

# Lamont School of Music

## The Spirituals Project Choir

*Let Freedom Ring*

**M. Roger Holland II**

The Spirituals Project, Director

**Joseph Martin**

Lamont Wind Ensemble, Director

Thursday, February 26, 2026

7:30 p.m.

June Swamer Gates Concert Hall



Robert & Judi Newman Center  
for the Performing Arts



The Spirituals Project  
UNIVERSITY OF DENVER



**Please silence your cell phones**

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# Program

## I

**Ewe, Thina (We Walk His Way)**  
(South African melody)

**Arr. Anders Nyberg**  
(b. 1955)

**Hear My Prayer**

**Moses Hogan**  
(1957–2003)

***Non Nobis, Domine***

**Rosephanye Powell**  
(b. 1962)

**God's Gonna Set This World on Fire**

**Arr. Moses Hogan**  
(1957–2003)

## II

**Children, We All Shall Be Free**

**Traditional**

**Calypso Freedom**

**Arr. Willie (Wazir) Peacock**  
(1937–2016)

Collyn Lee, tenor

## III

**Ella's Song**

**Bernice Johnson Reagon**  
(1942–2024)

Shamika Kelly, solo

**Oh, Freedom**

**Arr. Brazeal Dennard**  
(1929–2010)

**Way Over in Beulah Lan'**

**Arr. Stacey V. Gibbs**  
(b. 1962)

*INTERMISSION*

## IV

### ***The Dream & The Dreamer***

- I. The Dream
- II. Color (Martin's Theme)
- III. The Struggle
- IV. Freedom

Heather Hill, soprano  
Joslyn Ford Keel, soprano  
Veronica Lockett, mezzo soprano  
Simeon Wallace, tenor  
Willie Singleton, baritone

**M. Roger Holland II**

(b. 1964)

Orchestration by Andy Wolfe

## V

### **I Have a Dream**

*(See back half of program for music and lyrics)*

**M. Roger Holland, II**

(b. 1964)

**Christopher Webber**

(b. 1932)

## VI

### **Glory**

*from the Motion Picture "Selma"*

Nathaniel Black, solo  
Theo Wilson, rap

**Lonnie Lynn**

(b. 1972)

**Che Smith**

(b. 1977)

**John Stephens**

(b. 1978)

Orchestration by M. Roger Holland II

# Spirituals Project Choir

M. Roger Holland II, Director  
Arthur C. Jones, Founder  
Aleysia Whitmore, Educational Programming  
Zerek Dodson, Collaborative Pianist  
Cristina Beardon and Abe Hutt, Librarians

## Sopranos

Patricia Hernandez Albin  
Anisha Arumilli  
Mae Mae Bender  
Dara Burwell  
Barbara Caruth  
Minnie Cassell\*†  
Lauren Coates  
Gwen Eden  
Naima Luisa Hart  
Heather Hill  
Angie Yanda Hiss  
Marcia Van't Hof  
Rosie Hughes  
Laura Knaster  
Adam Kowalski  
Emily J Lauher  
Marissa Margolin  
Antonia Marshall,  
Alicia- Bryant Mayest  
Dianne B McKenzie†  
Alice Norman\*  
Nora Robinson\*  
Ari Schneider  
Xaria Siplin  
Liz Stalnaker  
Leah Tafoga  
Anne Walker  
Sara Walpole  
Aleysia Whitmore†

## Altos

Briana Adams  
Cristina Beardon  
Patrice Berry  
Chris Chao  
Natacha Córdor  
Jackie Farritor  
Claudia Fields  
Laurie Fralick  
Ellen Hertzman  
Lourdes Clever Huici  
Pauletta Jackson  
Janet Kalkstein  
Susan Knudten  
Noelle Lynn  
Veronica Lockett  
Crystal Purvis  
Susan Sherrod  
Sherry Risch  
Cathy Sparkman  
Kate Springs  
Jacqueline St. Joan  
Mercedes Toregano  
Aimee Van Ausdall

## Tenors

Randy Friesen\*  
Daniel Hettleman  
Todd A. Jefferson  
Arthur Jones\*  
Kyle Knuppel  
Collyn Lee  
Jason McGlaughlin  
Mark Orrs  
Tyler Corson-Rikert  
Daryl J. Walker

