about the sturdy grace of the melody and the Biblical register of "I will lay me down" made it seem as if the song had been around forever. ~ Dorian Lynskey

When you're weary	Like a bridge over troubled water
Feeling small	I will lay me down
When tears are in your eyes	Like a bridge over troubled water
I'll dry them all	I will lay me down
I'm on your side	
Oh, when times get rough	Sail on silver girl
And friends just can't be found	Sail on by
	Your time has come to shine
Like a bridge over troubled water	All your dreams are on their way
I will lay me down	See how they shine
Like a bridge over troubled water	Oh, if you need a friend
I will lay me down	I'm sailing right behind
When you're down and out	Like a bridge over troubled water
When you're on the street	I will ease your mind
When evening falls so hard	Like a bridge over troubled water
I will comfort you	I will ease your mind
I'll take your part	
Oh, when darkness comes	
And pain is all around	

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UCF Community Choir

The "Finlandia" Hymn  
, Soloist

Jean Sibelius

In 1899, Finnish composer Jean Sibelius wrote a musical score for six historical tableaux in a pageant that celebrated and supported the Finnish press against Russian oppression. In 1900, Sibelius revised the music from the final tableau into FINLANDIA, a tone poem for Orchestra. The chorale-like theme that emerges out of the turbulent beginning of this tone poem because the hymn tune. ~ Psalter Hymnal Handbook

This is my song, O God of all the nations.  
A song of peace for lands a far and mine.  
This is my home, the country where my heart is,  
here are my hopes, my dreams, my holy shrine.  
But other hearts in other lands are beating  
with hopes and dreams as true and high as mine.

The Longest Time  
, Soloists

Billy Joel/Roger Emerson

"The Longest Time" is a doo-wop song by Billy Joel, released in 1984 as the fourth single from the 1983 album *An Innocent Man*. Following the theme of the album in paying tribute to Joel's musical influences, the song is presented in the style of Frankie Lymon and the Teenagers.

For the longest  
I'm that voice you're hearing in the hall  
And the greatest miracle of all  
Is how I need you  
And how you needed me too  
That hasn't happened for the longest time

I had second thoughts at the start  
I said to myself  
Hold on to your heart  
Now I know the woman that you are  
You're wonderful so far  
And it's more than I hoped for

Maybe this won't last very long  
But you feel so right  
And I could be wrong  
Maybe I've been hoping too hard  
But I've gone this far  
And it's more than I hoped for

I don't care what consequence it brings  
I have been a fool for lesser things  
I want you so bad  
I think you ought to know that  
I intend to hold you for the longest time

Who knows how much further we'll go on  
Maybe I'll be sorry when you're gone  
I'll take my chances

I forgot how nice romance is  
I haven't been there for the longest time.

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TeBa Ensemble

Gloria Fanfare arr. Jeffery Ames  
Come Sing a Joyous Song! This song you may recognize, and it is often sung around the holidays, but we find it the perfect piece to bring excitement and celebration to you. Gloria In excelsis deo, (Gloria to life and Music) – Gloria tibi Domine! (Come and Sing a Joyful Song!) – We hope through this arrangement, you will feel welcome, and feel free to join us while we sing to you! Join in... and celebrate with us!

Ave Maria arr. Kevin A. Memley  
Emily Martinez, Abigail Redmon, Stephanie Slagle, soloists

Isn't it true that it's difficult to erase a bad first impression? In this case, it's especially difficult to undo something that has been in place for nearly 200 years. Many people hear the song 'Ave Maria' by Franz Schubert and believe that is how he composed it. This is not the case. The myth persists unabated because the setting by Schubert may be the only time, they have heard the prayer in its entirety. What happened, and what is the true story behind it all?

