

PROGRAM

Prelude and Fugue in C Minor, BWV 546 — Johann Sebastian Bach WILLIAM TRAFKA, *Organ*

Welcome and Remarks

Lynn Yen, *Executive Director, The Foundation for the Revival of Classical Culture*

Dennis Speed, *The Schiller Institute*

Edwina Myers-Lynch, *President, Board of Directors, Harlem Opera Theater*

Bid 'Em In — Oscar Brown FRANK

MATHIS, *Baritone*

Change My Name — words by Sojourner Truth

ELVIRA GREEN, *Mezzo-soprano*

"My Grandfather's Bill of Sale"

SIMON ESTES, *Bass-baritone (spoken)*

"Slaves And Kings" EDASNER

Slavery of the body, and slavery of the soul, are two very different things. Sometime slaves are kings, and kings are really slaves. Sometimes slaves can change not only their names, but their destiny, and even all of history. If one man, born a slave is sovereign over the power of his own mind, he can free a whole people.

Go Down, Moses — arr. Harry Burleigh/Clifford Page

CHORUS, ROLAND CARTER, *Conductor*

RICHARD ALSTON, *Piano*

"Lincoln's Republic" EDASNER

The time: 1865. The conclusion of the American Civil War. President Abraham Lincoln declares: "if God wills that [this war] continue, until all the wealth piled by the bond-man's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash, shall be paid by another drawn with the sword, as was said f[our] three thousand years ago, so still it must be said "the judgments of the Lord, are true and righteous altogether."

Battle Cry of Freedom — George Frederick Root

CHORUS, DIANE SARE, *Conductor*

SCOTT MOONEY, *Tenor soloist*

"Frederick Douglass and Harriet Tubman's War"

ELVIRA GREEN

A Man: Frederick Douglass, born a slave, he freed himself, through his mind. His writings, his speeches, his fire and passion, followed by the decree of Abraham Lincoln's 1863 Emancipation Proclamation, enlisted 180,000 African-Americans, men most of them former slaves, into the Union Army.

A Woman: Harriet Tubman, the Moses of her people. For ten years, she made 19 trips South and liberated 300, on the Underground Railroad--and she never lost a passenger. In 1863, she led a June raid into the South, on a Union gunboat. She sang--SANG--about Emancipation, and 727 people, men, women, children and babies, came out of bondage.

Harriet Tubman said: "I had reasoned this out in my mind; there was one of two things that I had a right to, liberty or death; if I could not have one, I would have the other."

Oh Freedom — arr. Diane Sare CHORUS,
DIANE SARE, *Conductor*

"Martin Luther King's South" ED ASNER

Time: 1865. Lincoln is assassinated. Reconstruction fails. The Ku Klux Klan is suppressed by President Ulysses Grant, but resurges in 1915 under President Wilson. 26 years later, in 1941, President Franklin Roosevelt's America goes to war against fascism. Returning veterans, Black and white, look at the American South with new eyes.

"Always Pray, and Never Faint" ELVIRA GREEN

Some see with the eyes of faith. The preachers of the South were called "God's Trombones" by James Weldon Johnson. Lynchings, cross-burnings, dynamiting of houses, even the burning of their own churches, became the topics for their weekly sermons. The voice of the preacher, whether ordained or self-appointed, whether male or female, was the voice of Joshua--the voice of music. A young preacher, born in 1929 would speak a music of America that said, "Again and again we must rise to the majestic heights of meeting physical force with soul force." The walls of injustice would come tumbling down, not with a hammer, but with a horn--God's trombone.

Ev'ry Time I Feel the Spirit — arr. Harry T. Burleigh
SIMON ESTES, *Bass-baritone*
JULIUS TILGHMAN, *Piano*

Give Me Jesus — arr. Roland Carter CHORUS,
ROLAND CARTER, *Conductor*

Honor, Honor — arr. Hall Johnson CHORUS,
ROLAND CARTER, *Conductor*
EVERETT SUTTLE, *Tenor*; INDIRA MAHAJAN, *Soprano*

Ain't Got Time To Die — arr. Hall Johnson
 EVERETT SUTTLE, *Tenor* RICHARD ALSTON, *Piano*

"March For Jobs And Freedom" ED ASNER

The year is 1955. Martin Luther King leads a successful bus boycott in Montgomery, Alabama against segregation. Students utilize his approach of non-violent direct action at lunch counters, movie theaters, and city swimming pools. In 1963, he is joined by labor leaders, especially the United Auto Workers in Detroit, in a "March For Jobs and Freedom." It is the largest demonstration in American History.