## Basses

Don Allent†  
Daniel Basurto Fajaco  
Nawledge Brenington  
Jim Cosby  
Juan Antonio Fuentes  
Abe Hutt  
Noah Kaplan  
Jack Lindsey  
Jim Meadows  
George Nelson\*  
David N. Simmons  
Willie C. Singleton  
Chuck Stevenson  
Will Stowe  
Tom Von Reckers  
Izzy Yanda

## Rhythm Section

Merritt Silfer, acoustic and electric bass  
Tohbias Juniel, drums

\*denotes founding members

† denotes members on leave

# Lamont Wind Ensemble

## Flute

Jeremy Collins, *principal*  
Justise Liu  
Emma Calvert  
Raissa Cady  
Hannah Ast  
Aven McCall

## Oboe

Júlia Ribeiro  
Rosy Barba  
Gabby Gillespie

## Bassoon/ Contra-Bassoon\*

Daniel Rosson  
Robert Nael  
Phillip Aleshire\*

## Clarinet/ Bass Clarinet\*

Isaac Quaas, *principal*  
Maxwell Alexander, Bb/Eb  
Kaitlyn Rosling  
Leah Degenhardt  
Shlok Maharjan  
Roman Gloria  
Mikayla Hernandez  
Lily Tropple\*

## Saxophone

Lucas Tybor, alto 1 and soprano  
Ryan Lin, alto 2  
David Reichhardt, tenor  
Ben Bryden, bari

## String Bass

Ashley White

## Harp

Alex Wong

## Trumpet

Antoni Krej, *principal*  
Henry Staats  
Katie Thompson  
Tyler McIntosh

## Horn

Zach Regin, *principal*  
Katelyn Marsh  
Cooper Donley

## Euphonium

Lucas Yuen  
Antonio Ricafort

## Tuba

Charles Rueschhoff, *principal*  
Sam Funk

## Trombone/ Bass Trombone\*

Michael Peebles, *principal*  
Charlie McBride  
Christian Baeck  
Jackson Strahan\*

## Percussion

Adria Shields, *principal*  
Reed Puleo  
Chimera Cameron  
Tres Salas  
Sean Woodmanse  
Jakob Garcia  
Matthew Sousa

## Piano

Karalina Coates

# Texts and Translations

## Non Nobis, Domine

Non Nobis, Domine non nobis,  
Sed nomini tuo da gloriam.

## Not to us, O Lord

Not to us, O Lord, not to us,  
but to your name be the glory.

## The Dream & The Dreamer – The Dream

Thank God for the dream  
Praise God for the vision  
A realm of endless possibilities  
Where reality knows no bounds

A place where the chains of human clarity fall off  
The mind's eye has sightless vision  
Where what's **not**, can be  
What is, **may** be  
Or maybe not

A stage to rehearse multiple scenes with one theme  
Choreograph players' movement  
Direct and shape the stories told  
And darkness is constantly upstaged by the light

For you see, monsters can be conquered  
Nightmares can be tamed  
Villains entombed in places of nothingness  
Plots rewritten,  
Unraveling schemes to spin new  
tapestries of love  
and peace, and joy,  
equality,  
secure and  
strong.

Embrace the dream  
Take hold of the vision  
Search for endless possibilities  
Be not bound by reality  
But give birth to hope  
And shape the world.

Embrace the dream.

## The Dream & The Dreamer – Color

I am more than the color on my face.  
I am more than the color you see.  
I am the child my parents bore,  
The hope of my ancestors gone on before.  
The smiles and tears of yesteryears.  
I am me.

– M. Roger Holland II

I am more than the color on my hands.  
I am more than the color you see.  
I am the work I've done, the souls I've touched.  
I am me.

I am more than the color on my feet.  
I am more than the color you see.  
I am the places I've been, the lessons I've learned.  
I am me.

I am more, much more.  
I am more, so much more.

Open your mind and see me.  
Open your heart and see me.  
Close your eyes and see me.

– M. Roger Holland II

### **The Dream & The Dreamer – The Struggle**

For far too long have we lived in the shadows of human dignity.  
Too long have we suffered man's inhumanity to man.  
You say, "Be patient," that "change will come." "These things take time."  
Well, the time is now.