Every religion has its own set of essential creeds and prayers. Among Christian denominations, one such instance is the recitation of "The Lord's Prayer," which many members learned to recite from an early age. The Ave Maria, which translates as 'Hail, Mary,' is a significant prayer in the Roman Catholic Church. It is the most well-known of their Marian acclamations. The Ave Maria is also sung in the Greek Orthodox and Lutheran churches, among other denominations. Therefore, it's safe to say that it's well-known pretty much everywhere in and throughout the Christian world.

The text has traditionally been divided into two sections, with a third section being added later on. In the first section, the text of Luke 1:28 is used to recount the Angel Gabriel greeting the Blessed Virgin Mary on the day of the Annunciation, which is the basis for the second section. This is the point at which the Angel informs Mary that she will be overcome by the Holy Spirit and will give birth to a child. According to Luke 1:40-42, the middle section describes St. Elizabeth welcoming Mary into the world. Mary, who is now pregnant, has traveled to her relative Elizabeth, who is also expecting a child. After hearing Mary's greeting, Elizabeth's unborn child (who will later be known as John the Baptist) bursts into tears of gladness. Elizabeth tells Mary that she, as well as the child she is carrying, has been blessed (who will be Jesus Christ).

Around 1440, the final section was completed. It emphasizes Mary's holiness while also including a petition for intercession.

*Latin:*  
Ave Maria, gratia plena,  
Dominus tecum.  
Benedicta tu in mulieribus,  
et benedictus fructus ventris tui,

Iesus.  
Sancta Maria, Mater Dei,  
ora pro nobis peccatoribus,  
nunc et in hora mortis nostrae.  
Amen.

*English:*

Hail Mary, full of grace,  
the Lord is with you.  
Blessed are you among women,  
and blessed is the fruit of your womb,

Jesus.

Holy Mary, Mother of God,  
pray for us sinners,  
now and at the hour of our death.  
Amen

Joy

arr. Hans Bridger Heruth

It is only poets who are usually concerned with spirituality that one would expect to find in Sara Teasdale's poem "Joy," - which is a wonder of wondrous spirituality. Even as it engages with the heavenly images of "stars", her short tale maintains a strong sense of place. In her lyrical drama, she creates an intriguing contrast between her claims of being prepared for both life and death.

The speaker's mood is chaotic in the first stanza, bursting with delight at the realization that she is loved by someone. It is clear from her exclamations that "he is mine," that she has at long last found the love that she has yearned to have for so long. She experiences a wild sense of fulfillment that inspires her to sing "to the trees," as well as "to the stars in the sky," as she does. Because she is experiencing such emotional fulfillment, she makes the radical claim that she is now free to die! It may seem at odds with the vibrant feelings she insists she possesses, but the very exaggeration that all her happiness has prepared herself for death serves to emphasize the full life she now believes she possesses even more fully.

The speaker's happiness has lightened her heart and given her the ability to raise her mind to the heavens. As a result, she is now able to report that she is ready to "live." She has gained freedom from any fear of death because of her decision to prepare for death, and this fact, combined with her joy in living, has given her a fresh perspective.

However, even though the speaker of Teasdale's poem may be celebrating affection for either a spouse or a human love interest, the speaker's intense love propels her to transcend earth's pull, and she "can tread on the grass or the stars."

I am wild, I will sing to the trees,  
I will sing to the stars in the sky,  
I love, I am loved, he is mine,  
Now at last I can die!  
I am sandaled with wind and with flame,  
I have heart-fire and singing to give,  
I can tread on the grass or the stars,  
Now at last I can live!

The Music of Stillness

arr. Elaine Hagenberg

In this stunning work, Sara Teasdale's poem *There Will Be Rest*, serves as the backdrop. Images of "stars sparkling, rooftops blanketed with snow, crystal tranquility... discovering the music of

quiet" are conjured up by soaring choral passages. In the wake of a contemplative opening, the work rises and falls through poignant climaxes- as well as passages of extreme tranquility - before concluding with the same sense of quiet that it began with.

