



**University of Idaho**

Lionel Hampton School of Music

presents

# **The African-American Spiritual** ***Hidden No More!***

with

**Roy Jennings**

**Tuesday, March 8, 2022**

**Masterclass Piano Studio – 1:30 p.m.**

Administration Auditorium

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**CONCERT ONE: *Is it Fair?* – 7:30 p.m.**

Roy Jennings

Vandaleers Concert Choir, Chorum d'Or Tenor Bass Ensemble, & Treble Chorus

Administration Auditorium

**Wednesday, March 9, 2022**

**COLLOQUIUM: *The Residue of History* – 2:30-4:30 p.m.**

Roy Jennings & University Faculty

Janssen Engineering Building – Theater, JEB 104

**Thursday, March 10, 2022**

**Masterclass Voice Studio – 1:30 p.m.**

Administration Auditorium

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**CONCERT TWO: *What's God (Love) Got to Do with It?* – 7:30 p.m.**

Roy Jennings

Christopher Pfund & Lynette Pfund  
Administration Auditorium

**CONCERT ONE: *Is It Fair?***  
**Tuesday, March 8, 2022, 7:30 p.m.**

**Roy Jennings**

**Vandaleers Concert Choir, Chorum d'Or Treble Bass Ensemble, & Treble Chorus**  
**Administration Auditorium**

**Piano Sonata No.26 in E-Flat Major, Op 81a “Les Adieux” . . . . . Ludwig van Beethoven**  
**(1770-1827)**

*I. Das Lebewohl*  
*II. Abwesenheit*  
*III. Das Wiedersehen*

Roy Jennings, piano

**Discussion with Roy: *Is it Fair?***

***Intermission***

**“Ani’-a That Good News!” . . . . . William L. Dawson**  
**(1899-1990)**

Vandaleers Concert Choir  
David Klement, conductor

**“Hear My Prayer” . . . . . Moses Hogan**  
**(1953-2003)**

Chorum d’Or Tenor Bass Ensemble & Treble Chorus  
David Klement, conductor

**“Soon Ah Will Be Done” . . . . . William L. Dawson**

Vandaleers Concert Choir  
David Klement, conductor

**Vandaleers Concert Choir**

Kaitlyn Atchison, Sarah Horn, Zoë Miller, Kyla Moore, Elizabeth Sabata, Katie Seelmeyer, Alisa Toy, and  
Julia Woods, sopranos

Emily Abramson, Sally Cross, Natalie Divita, Eslië King, Irene Koreski, Lux Landrus, and Codi Linafelter, altos

Burton Anderson, Spencer Bordenick, Derek Carson, Sam Leeper, Jessie Reaney, and Carson Robison, tenors  
Frank Bowers, Luke McGreevy, Avery Pierce-Garnett, Derek Renzelman, and Elgin Thompson, basses

**Chorum d’Or Tenor Bass Ensemble**

Conner Coffland, Geno Diaz, Jess Englis, Dominic Sandoval, and Preston Sleight, tenors

Izak Lohrke and Dylan Shepler, basses

**Treble Chorus**

Kaitlyn Green, Alex Johnson, Alaylia Norton, and Alleluyah Vance, first sopranos

Nina Altsuler, Emily Bren, Emma Griewe, Alex Gustafson, Lucy Streeby, and Megan Wood, second sopranos

Lori Conlon-Khan, Karin Falk, Perla Gutierrez, Sam Laramie, and Zedrial Sylpaeos, altos

**COLLOQUIUM: *The Residue of History***

**Roy Jennings with University of Idaho Faculty**

**Wednesday, March 9, 2022, 2:30-4:30 p.m.**

**Janssen Engineering Building – Theater, JEB 104**

**“Art is a Strategy”**

**“The Residue of History”**

Outcomes, Crisis, Wealth, Culture, Destiny

Interaction, Sharing, Recreation, Co-Option, Formal Construction

**“Art – The Metaphor for Survival”**

Cyclical vs. Linear / Sequential terms

“The progression of civilization as viewed in cosmological sequence is not linear but in fact cumulative.”