Time now for freedom, time now for freedom.  
Right now, right now, oh, right now.  
Time now for dignity. Time now for equality. Time now for justice.  
Right now, right now, oh, right now.

No more excuses, no more delays.  
There are no justifiable reasons – why not, right now.

Heed ye therefore the voices in our struggle.  
Thus, crieth Philip, Medgar, Adam, Rosa and Martin.

No more excuses, no more delays.  
There are no justifiable reasons – why not, right now.

### **The Struggle – Part II (The Remix)**

Promises were made, You said, "In God we trust."  
Ain't gonna ride at the back of the bus.  
What's mine is mine, what's yours is yours.  
Don't wanna take nothin' from you.  
All I want is human rights and dignity that's due.

No more killing. No more lynching.  
No more segregation. It's time for real liberation.

If I can't sleep here, there'll be protests.  
If I can't eat here, there'll be sit-ins.  
Won't let me ride here, there'll be boycotts.  
If I can't vote here, there'll be marchin'.

– M. Roger Holland II

## The Dream & The Dreamer – Freedom

The Freedom Train's a-comin', I hear it just at han'.  
I hear de car wheels turnin' an' rollin' thro' de lan'.  
Git on board my brother, git on board my sister.  
Git on board, oh, git on board.  
The Freedom Train is at the station now.

You can't take my life; I give it freely.  
Oh, you can't take my life; I give it freely.  
For I'm on my way to heaven  
    where the devil can't do me no harm.  
Oh, you can't take my life; I give it freely.

You can't take my joy; God gave it to me.  
Oh, you can't take my joy; God gave it to me.  
For I'm on my way to heaven  
    where the devil can't do me no harm.  
Oh, you can't take my joy; God gave it to me.

You can't take my song; God gave it to me.  
    My Lordy gave it to me.  
Oh, you can't take my song;  
God gave it to me, yes, He did.  
For I'm on my way to heaven  
where Jim Clark can't do me no harm.  
Oh, you can't take my song; God gave it to me.

Well, I woke up this mornin' with my mind, an' it was stayed,  
Stayed on freedom.  
Well, I woke up this mornin' with my mind, an' it was stayed,  
Stayed on freedom.  
Well, I woke up this mornin' with my mind, an' it was stayed,  
Stayed on freedom.  
A-hallelu, hallelu, hallelujah.

Walkin' and talkin' with my mind, and it was stayed,  
Stayed on freedom.  
Oh, I'm walkin' and talkin' with my mind, and it was stayed,  
Stayed on freedom.  
Well, I'm walkin' an' talkin' with my mind, and it was stayed,  
A-hallelu, hallelu, hallelujah.

Everybody sing, freedom.  
Everybody sing, freedom.  
Everybody sing, freedom.  
Freedom, freedom.

In the jail house, freedom...

I hear de train a-comin',  
She's comin' roun' de curve.  
She's loosened all her steam an' brakes,  
An' strainin' every nerve.

Git on board my brother, git on board my sister.  
Git on board, oh, git on board.  
The Freedom Train is at the station now.

Free at last, free at last,  
Thank God almighty I'm free at last.  
Free at last, free at last.  
Thank God almighty, I'm free at last.

Thank God, I'm free at last!

– M. Roger Holland II

# Program Notes

## The Dream and the Dreamer

The Dream and the Dreamer was commissioned by New York nonprofit organization, the *Rejoicensemble!* in 2003. The work of the *Rejoicensemble!* included promoting performances and compositions by African American and African diasporic musicians. Carl MaulsBy, its founder and director, is a graduate of the Manhattan School of Music in New York City and a composer, as well. MaulsBy dedicated much of the activity and resources of the *Rejoicensemble!* toward encouraging young musicians to compose and add to the canon of Black music. This work is the result of a New York State Council on the Arts (NYSCA) grant provided jointly to the *Rejoicensemble!* and another local nonprofit music organization, the Quintet of the Americas. It received its premier performance at St. Bartholomew's Episcopal Church in Manhattan, New York, 2004.

