

Lift Ev'ry Voice

Celebrating the Music of Black Americans

Join us to honor pathbreaking
music scholar Eileen Southern



Events

Webinar | Black Music in the American University:

Eileen Southern's Story | April 7 | 4:00 pm

Concert | Sanders Theatre | April 8 | 8:00 pm | Pre-concert talk, 7:00 pm

Featuring The Aeolians, Kuumba Singers, Harvard Choruses

Community Sing | Science Center Plaza | April 9 | 11:00 am

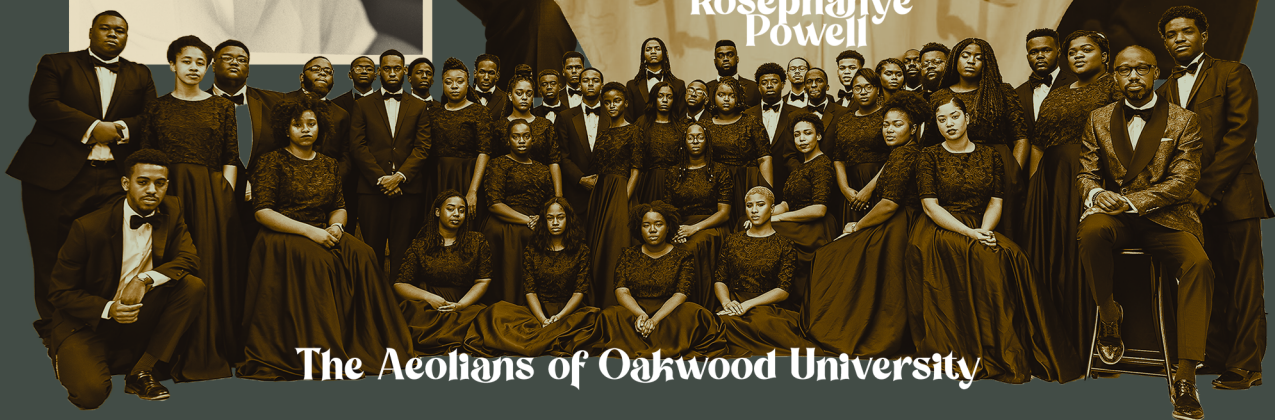
Eileen Southern (1920 - 2002)



**Jason Max
Ferdinand**

**Marques L.A.
Garrett**

**Rosephanye
Powell**



The Aeolians of Oakwood University

Free and open to the public:
bit.ly/eileensouthern

Sponsored by: Harvard Radcliffe Institute - Presidential Initiative on Harvard and the Legacy of Slavery - Harvard University Department of Music - Office for the Arts at Harvard - Harvard Library - Provostial Fund for the Arts and Humanities. Produced by the Eileen Southern Initiative

EILEEN SOUTHERN INITIATIVE

Tonight's concert is presented as part of Harvard's **Eileen Southern Initiative**, a multi-faceted collaborative project designed to honor the career of Eileen Jackson Southern, whose landmark book, *The Music of Black Americans*, was published in 1971. Southern was the first African American woman tenured in Harvard's Faculty of Arts and Sciences in 1976. The Initiative is led by Katie Callam (Postdoctoral Fellow, Harvard GSAS Fellowships & Writing Center), Andrew Clark (Director of Choral Activities and Senior Lecturer in Music), Christina Linklater (Keeper of the Isham Memorial Library, Eda Kuhn Loeb Music Library), Carol J. Oja (William Powell Mason Professor of Music and American Studies), and Braxton D. Shelley (Associate Professor of Music, of Sacred Music, and of Divinity, Yale University).