There will be rest, and sure stars shining  
Over the rooftops crowned with snow,  
A reign of rest, serene forgetting,  
The music of stillness holy and low

I will make this world of my devising  
Out of a dream in my lonely mind.  
I shall find the crystal of peace, – above me  
Stars I shall find.

I Don' Feel No Ways Tired

arr. Stacey Gibbs

The song "I Don't Feel Noways Tired," written by Rev. James Cleveland, was inspired by an elderly black woman who was "exhausted, bone-weary," according to Cleveland. Her feet were swollen, her back ached, and she was struggling to keep her balance. She'd been walking along a long and dusty road that was littered with potholes and downed trees. She'd had a difficult upbringing, the kind of upbringing in which you wake up every morning knowing that people will hate you, demean you, and mistreat you simply because of who you are and what you believe.

I don't feel no ways tired,

I've come too far from where I started from.  
Nobody told me that the road would be easy,  
I don't believe He brought me this far to  
leave me.

I don't believe He brought me this far

I've been friendless (I don't believe),  
But God brought me (He brought me this  
far).

I've been lonely (I don't believe),  
But God brought me (He brought me this  
far).

Please don't leave me (I don't believe),  
Don't leave me Jesus (He brought me this  
far).

Don't leave (I don't believe),

I don't believe (I don't believe)  
That God would bring me  
(Would bring me this far).

I don't believe (I don't believe)  
That God would bring me  
(Would bring me this far).

I don't believe (I don't believe)  
That God would bring me (would bring me  
this far just to leave me).

Ave Regina Coelorum

Chiara Cozzolani/Kristina Caswell MacMullen

Chirara Margarita Cozzolani stands as one of the most prolific convent composers of Seventeenth Century Milan. “Ave Regina Coelorum,” a marian antiphon, was customarily sung as a devotion following one of the hours of the divine office. As a processional antiphon, it exudes joy and confidence in Mary as an intercessor of faith. ~ Kristina MacMullen

Ave Regina caelorum,  
Ave Domina Angelorum,  
Salve radix, salve porta,  
Ex qua mundo lux est orta.

Hail, Queen of Heaven.  
Hail, Lady of Angels  
Hail, thou root, hail, thou gate  
From whom into the world, a light has arisen:

Gaude, Virgo gloriosa,  
Super omnes speciosa,  
Vale, O valde decora!  
Et pro nobis Christum exora.

Rejoice, glorious Virgin,  
Lovely above all others,  
Farewell, most beautiful maiden,  
And pray for us to Christ.

She

Laura Mvula and Steve Brown/Andrea Ramsey

“She” was crafted by British artist/songwriter Laura Mvula, not to be based on any single person, but rather a composite—portraying the cycle of life of a female and the accompanying questions, emotions, feelings of desperation, and most importantly, hope. Says Mvula of the work, “I’m fascinated by the idea that as human beings, even in that ultimate sort of desperation there could be something as small as hope, as small as a mustard seed. It could be minute, but it’s enough to sustain you for however much longer. When it feels like you have nothing left, there’s always something.” ~ Andrea Ramsey

She walked to watch you with the head down low,  
She wondered if there's a way out of the blue  
Who's gonna take her home this time?  
She knew that this time wouldn't be the last time

There she waits looking for a savior,  
Someone to save her from her dying self,  
Always taking ten steps back and one step forward,  
She's tired, but she don' stop

Every day she stood, hoping for a new-life,  
She closed her eyes and she had a smile voice say,  
“You don' stop, no, you belong to me.”  
She cried: “Maybe it's too late.”

She don' stop



She walked towards you with her head down low,  
She wondered if there's a way out of the blue  
Who's gonna take her home this time?  
She knew that this time wouldn't be the last time.