The directive for the commission was to write a piece that honored the life and work of Dr. Martin Luther King, Jr. King is recognized as a prominent leader in the formal Civil Rights Movement and the first president of the Southern Christian Leadership Committee (SCLC). He was assassinated in 1968. Like many, I thought to use the words of his iconic speeches. However, it was difficult to obtain permission from the King estate to reproduce excerpts from King's work. MaulsBy then advised, rather than quote King's words verbatim, write about what King said. I then studied the various speeches of King to immerse myself in his writing and thoughts. The text for the first three movements come from poetry I wrote after contemplating the various speeches of King. The instrumentation was also prescribed for the performing ensemble that would premier the work – a vocal ensemble of mixed voices in five parts, a woodwind quintet, piano, acoustic bass (with optional electric bass), and one percussionist. The resulting work was in four movements – The Dream, Color, The Struggle, and Freedom.

**The Dream.** The first movement focuses on the aspect of dreams, influenced by King's iconic "I Have a Dream" speech. I thought about what makes a dream, a dream. It is a place, a realm, where our subconscious minds can explore countless realities. The dream-state allows us to work out issues and problems through the subconscious that trouble the conscious mind. Our dreams also allow us to fantasize, to envision possibilities that don't (yet) exist. Dreams allow us to create and think of solutions that are not yet manifest. My poem entitled "Dream" is five verses of prose, though only four verses were set for the work. They speak about dreaming of a better world, one of equality and justice.

The musical landscape for "The Dream" travels like that of the dreamworld. It moves from scene to scene, not bound by logic or linear thought. Just like in our own dreams where one moves from one scenario to another, so, too does this movement. It opens contemplatively with a declaratory statement that introduces melodic material that will be developed and explored once the full tempo begins. This first moving section uses an Afro-Latin beat, likely influenced by the Caribbean music I heard growing up in my Brooklyn neighborhood. The scene then changes to describe a slave-like environment where bodies and thought are enslaved, chained, and restricted. Here one can hear the essence of the work song. The next scene is a dream-state where one dreams of possibilities that are not bound to one's current reality. A whole-tone scale helps to convey this idea. If one listens closely, you will hear the brief inference to the strange fantasy world explored in the television series, "The Twilight Zone." The next scene evokes a Broadway stage where a dance number is taking place and one can escape the confines of everyday life, if for but a moment. Finally, the opening music returns with the Afro-Latin beat and before the ending there is a brief reference to the music of Stevie Wonder (a musical idol of mine) and his song "Overjoyed." The movement ends with a brass-influenced rhythm found in Cuban music.

**Color (Martin's Theme).** The poetry for this movement was influenced by a line from the "I Have a Dream" speech – "I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character." I have lived this experience, and these lines resonated with me deeply. The poetry of this text explores what the world might be like if Black people could be seen and judged for who we are, rather than marginalized and encountering prejudice simply because the color of our skin is different, something that distinguishes us from those of European descent, like a scarlet letter emblazoned on our foreheads.

This piece was also the first time I had written a "serious" piece of music. By serious, I mean a concert work, one that resembled other works composed by the likes of Mozart, Beethoven, Verdi, or Copland. At the time I was unaware of the concert music of Florence Price, William Grant Still, or Margaret Bonds. I recalled being in school and learning that twentieth-century composers, frustrated with the compositional conventions that preceded them, sought new ways to envision harmony and meter. I decided to try my hand at creating something of a twelve-tone row as the melodic foundation of this movement. What I came up with was a musical way to represent the name, Martin. I assigned pitches to the letters of the alphabet using the 12 semitones of the Western tonal octave. Then, for each letter of the alphabet past twelve I added the number of where it appeared in the alphabet (#13 became 4 [1 +3], 14 became 5 [1 + 4], and so on. What emerged for me were notes that represented the six letters of King's first name – M-A-R-T-I-N. This melodic motif reemerges throughout the rest of the composition.

"Color: Martin's Theme" begins with the six-note melodic motif voiced in the oboe, first with a high Eb and then the six note-motif started with a lower Eb by one octave, giving the impression of an inversion. The flute then iterates the motif at the conclusion of the introduction before the Alto solo enters. The motif returns as material for the interlude before the Tenor solo enters in the minor mode. The Soprano solo also enters in the minor mode, though a whole step higher than the Tenor and leads to the choral climax of the work in an orchestral crescendo, proclaiming to the listener that we (Black people) are more than the color of our skin. The movement concludes with the following statement:

Open your eyes and see me.  
Open your heart and see me.  
Close your eyes and see me.

