

MUSICAL PRAYER

MARK HILLIARD WILSON

St. James Cathedral Guitarist

Lift ev'ry voice and sing

John Rosamond Johnson

1873–1954

arr. Mark Hilliard Wilson

Lift every voice and sing, known as the Black National Anthem, began as a poem written in 1899 by James Weldon Johnson, to be read at a school assembly the following year, honoring the birthday of Abraham Lincoln. When he finished, he asked his musician brother, J. Rosamond Johnson, to set it to music, and it was first performed in 1900 at that assembly, with a chorus of 500 schoolchildren.

Lift ev'ry voice and sing,
Till earth and heaven ring,
Ring with the harmonies of Liberty;
Let our rejoicing rise
High as the list'ning skies,
Let it resound loud as the rolling sea.
Sing a song full of the faith
that the dark past has taught us,
Sing a song full of the hope
that the present has brought us;
Facing the rising sun
of our new day begun,
Let us march on till victory is won.

Stony the road we trod,
Bitter the chast'ning rod,
Felt in the days when hope unborn had died;
Yet with a steady beat,
Have not our weary feet
Come to the place for which our fathers sighed?
We have come over a way
that with tears 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.
— James Weldon Johnson (1871–1938)

Selected Etudes for Guitar
Etude No. 13 (2016)

Quinn Mason
b. 1996

Composer and conductor Quinn Mason, based in Dallas, Texas, has been described as “a brilliant composer just barely in his 20s who seems to make waves wherever he goes.” (*Theater Jones*) and “one of the most sought after young composers in the country” (*Texas Monthly*). Quinn’s mission is to compose music for various mediums “based in traditional western art music and reflecting the times in which we currently live.” For more information on this gifted young composer, visit www.masonianmusic.com.

Elegy

Bryan Johanson
b. 1951

Composer and classical guitarist Bryan Johanson was born and raised in Portland, Oregon. He studied composition with Charles Jones and Pulitzer Prize-winning composer William Bolcom. Johanson’s compositions feature four symphonies, concertos for violin, cello and piano, numerous chamber works, song cycles and choral works, and compositions for solo instruments. *Elegy* was written in 2016 after the death of his dear life-long friend David Lee Irwin.

Études for Guitar *Le ore di Apollo*, Op. 111, Part I, No. 3
Grazioso

Mauro Giuliani
1781–1829

Mauro Giuseppe Sergio Pantaleo Giuliani, born in southern Italy, first studied the cello, and then dedicated himself to the guitar. He moved to Vienna in 1806, and in 1807 began publishing works for the guitar in the classical style. His career took off as a performer and composer, and he became a Viennese celebrity, acquainted with Rossini and Beethoven. He returned to Italy in 1819, where he stayed until his death in Naples.

Lascia ch'io pianga

George Frideric Handel
1685–1759
arr. George Sisley

The melody of *Lascia ch'io pianga* (Let Me Weep) was used by Handel as a sarabande in his first opera, *Almira* (1705). In 1707, he used the tune again in his oratorio *Il trionfo del Tempo e del Disinganno* for the aria “Lascia la spina, cogli la rosa” (Leave the Thorn, Take the Rose). He revived it a third time in his 1711 opera *Rinaldo* as the aria “Lascia ch'io pianga” sung by the character Almirena to her abductor Argante as a plea for her liberty. *Rinaldo* was a hit, and it is in this form that the tune is generally associated.

“Vespers” from *A Soldier's Sonata*, Op. 2 (2007)

Thomas Flippin
b. 1983

Thomas Flippin's “Vespers” is the second movement from his work *A Soldier's Sonata* and features a subtitle, “Deus, in adiutorium meum intende. Domine, ad adiuvandum me festina.” (O God, reach out to help me. O Lord, hasten to assist me.) The intense chords featured in the outer sections contrast with a hopeful central section, with the lightness of a flowing arpeggio and glistening dissonances of open strings against notes placed high up on the fretboard.

Studio per la Chitarra, Op. 1, Part 4, No. 11
Sostenuto

Mauro Giuliani

Oda a la esperanza

Hilary Field
b. 1960

Hilary Field is one of Seattle's notable guitarists and a very fine composer. Her piece is based on Pablo Neruda's poem “Oda a la Esperanza” (Ode to Hope).

Sicilian Mariners' Hymn: *O sanctissima, O piissima*

arr. Justin Holland
1819–1886

Justin Holland was a prolific composer, arranger, performer, teacher, and civil rights activist. Born in 1819 in Norfolk, Virginia to free parents, he was the first African-American classical guitarist. Tragically, his parents died when he was 14, and he left Virginia in 1833 to work in Boston. It was there that he made the acquaintance of the Signor Mariano Perez, and studied the Spanish guitar with him. Holland eventually moved to Cleveland, Ohio, where he married and had children and established a thriving life in teaching music to both white and black Americans. He worked with the Underground Railroad to liberate many enslaved in the South.