**CONCERT TWO: *What’s God (Love) Got to Do with It?***

**Thursday, March 10, 2022, 7:30 p.m.**

**Roy Jennings**

**Christopher Pfund & Lynette Pfund**

**Administration Auditorium**

**“Meditation on Lift Every Voice and Sing” .....Roy Jennings**  
(b.1951)

- a) Metaphor of the Water
- b) This Man Jesus
- c) Three Composers – “Motherless Child”
- d) Life and Death

e) What's God (Love) Got to Do with It?

**"Take My Mother Home"..... Hall Johnson**  
(1888-1970)

**"Deep River"..... Henry Thacker Burleigh**  
(1866-1949)

**"Sometimes I Feel Like a Motherless Child"..... Henry Thacker Burleigh**

**Cantata for Voice and Piano ..... John Wallace Carter**  
(1929-1991)

*Prelude*

*Rondo – "Peter Go Ring Dem Bells"*

*Recitative – "Sometimes I Feel Like a Motherless Child"*

*Air – "Let Us Break Bread Together on Our Knees"*

*Toccata – "Ride on King Jesus, No Man Can a Hinder Me"*

Christopher Pfund, tenor

Roy Jennings, piano

**"Sometimes I Feel Like a Motherless Child"..... Moses Hogan**  
(1953-2003)

**"Deep River".....Moses Hogan**

**"He's Got the Whole World"..... Margret Bonds**  
(1913-1972)

**"You Can Tell the World"..... Margret Bonds**

**"I Got Shoes, You Got Shoes".....Roy Jennings**  
(b.1951)

**"Get on Board"..... Evelyn Simpson Curenton**  
(b.1953)

**"Let Us Break Bread Together"..... Roy Jennings**

Lynette Pfund, soprano

Roy Jennings, piano

**"Meditation on Angels"..... Roy Jennings**

### **Roy Jennings Biography:**

Roy Jennings is the founder and artistic director of Arch Angel Productions, a not-for-profit performance company for the presentation of African-American concert music, with a special emphasis on the African-American Spiritual. He was formerly Assistant Minister of Music at the world-renowned Abyssinian Baptist Church in Harlem where he served as a musician for 25 years. Many of his compositions were created and first performed during his tenure at Abyssinian. He is presently engaged as a performance coach in the post-graduate studies program at the Graduate Center at the City University of New York since the fall of 2013.

As a pianist, Mr. Jennings has engaged in a wide spectrum of activities including a 5 seasons as pianist with the Chelsea Ensemble Chamber Music group, solo pianist in the Oxford University Press' album of piano music by Valerie Capers, accompanist for the United Negro College Fund choir, pianist and teacher at the Fiorello LaGuardia High School of Music and Art and Performing Arts, pianist for Manhattan Performing Arts Collective, for Theatre and Dance, as well as accompanist for numerous performing artist in the metropolitan area. Mr. Jennings made his New York recital debut at Alice Tully Hall in 1991. Roy Jennings has been a guest lecturer at Queens College for 6 semesters starting at 2011 for the course, African-American Spirituals, Performance Practices.

As choral conductor and through his work at the Abyssinian Baptist Church, Roy Jennings has presented and collaborated with two of the giants in the field of choral arrangements of African-American spirituals, Roland Carter (2005) and the late composer/pianist Moses Hogan (2002). The Forever-Amen Choral ensemble during its' 15-year history united with choral singers from across the country in the performance and presentation of this great literature, from Edward Boatner to Joseph Joubert.

Appearances at symposia and conferences as performer and lecturer on behalf of the Music of African-American composers and arrangers of spirituals has afforded Mr. Jennings the opportunity to advocate on behalf of this literature's inclusion in the canon of American concert repertoire. His recent appearances have been at Queens College for a solo Masterclass and a number at choral practice and performance sessions, before the Amistad Commission of New Jersey, and for The African-American Art Song Alliance in Irvine, California.