The original opening line was "Open your mind and see me," but somehow that didn't feel right when I sang it so was eventually changed to a repeat of the use of "eyes." After the third line of the final text, Martin's theme returns in the Clarinet and concludes with a softening rhythm articulated by the Bassoon, reminiscent of the rhythm of the melodic motif of Martin.

**The Struggle.** The third movement was inspired by the "Letter from a Birmingham Jail," King's response to a published open letter by eight white ministers in Alabama criticizing King for the unrest in their state as a result of his nonviolent protests. Part of their criticism was that King's protests conveyed impatience on his part and on the part of his followers, whose actions were "untimely and unwise." In his response, King countered that "'wait' has almost always meant 'never.'" He went on to say, "We have waited for more than three hundred and forty years for our God-given and constitutional rights... There comes a time when the cup of endurance runs over, and men are no longer willing to be plunged into an abyss of injustice where they experience the bleakness of corroding despair." There is an urgency in the tone of this letter and a recognition that the well of tolerance and patience has run dry. The text of this movement looks to convey the urgency and the need to address the injustice in the country right now, and to wait no longer.

The music of the introduction seeks to create an atmosphere of "*sturm und drang*," a German phrase from the late 18th century that means "storm and stress," intending to convey a sense of unrest and discontent. The demands for justice, equality, and freedom are set in the atypical and irregular meter of 5/8, further conveying this sense of urgency, unrest, and being unsettled. Martin's theme re-emerges towards the end of the movement as the choir mentions the names of various civil rights leaders. A. Philip Randolph was an ordained minister in the African Methodist Episcopal (AME) Church who led the Brotherhood of Sleeping Car Porters. Medgar Evers was a civil rights activist who worked with the NAACP in Mississippi and who was murdered in the driveway of his home in June 1963. Adam Clayton Powell Jr. succeeded his father as pastor of the historic Abyssinian Baptist Church in Harlem, New York and served in the United States Congress, advocating for civil rights and was quite outspoken on issues of social justice. Rosa Parks is credited as initiating the Montgomery Bus Boycott in 1955 for refusing to give up her seat on the segregated bus line in Alabama where seating for Blacks was relegated to the rear of the bus. Blacks were required to relinquish their seat if a white passenger requested it. This litany of civil rights leaders is punctuated by invoking the name "Martin," sung to his motivic theme.

There is what I call a "Part 2 – The Remix" to The Struggle that occurs after the movement rests. This "remix" is a hip-hop setting with civil rights protest lyrics in a chant-like setting that also utilizes call and response.

**Freedom.** The fourth movement is a medley of civil rights songs, a few of many that were sung during protests of the 1950's and 60's, such as "Get On Board, Children," "Woke Up This Morning With My Mind on Freedom," and "Everybody Sing Freedom." I created a song in the spirit of these songs called "You Can't Take My Life." Many of the Freedom Songs were adapted from Negro Spirituals sung during the period of slavery in the United States. This new song sits in that tradition and names one of the people who stood in opposition to the freedom and civil rights of African Americans. Jim Clark was the sheriff in Dallas County, Alabama from 1955–1967, and responsible for using the police force to attack civilians in the most brutal of ways, such as using police dogs and cattle prods against unarmed protestors. The medley concludes with the spiritual "Free at Last" which King quotes at the end of his "I Have a Dream" speech. Many have quoted this spiritual as a result, but few have sung it or know its melody. I decided to give it voice in this work. The piece then concludes with one final iteration of the "Martin" motif.

# Biographies

**The Spirituals Project** is a community organization dedicated to preserving and revitalizing the spirituals, through musical, educational, and social justice work in our community. Our work centers around a community choir open to all.

Our mission is to preserve and revitalize the music and teachings of the sacred songs called “spirituals,” created and first sung by enslaved Africans in America in the 18th and 19th centuries. Spirituals uplift in times of crisis, heal, comfort, inspire and instill hopes and dreams, thereby transforming individuals, communities, and whole societies. Our goal is to ensure that the spirituals will be passed on for many generations to come.