"March For, Not On, Washington" ELVIRA GREEN

For Jobs, for Freedom, and for the soul of Washington, D.C. For Martin Luther King's whole youth, Franklin Delano Roosevelt had been America's President. King knew that President John Kennedy could also cause the nation to remember its forgotten men and women. In the shadow of Lincoln, King came to proclaim the emancipation of America from not only the sin of slavery, but the sin of amnesia. Singer Mahalia Jackson, sensing the need, shouted out, "Tell 'em about the Dream, Martin!" King seized at the chance to sing to America about his dream, and the heart of America heard him.

You Can Tell the World — arr. Margaret Bonds
 OSCEOLA DAVIS, *Soprano*

And He Shall Feed His Flock — Georg Frideric Handel
 INDIRA MAHAJAN, *Soprano*; LINDA CHILDS, *Alto*
 GREGORY HOPKINS, *Piano*

Angus Dei, from Mass in C Major, Op. 86 — Ludwig van Beethoven
 CHORUS, JOHN SIGERSON, *Conductor*
 MICHELLE FUCHS, *Soprano*; NANCY GUICE, *Alto*; DANTE HARRELL, *Tenor*; ROGER HAM, *Bass-baritone*
 YUTING ZHOU, *Piano*

"A Sacrificial Lamb, April, 3rd, 1968" ED ASNER

April 4, 1967. Martin Luther King announces his opposition to the American war in Vietnam. One year later he will be killed in Memphis. He will be unpopular, bankrupt and ignored. His nonviolence will be declared passé. Hoover, head of the FBI, will personally try to destroy him. He will walk in the valley of the shadow of death.

Soon-Ah Will Be Done — arr. William Dawson
 CHORUS, ROLAND CARTER, *Conductor*

"Let He Who Is Without Sin" ELVIRA GREEN

The dark night of the soul. Does that mean to despair at the tribulations of life? Does it mean confusion about where things are headed, or about the ultimate consequence of one's actions? Perhaps it refers to that point reached, where the only light that shines is the inner light of truth, which in turn illuminates and reveals all the falsehoods that appear before it, no matter who says otherwise?

In such intense light, all faults, including those of the seer himself, are revealed. But it is from that light, not his faults, that the seer proceeds in his path of ascent to illumination, and in his awesome mission to speak truth to power.

Round About the Mountain — arr. Roland Hayes

EVERETT SUTTLE, *Tenor*
GREGORY HOPKINS, *Piano*

Guide My Feet — Jacqueline B. Hairston

OSCEOLA DAVIS, *Soprano*

"April 3rd, 1968" ED ASNER

April 3, 1968. Despite his own intentions, at the urging of his close friend Ralph Abernathy, Martin Luther King comes to Bishop Mason Temple in Memphis, to address a group of about two thousand sanitation workers--the forgotten men and women, the insulted and injured. What occurs when King speaks that night, toward the end of his unprepared remarks, is best understood by the words of German theologian Dietrich Bonhoeffer: " We must be ready to allow ourselves to be interrupted by God."

"I've Seen the Promised Land"

MARTIN LUTHER KING, JR.

"They Led My Lord Away" ELVIRA GREEN

"They led my Lord away" (intoned, or sung), concluding with the "tell me where to find him." Where that time, that place, that world--where that voice--Where?

Lacrymosa, from *Requiem* - Wolfgang Amadeus Mozart

INDIRA MAHAJAN, *Soprano*;
LINDA CHILDS, *Alto*;
EVERETT SUTTLE, *Tenor*;
JAY BAYLON, *Bass*

"King's Final Song" ED ASNER

On the afternoon of April 4, Martin Luther King was happy. He was aware of what he had committed himself to the evening before. He had been aware of it his whole adult life. As he said, from above the mountain-top of his imagination: "I know, somehow, the only when it is dark enough can you see the stars." The last words he spoke at 6:01 PM, were to saxophonist Ben Branch. "How are you, Ben?...Make sure you play 'Precious Lord, take My Hand' in the meeting tonight. Play it real pretty."

Precious Lord — Thomas Dorsey

SIMON ESTES, *Bass-baritone*

JULIUS TILGHMAN, *Piano*

"A Certain Trumpet" ED ASNER

Fifty years away, now, memories may dim, but the voice is still there. A century from now, all the participants in these events--and these events--will be dead, but Martin Luther King's voice will still be here. Singing a song of freedom, while it has its liabilities, also has its advantages. Your song remains forever. And even if freedom should seem to sleep, that song need only be sung again, for the singer to live in the mind, and the voice of whoever next sings his song. Philosopher kings are the true rulers of the Promised Land.

'The Trumpet Shall Sound, from *Messiah* — George Frideric Handel

JAY BAYLON, *Bass-baritone*

GREGORY HOPKINS, *Piano*; MARTY BOUND, *Trumpet*

Lift Every Voice And Sing — arr. Roland Carter

CHORUS, ROLAND CARTER, *Conductor*

RICHARD ALSTON, *Piano*