Sigue

Ivette Herryman

The text of Sigue derives from the poem of the same name, written by the Cuban poet Nicolás Guillén (1902-1989). It was included in the Motivos de Son series of poems ascribed to the literary genre poema-son, created by the poet. In the poem, the poet asks a traveler not to mention him walking by the house of a certain woman, who is “bad.” The poet requests of the traveler that he continue walking and that he not stop, even if she calls him. To recreate this image in the music, the piano unfolds a bass line that presents a steady rhythm through the piece. This pattern is a walking bass that develops characteristic from Cuban rhythms of the Cuban genre: Son. The “bad” woman is portrayed by a gesture composed out of triplets that tends to stop the regular movement of the bass. After the triplets – the woman’s attempt to stop the traveler – the bass restarts the pace of its line, and the piece continues to move forward. ~ Ivette Herryman

Camina, caminante, Sigue;  
Camina y no pare, Sigue.

Walk traveler, continue walking;  
Walk and do not stop, continue walking.

Quando pase po su casa  
No le diga que mi bite,  
Camina, caminante, Sigue.

When you pass by her house  
Do not tell her that you saw me,  
Walk traveler, continue walking.

Sigue y no te parre, Sigue.  
No la mire si te llama, Sigue.  
Acuérdate que ella es mala, Sigue.

Continue and do not stop, continue walking.  
Do not look if she calls out for you, continue walking.  
Remember that she is bad, continue walking.

Refugee

Moira Smiley

“We are all much closer to being refugees than we want to imagine.” ~Moira Smiley

“Refugee” is about feeling bereft, misunderstood, and inviting empathy. My world was blown open. In summer 2016, while volunteering at Calais Jungle refugee camp in France, I woke to culture and language completely beyond my understanding, and also the simple power of humans making beauty together – from nothing. It’s an honor to be with people when they have a life-or-death need for ‘perspective’ –that perspective mostly gotten through tenacity, openness, and wit. Through these people who had become refugees, I understood how deeply connected we billions of humans are, and how little we may know of each other. ~ Moira Smiley

Refugee

In your world, I’m a refugee.  
In your world, danger all around me, all around me, all around me.

In your world, I must flee. I'm not free. I'm not free.

Bring me shelter, I will not harm you  
Bring me shelter, please.  
Bring me shelter, I will not harm you  
I would shelter you.

I am only what you are.  
Imagine your unbreakable world was broken, no more rules to protect you.

Who was I?  
In my world I was standing strong.  
In my world my heart did belong.  
And now it's gone – there is only longing, only longing, only longing.

Bring me shelter, I will not harm you  
Bring me shelter, please.  
Bring me shelter, I will not harm you  
I would shelter you.

I am only what you are.  
Imagine your unbreakable world was broken, no more rules to protect you.  
Refugee

You Do Not Walk Alone

Elaine Hagenberg

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UCF SoAL

Steal Away

arr. Roland Carter

Isis Bermudez, soloist

"Steal Away" (also known as "Steal Away to Jesus") is an American Negro spiritual. There are many different versions of the chorus that are well-known: songs such as "Steal Away to Jesus", "Swing Low, Sweet Chariot", "Wade in the Water" and the "Gospel Train" are songs with hidden codes that not only talk about having faith in God, but also contain codes that encourage slaves to run away on their own-or with the help of the Underground Railroad. Wallace Willis, a slave of a Choctaw freedman in the old Indian Territory, wrote the song "Steal Away" sometime before 1862 while living in the old Indian Territory.

Steal away, steal away,

Steal away to Jesus!

Steal away, 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, steal away,

Steal away to Jesus!

Steal away, steal away home,

I ain't got long to stay here.

Green trees are bending,

Poor sinners stand a-trembling;

The trumpet sounds within my soul,

I ain't got long to stay here.

Lift Every Voice and Sing

Steal away, steal away,

Steal away to Jesus!

Steal away, steal away home,

I ain't got long to stay here.