A past recipient of the Denver Mayor’s Award for Excellence in the Arts, the organization has presented a wide variety of musical and educational programs over the years, including a national conference on spirituals in 2013 featuring poet Nikki Giovanni as keynote speaker, and a historic concert in 2009 at Denver’s Ellie Caulkins Opera House in honor of Dr. Martin Luther King, Jr.’s 80th birthday featuring the renowned mezzo soprano Denyce Graves as guest artist. In the fall of 2018 the choir returned to the Ellie Caulkins Opera House to perform with international opera star Kathleen Battle.

We welcome people of all ages, backgrounds, and abilities to join our community choir. You do not need to be able to read music or have had any formal musical training to participate in The Spirituals Project Choir. Please join us. For more information about the organization, or to audition and join the choir, please email The Spirituals Project Director, M. Roger Holland at [roger.holland@du.edu](mailto:roger.holland@du.edu).

**M. Roger Holland II** is a Teaching Associate Professor in Music and Religion and Director of The Spirituals Project at the Lamont School of Music, University of Denver. He earned the Doctor of Pastoral Music degree, with distinction, from Perkins School of Theology, Southern Methodist University. A graduate of Union Theological Seminary in New York City where he received the Master of Divinity degree, Holland also served as Artist-in-Residence and director of the Union Gospel Choir for over 13 years. In 2015 Union awarded him the Trailblazers Distinguished Alumni Award, the first given to a graduate whose ministry is music, for his contributions to the legacy of African American music. He received a master’s degree in Piano Performance from the Manhattan School of Music, also in New York, and completed his undergraduate work at Westminster Choir College in Princeton, New Jersey where he majored in Music Education with a concentration in piano and voice.

In 2023 the Association of Catholic Publishers awarded Holland both Composer of the Year and Song of the Year for his composition, “All of Me: Ode to Sr. Thea,” written in honor of Servant of God Sister Thea Bowman, currently a candidate for canonization. Holland is the editor of the In Spirit and Truth series published by GIA Publications, Inc., which reflects the aesthetic of Black Catholic worship. Commissioned works include The Dream and The Dreamer, The Tribulation Suite, UBUNTU: I Am Because We Are, and This Is the Day. He has played for the Broadway productions of Oprah Winfrey’s The Color Purple and the Tony award winning show, Memphis. In November 2016 Timothy Cardinal Dolan of the Archdiocese of New York presented Holland with the Pierre Toussaint Medallion for service.

**Joseph Martin** is Director of the Lamont Wind Ensemble, and heads the Lamont Chamber Wind Program. Dr. Martin frequently appears as Guest Conductor and Clinician in local Honor Bands and Festivals, and has conducted ensembles for International conferences hosted at the University of Denver. As Assistant Professor at the Lamont School of Music, University of Denver, Dr. Martin also teaches trombone, euphonium and bass trombone and is Chair of the Brass Department.

Dr. Martin’s professional brass playing includes principal trombone/ euphonium with the Denver Brass, trombonist with the Aries Brass Quintet, and principal trombonist with Bone Structure Trombone Quartet and Trombonist with Lamont Brass Trio. He appears on numerous recordings with these three groups including CDs on the Delos and Klavier labels. Dr. Martin performs and provides clinics with the Summit Brass as part of the annual Raphael Mendez Brass Institute hosted by the University of Denver. He has also performed with the Colorado Symphony, the Boulder Philharmonic, Greeley Philharmonic, Cheyenne Symphony, Colorado Ballet

Orchestra, Colorado Springs Philharmonic and numerous Broadway show productions at the Denver Center for the Performing Arts.

**The Lamont Wind Ensemble** is known for its innovative programming that blends music with dance, visual art, and striking multimedia elements. With creative themes and bold collaborations—including recent partnerships with the Denver School of the Arts and the Black American West Museum—each performance offers a fresh, immersive concert experience.

**Nathaniel Black** is a uniquely, anointed gospel musician. He was birthed into Straight Gate Baptist Church of Denver, pastored by his father, Reverend Benny Black and musically influenced by his mother, First Lady Dorothy Black who also served as Choir Director. He began his musical ministry at the age of four by publicly singing, “Precious Lord”. His extraordinary musical gifting has always been highly visible and at age eleven, he began formal piano instruction. It became clear that he possessed a phenomenal gifting and today Nathaniel Black is a singer/songwriter, renowned for his powerful vocal abilities to masterfully execute the spectrum of Gospel music, from Traditional to Contemporary.