The Sicilian Mariners' Hymn or *O sanctissima, O piissima*, (O most holy, O most loving) is a familiar hymn seeking prayers from the Blessed Virgin Mary. Its first known publication was in London in 1792, and there is no evidence that this melody comes from Sicily nor that mariners sang this. This does not detract from its comfort in familiarity and the joy in the invention of Mr. Holland's variations. This melody has been borrowed for the German Christmas carol *O du fröhliche* (Oh how joyful), the English recessional hymn *Lord, dismiss us with Thy blessing*, and most notably the first half of the American Civil Rights anthem *We shall overcome*.

O sanctissima,	<i>O most holy,</i>
O piissima,	<i>O most loving,</i>
dulcis Virgo Maria!	<i>sweet Virgin Mary!</i>
Mater amata,	<i>Beloved Mother,</i>
intemerata,	<i>undefiled,</i>
ora, ora pro nobis.	<i>pray, pray for us.</i>
Tu solatium	<i>You are solace</i>
et refugium,	<i>and refuge,</i>
Virgo Mater Maria.	<i>Virgin Mother Mary.</i>
Quidquid optamus,	<i>Whatever we wish,</i>
per te speramus;	<i>we hope it through you;</i>
ora, ora pro nobis.	<i>pray, pray for us.</i>
Ecce debiles,	<i>Look, we are weak</i>
perquam flebiles;	<i>and deeply deplorable;</i>
salva nos, o Maria!	<i>save us, o Mary!</i>
Tolle languores,	<i>Take away our lassitude,</i>
sana dolores;	<i>heal our pains;</i>
ora, ora pro nobis.	<i>pray, pray for us.</i>
Virgo, respice,	<i>Virgin, look at us,</i>
Mater, aspice;	<i>Mother, care for us;</i>
audi nos, o Maria!	<i>hear us, o Mary!</i>
Tu medicinam	<i>You bring</i>
portas divinam;	<i>divine medicine;</i>
ora, ora pro nobis.	<i>pray, pray for us.</i>

We shall overcome

Traditional
arr. Mark H. Wilson

We shall overcome,
we shall overcome,
we shall overcome someday;
Oh, deep in my heart I do believe,
we shall overcome 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 shall overcome someday.

We shall all be free,
we shall all be free,
we shall all be free someday;
Oh, deep in my heart I do believe,
we shall overcome someday.

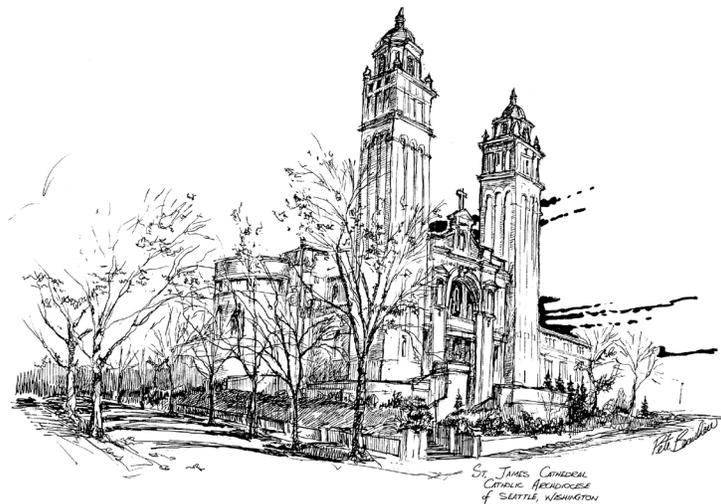
We shall live in peace,
we shall live in peace,
we shall live in peace someday;
Oh, deep in my heart I do believe,
we shall overcome someday.



MARK HILLIARD WILSON brings joy and technical finesse to the listener while integrating music from diverse backgrounds and different ages with a compelling story and a wry sense of humor. Performing regularly at festivals and concert series, Wilson has distinguished himself as a unique voice with programs that feature his own transcriptions of both the well-known and the obscure. Wilson's compositions for the guitar have been appearing on stages throughout the Northwest US

and Canada for over 15 years. He works in is the relatively unexplored genre of an ensemble of multiple guitars as the conductor, composer, arranger, and music director to the Guitar Orchestra of Seattle. Wilson has taught at Whatcom Community College and Bellevue College.

Wilson's CD *El Sueno del Camino* is the product of a series of concerts he played along the Camino de Santiago de Compostela in northern Spain. Wilson has been busy promoting his latest CD, a Guitar Orchestra recording that features compositions for 10 guitars, inspired by the pilgrimage to Spain as well as pilgrimages closer to home: Chuckanut Drive and the Edmund Pettis Bridge. Since the start of 2019 he has produced concerts for the Guitar Orchestra of Seattle in fun and unusual venues for the classical guitar, such as the restored bar "The Rendezvous" in The Jewelbox Theater (built in 1932 as a movie theater); the experimental cafe theater Cafe Nordo; and the former Elliot Bay Book Company location in Pioneer Square. Solo engagements have taken him to numerous living rooms and gardens across Seattle through the organization Groupmuse. The summer of 2019, Wilson was engaged in 10 concerts over an 8-week spread, where he played solo concerts, a concerto written for him and the Octava orchestra, and a series of concerts in Portland with the soprano Jessica Israels and baritone Erik Hundtoft. Shortly after this, Wilson was the guest guitarist with the Sun Valley Symphony.



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