SPECIAL THANKS TO THE FOLLOWING SUPPORTERS:

Walter and Kate Fromm Endowment Fund of the Harvard Choruses

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Community Renewal Fund, Harvard Faculty of Arts and Sciences

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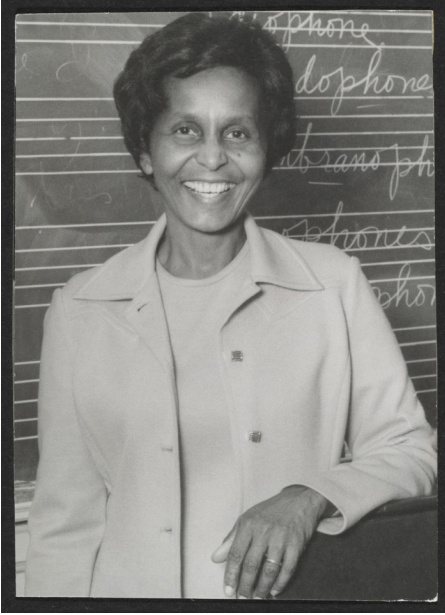
Division of the Arts and Humanities, Harvard Faculty of Arts and Sciences

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Provostial Fund for the Arts and Humanities, Harvard University

EILEEN SOUTHERN (1920-2002)



Eileen Stanza Jackson was born on February 19, 1920 in Minneapolis, Minnesota. She began taking piano lessons around age six and continued her study at Chicago Musical College while earning degrees in the humanities from the University of Chicago (BA 1940, MA 1941).

Eileen—who married Joseph Southern in 1942—spent the first decade of her career teaching music at historically Black institutions across the southern U.S. These included Prairie View State Normal and Industrial College (Prairie View, TX), the Second Ward School (a Black public high school in Charlotte, NC), Southern University (Baton Rouge, LA), Alcorn A. & M. College (Lorman, MS), and Claflin University (Orangeburg, SC).

Wanting to challenge herself and deepen her understanding of music, Southern moved to New York and enrolled in the doctoral program in musicology at New York University in 1952. To fund her degree, Southern taught junior high school music. She was also raising two children, April and Edward, and continuing to study piano. She received her PhD in 1961 after com-

pleting a dissertation on Renaissance music. She was the first African American scholar to earn a doctorate in musicology in the United States.

Southern next joined the faculty of Brooklyn College (City University of New York) and later York College (CUNY). In 1971 she published *The Music of Black Americans: A History*, the landmark first scholarly study of Black music in the United States which sparked the development of Black music studies. The book is a deeply researched survey of African American music that reveals an exceptionally open-minded attitude for its day, placing Black classical music alongside popular music, ragtime, jazz, and, in its third edition, hip hop.

Two years later, Southern (assisted by her husband Joseph) started *The Black Perspective in Music*, the first long-running academic journal dedicated to Black music. In 1976 Southern joined the tenured faculty of Harvard's Faculty of Arts and Sciences (FAS), the first Black woman to hold such a position. She served as the second chair of the Afro-American Studies department as well as a professor of music. She retired in 1986. Her extraordinary scholarly output included research on both Renaissance music and Black music.

Southern explained in a 1981 interview that she experienced bias on both macro and micro levels at Harvard, from a lack of institutional support for the few Black faculty and graduate students to feeling snubbed at parties and receptions. On these occasions, she looked to history for inspiration. "When from time to time I became too depressed with having to cope with Harvard, I would turn to my role model, W. E. B. Du Bois, and reread his account of his days at Harvard," Southern wrote in 1993. A trailblazer at Harvard and in the field of musicology, Southern left behind a rich legacy following her death in Port Charlotte, Florida in 2002.

Adapted from the digital exhibit Eileen Southern and the Music of Black Americans: <https://eileensouthern.omeka.fas.harvard.edu>

EVA BEATRICE DYKES (1893-1986)



Eva Beatrice Dykes, who founded the Aeolians in 1946, was born in Washington, D.C., on August 13, 1893. She graduated from Howard University with a B.A. degree, summa cum laude. She attended Radcliffe College and received another B.A. degree, magna cum laude, and a M.A. degree. In 1921, Eva received a Ph.D. degree from Radcliffe, and was the first African American woman to complete the requirements for the degree in the United States. She specialized in English, Latin, German, and Greek language studies.

Dykes taught at Walden University in Nashville, Tennessee, and Dunbar High School and Howard University in Washington, D.C. In 1944, she joined the faculty of Oakwood University in Huntsville, Alabama, where she served as chair of the English Department and the Division of Humanities. Her willingness to leave prestigious Howard University to teach at Oakwood was a key point in the move toward accreditation for the small Adventist College.