Nathaniel has many years of dedicated community involvement to his credit. He has directed the Martin Luther King Celebration Choir and the Western States Baptist Convention Choir. He was a featured singer with the Voices of Faith Community Choir, the Black Arts Festival and Director of the Colorado Springs Chapter of the Gospel Music Workshop of America Choir from which he received the Soloist of The Year, Community Service Award in January 2019. He also was the recipient of the Colorado Gospel Academy Director of the Year award. . In March of 2019, Rev. Nathaniel Black received an honorary doctorate degree from the Center of Urban Studies and was elevated in academia now to be known as Rev. Dr. Nathaniel Black.

Black has enjoyed collaboratively ministering with many great Gospel legends including: Pastor Smokie Norful, Reverend Lawrence Thompson, and Dorinda Clark-Cole; he has opened for the Queen of the Hammond organ, Twinkie Clark, John P. Kee and the late James Moore. Nathaniel was also blessed to work with his cousin the late Glenn Burleigh, recording artist and composer of the song “Order My Steps”. Black debuted his first solo album “God’s Delay Does Not Mean You’ve Been Denied” in 2011.

**Theo Wilson** is a founding member of the Denver Slam Nuba team, winners of the National Poetry Slam, the world’s largest Slam Poetry event. He began his speaking career in the N.A.A.C.P. at the age of 15, and has always had a passion for social justice. He attended Florida A&M University, where he obtained his B.A. in Theater Performance. Theo returned to Denver and is now the Executive Director of Shop Talk Live, inc. The organization uses the barber shop as a staging ground for community dialogue and healing. After viral video success beginning in 2015, Theo grew his social media following to well over 200,000 people. Due to audience demand, he published his first book in 2017, “The Law of Action.” The book addresses some of the misconceptions about the law of attraction, and the role direct action plays into manifestation. It can be found on Amazon.com, or his website, TheoWilson.net. In 2017, his TED Talk entitled, “A Black Man Goes Undercover in the Alt Right,” was seen worldwide, amassing a total of over 17 million views.

Theo is the host of The History Channel’s hit series, “I Was There.” He has been featured on Good Morning America, BuzzFeed, CNN, Good Day Canada, and TV One.

**Heather Hill’s** career encompasses work in opera, concert, Broadway, TV and film. Recent performances include Mahler’s 4th Symphony with The Yakima Symphony Orchestra, the role of June Johnson in the world premiere of *This Little Light* with Santa Fe Opera, Angelica in *Orlando: Hero of Love* by G.F. Handel with Opera Praktikos in New York City. Heather performed the role of Ravine Marauder in the premiere of the Musical *Other World* at the Delaware Playhouse. was the soloist in *Knoxville, Summer of 1915*, by Barber with the York Symphony Orchestra. She finished a four-year run performing as Carlotta u.s. and the Inn-Keeper’s Wife in the Broadway company of *The Phantom of the Opera*. This followed Lily/Serena u.s. in the Tony award winning Broadway revival of *The Gershwin’s Porgy and Bess*. She has sung with many US opera companies including Little Opera Theater NY, Dallas Opera, Opera Colorado, Caramoor Festival and New York City Opera. Some favorite concert performances include *Gloria* by Robert Harris in Lincoln Center, Carmina Burana and the Lord Nelson Mass at Carnegie Hall. She holds a Master’s degree from The Manhattan School of Music, a B.S. in Biology from Clark Atlanta University and studied acting at the T. Schreiber Studio in New York.

It is rare to find a vocal artist who can maneuver between genres while maintaining a genuine authenticity of each and the integrity of her own voice. Spanning from classical to gospel to jazz through to rock, blues, pop, funk and soul, **JoFoKe (aka Joslyn Ford-Keel)** is such a vocalist who does this with ease. Fabled to have been born with microphone in-hand on a snowy Denver evening, she was raised engrossed in performing and worship artistry by her classically trained, jazz pianist father, choir director mother and all around artsy blended family. This eclectic artist grew up active in music, theater and dance but, perhaps the greatest impressions were left when she was given a chance to “sit-in” with her family and friends’ bands, vocal groups and orchestras.