My Lord, He calls me,

He calls me by the lightning;

The trumpet sounds within my soul,

I ain't got long to stay here.

arr. Roland Carter

Lift Every Voice and Sing is a poem by James Weldon Johnson, written in 1899. It celebrates hope for a bright future for Black people after a cruel and unjust past. As you listen, search for words and lines that express hope. Join us while we Lift every voice and sing.

Lift every voice and sing  
Till earth and heaven ring  
Ring with the harmonies of Liberty  
Let our rejoicing rise  
High as the listening 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 till victory is won

Stony the road we trod  
Bitter the chastening 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  
has been watered  
We have come, treading our path through  
the blood of the slaughtered  
Out from the gloomy past  
Till 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 has 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  
Shadowed beneath Thy hand  
May we forever stand

True to our God  
True to our native land  
Our native land

The Chariot Jubilee

arr. Nathaniel Dett

Mitchell Klavins, soloist

Written by Dett himself, the text is a mixture of scripture and folklore that is based on his own experiences. Dett has chosen some of his favorite lines from the Bible, African American spirituals, and folk songs to serve as the basis for the text sung by both the solo tenor and the chorus in this work. It can be difficult to distinguish between what comes from Dett's pen and what comes from the Bible at times. The text's free form incorporates a variety of stylistic elements, which can be heard throughout The Chariot Jubilee as a whole.

Down from the heavens, a golden chariot swinging,  
Comes God's promise of salvation.  
Amen! Amen!  
Hallelujah! Hallelujah!  
Swing low, sweet chariot,  
Coming for to carry me home,  
Swing love, sweet chariot,  
Coming for to carry me home!  
God made a covenant,  
For the glory of His grace  
Through our Lord and Saviour Jesus Christ.  
His gospel, full and free,  
Like a chariot swung from heav'n,  
Shall bear the true believer home,  
Safely home.  
Salvation, sweet cov'nant of the Lord,  
I shall ride up in that chariot in that morning.  
Tell it, tell it!  
He who doth in Christ believe,  
Though he were dead,  
Yet shall he live.  
King Jesus triumphed o'er the grave!  
His grace alone  
Can sinners save.  
O Hallelujah!

I Thank You God

arr. Dan Forest

The poet's innovative poetic style has given rise to the popular belief that he was a great social rebel during his time. His values, on the other hand, remained firmly in the mainstream, and his disposition was significantly more spiritual than that of the mainstream.

Cummings' use of the lower case I in the first-person pronoun was motivated by a sense of humility; he was more likely to capitalize the pronouns referring to other people than the pronouns referring to himself in his writing.

i thank You God for most this amazing  
day: for the leaping greenly spirits of trees  
and a blue true dream of sky; and for everything  
which is natural which is infinite which is yes

(i who have died am alive again today,  
and this is the sun's birthday; this is the birth  
day of life and of love and wings: and of the gay  
great happening illimitably earth)

how should tasting touching hearing seeing  
breathing any—lifted from the no  
of all nothing—human merely being  
doubt unimaginable You?

(Now the ears of my ears awake and  
now the eyes of my eyes are opened)

The Promised Land

arr. Ken Burton

The Promised Land was written for two types of choirs: one that represents the African American choral tradition, and another that represents the traditional Western Classical choral tradition.

The piece is a musical journey from despair to hope, based on lines from poems about injustice. It starts with the poem *We Wear the Mask*, which describes how oppressed people can appear happy on the outside but be in pain on the inside. The piece uses layered voices and the pentatonic scale to create an atmosphere of apparent joy, which then fades into a hushed silence before revealing the true internal misery.

The work then moves on to a prayer based on a poem called *The Dying Negro*, in which the poet asks to be taken out of the situation and away from oppression. Dr. Martin Luther King, Jr.'s words, delivered in the style of a spiritual, usher in the next phase with the message that things will improve. The Promised Land—which represents not only heaven, but also earthly emancipation, and the triumph over personal struggles and trials—is where all three melodies come together, culminating in the declaration of final victory and freedom, where joy now becomes real—in the Promised Land.