JoFoKe (pronounced: Joh-Foh-Kee) emerged on the professional Colorado music scene as a teen and, because of her sophisticated musical ear, attention to detail, and ability to effectively adapt her sound to most styles of music, she was quickly dubbed a “chameleon”. Having spent nearly 20 years as a session vocalist, artists consultant, clinician and in other support capacities within the music industry, JoFoKe is currently a highly sought after singer, songwriter, arranger and vocal producer.

**Simeon Wallace** is a lyric tenor and music educator from the foothills of North Carolina who is passionate about music as a medium for connection and expression, a spirit he brings to both his performing and teaching. He earned his Bachelor of Music in Music Education from Appalachian State University and his Master of Music in Vocal Performance from the University of Colorado Boulder. Recent roles include Aeneas in Dido and Aeneas with Appalachian Opera Theatre, Fenton in Verdi’s Falstaff, Miles Zegner in Mazzoli’s Proving Up, and Frederic in The Pirates of Penzance with Eklund Opera. Up next, he will appear as the Tin Man in The Wiz at Town Hall Arts Center.

# I HAVE A DREAM

Christopher Webber

DREAMWORK  
M. Roger Holland



1. I have a dream, I have a dream to - day:  
2. I have a dream of truths that we must seek:  
3. I have a dream; let bells of free - dom ring



I have a dream that some - day in this land the  
a dream of free - dom and e - qual - i - ty, a  
from ev - 'ry moun - tain - top through-out this land to



day must come when chil - dren black and white will  
dream of jus - tice ev - 'ry - where for all, a  
call all rac - es, lan - guag - es, and creeds, to



1., 2.  
come to - geth - er, walk - ing hand in hand.  
prom - ised land that we have yet to see.  
know God's will for us



3.  
and un - der - stand. 4. I have a dream: to - geth - er



we are called to move be - yond the fail - ures of the



past in - to a world where all can stand and



sing: "Thank God Al - might - y, we are free at last."

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**R** THE ROCKIES  
Devin Patrick Hughes, Artistic Director



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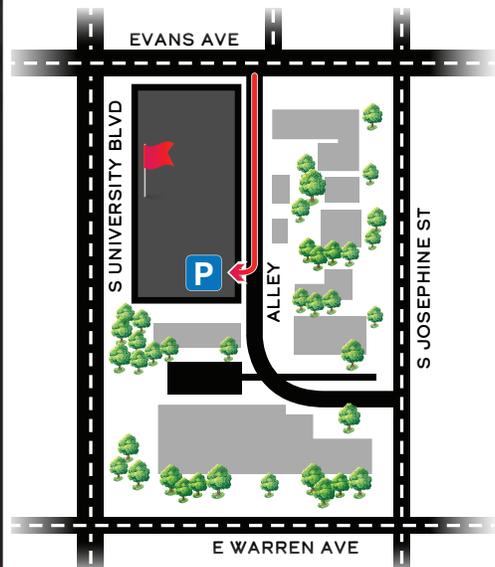
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# Upcoming Events

Friday, February 27, 7:30 p.m.

## **North Indian Classical Ensemble**

Hamilton Recital Hall

Free admission, no ticket required

Sunday, March 1, 4:30 p.m.

## **Modern Music Ensemble**

Hamilton Recital Hall

Free admission, no ticket required

Wednesday, March 4, 7:30 p.m.

## **Lamont Symphony Orchestra & Choirs**

Gates Concert Hall

\$5 for reserved parterre, or FREE general admission

Thursday, March 5, 7:30 p.m.

## **Wind Chamber Ensembles**

Hamilton Recital Hall

Free admission, no ticket required

Saturday, March 7, 7:30 p.m.

## **String Chamber Ensembles**

Hamilton Recital Hall

Free admission, no ticket required

Sunday, March 8, 4:30 p.m.

## **Vocal Jazz Groups: Vocal Collective, The Vocal Syndicate, & Resonance**

Williams Recital Salon

Free admission, no ticket required

Sunday, March 8, 7:30 p.m.

## **Lamont Composers Concert Series**

Hamilton Recital Hall

Free admission, no ticket required

Monday, March 9, 7:30 p.m.

## **Steel Drum Ensemble**

Hamilton Recital Hall

Free admission, no ticket required

Tuesday, March 10, 7:30 p.m.

## **Liederabend**

Hamilton Recital Hall

Free admission, no ticket required



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