We smile, but O great Christ, our cries

To Thee from troubled souls arise

We sing, but oh the clay is vile  
Beneath our feet, and long the mile.

-from *We Wear the Mask*  
Paul Laurence Dunbar (1872-1906)

I've been to the mountain top,  
I looked over, and I see the promised land  
For when our souls have learn'd the heat to bear  
The cloud will vanish; we shall hear His voice  
Saying, "Come out from the grove, my love and care and round my golden tent, like lambs,  
rejoice!"

-from *The Little Black Boy*  
William Blake (1757-1827)

Lead me to that spot, that sacred shore  
Where souls are free, and men oppress no more.

-from *The Dying Negro*  
Thomas Day (1748-1789), John Bicknell (1746-1787)

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University Singers

Through Unity, We Shall Overcome

arr. Cason II/Gibson

A conglomerate of two songs, Unity and We Shall Overcome.

Unity, is a song based off Psalm 133:1. – “How very good and pleasant it is when kindred lives together in Unity.”

Behold how good  
and how pleasant it is  
for kindred to dwell together in unity

Behold how good  
and how pleasant it is  
for kindred to dwell together in unity  
(Repeat)

Unity, Unity  
Lord we pray for Unity

Unity, Unity  
Lord we pray for Unity

When "We'll Overcome" first appeared as a protest song against American Tobacco in Charleston, South Carolina, it was during a labor strike against the company from 1945 to 1946. African American women on strike for a pay raise to 30 cents an hour sang as they picketed outside the company's headquarters. Lucille Simmons, one of the strikers, had a favorite song called "I Will Overcome," which she sang often. However, she instilled a powerful sense of solidarity into the song by changing the pronoun "I" to "We" as they sang together. Some other lyrics were improvised for pro-union purposes, such as "We will organize," "We will win our rights," and "We will win this fight," among other things.

Simmons brought the song to Highlander Folk School in 1947, where he shared it with other labor activists who were also present. Zilphia Horton, the head of the school's cultural program, had learned it and later passed it on to Pete Seeger, who had learned it from her. The lyrics "We will" were changed to "We shall" at some point in the career of the nationally renowned folk singer.

"We Shall Overcome" proved to be a simple song to learn and sing at a variety of civil rights demonstrations, including sit-ins, marches, and large rally gatherings. According to Seeger, who spoke about the song in a later interview, "It's the genius of simplicity." "Any...fool can turn into a complicated situation."

As the Civil Rights Movement gained momentum, the song gained widespread popularity. Protesters sang it as they marched for the right to vote in the United States. When they were beaten up, attacked by police dogs, and hauled off to jail for violating segregation laws, they sang it as they were being dragged away. People all over the United States and the rest of the world were shocked by the news and images of brutality.

We shall overcome, we shall overcome,  
We shall overcome someday;  
Oh, deep in my heart, I do believe,  
We shall overcome someday.  
The Lord will see us through, The Lord will  
see us through,  
The Lord will see us through someday;  
Oh, deep in my heart, I do believe,  
We shall overcome someday.  
We're on to victory, We're on to victory,  
We're on to victory someday;  
Oh, deep in my heart, I do believe,

We're on to victory someday.  
We'll walk hand in hand, we'll walk hand in  
hand,  
We'll walk hand in hand someday;  
Oh, deep in my heart, I do believe,  
We'll walk hand in hand someday.  
We are not afraid, we are not afraid,  
We are not afraid today;  
Oh, deep in my heart, I do believe,  
We are not afraid today.  
The truth shall make us free, the truth shall  
make us free,

The truth shall make us free someday;  
Oh, deep in my heart, I do believe,  
The truth shall make us free someday.  
We shall live in peace, we shall live in  
peace,

We shall live in peace someday;  
Oh, deep in my heart, I do believe,  
We shall live in peace someday.

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Combined Choirs