Dykes left an indelible imprint on the lives of Oakwood's young people for almost four decades. Caring, but uncompromising in her teaching, she set a high standard for her successors in the Division of Humanities. A devout member of the Seventh-day Adventist Church, she never missed an opportunity to help build faith in her students.

Dykes authored numerous articles and several books, including *The Negro in English Romantic Thought*. DeWitt Williams wrote a biography of her life entitled *She Fulfilled the Impossible Dream*. Dykes was a columnist for *Message* magazine for many years. An outstanding pianist and organist, she founded the Aeolians and gave the choral group its unique name.

In 1973, in recognition of her outstanding career as a dedicated educator and mentor of young people, Dykes received the Certificate of Merit from the Department of Education of the General Conference of Seventh-day Adventists. Also in 1973, the newly completed Oakwood University Library was named in her honor.

In 1975, Dykes was recognized at the General Conference session in Vienna, Austria, for her contribution to Christian education. Dykes taught for more than 50 years. She died on October 29, 1986, at the age of 93.

Adapted from the Oakwood University Eva B. Dykes Library website: <https://library.oakwood.edu/index.php/aboutus/who-was-eva-b-dykes>

PROGRAM

COMBINED CHOIRS

What a Time

Donald Lawrence

THE KUUMBA SINGERS OF HARVARD COLLEGE

Be Like Him

Kirk Franklin, arr. Sheldon K.X. Reid

Spiritual Medley

arr. Reid

Renese King & Theodore Hickman-Maynard, Soloists

THE RADCLIFFE CHORAL SOCIETY

Don't Faint

Braxton Shelley (b. 1990)

Seven Principles

Bernice Johnson Reagon (b. 1966)

THE HARVARD GLEE CLUB

Hush! Somebody's Callin' My Name

arr. Brazeal W. Dennard

Jordan Woods, Soloist

How Firm a Foundation

arr. Brandon Waddles

PRESENTATION OF THE LUISE VOSGERCHIAN TEACHING AWARD TO ROSEPHANYE POWELL

Presented by Jack Megan, Director of the Office for the Arts at Harvard
& Ingrid Monson, Chair of the Harvard Department of Music

THE HARVARD-RADCLIFFE COLLEGIUM MUSICUM

To Sit and Dream

Rosephanye Powell (b. 1962)

Meditation on 1 Corinthians 13

Devon Gates '23

Fiona Andrews & Francesca Remigi, Percussion
world premiere

INTERMISSION

THE AEOLIANS OF OAKWOOD UNIVERSITY

O Praise the Lord	Daniel Knaggs (b. 1983)
Sing Unto God	G.F. Handel (1685-1759), arr. James J. Chepponis
Locus Iste	Karl Jenkins (b. 1944)
Hold Fast to Dreams	Joel Thompson (b. 1988)
No Color	Stacey V. Gibbs (b. 1962) and Shawn Kirchner (b. 1970)
Zion's Walls	arr. William Dawson (1899-1990)
There Is A Balm in Gilead	arr. Dawson
I've Got A Song	Colin Lett (b. 1983)
When Memory Fades	arr. Eric Nelson (b. 1959)
Psalm 150	Nathan Carter (b. 1936-2004)

COMBINED CHOIRS

Cantate Domino	Marques L.A. Garrett (b. 1984)
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*Commissioned in honor of Eileen Southern by the Harvard University Department of Music
world premiere*

Quiet Revolutionary	Rosephanye Powell (b. 1962)
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I. Quiet Revolutionary

II. Blow the Trumpet

III. Song in a Strange Land

*Commissioned in honor of Eileen Southern by the Harvard University Department of Music
world premiere*

LUISE VOSGERCHIAN TEACHING AWARD

The Luise Vosgerchian Teaching Award honors a nationally recognized educator and is administered by the Office for the Arts at Harvard. The award was established by Professor and Mrs. Ray A. Goldberg and the Max Goldberg Foundation to perpetuate the values and teaching skills represented by the late Professor Vosgerchian, who, at her retirement from Harvard University in 1990, was the Walter W. Naumberg Professor of Music Emerita in the Department of Music. Recipients embody selfless commitment, artistic conscience, a constant renewal of approach to subject matter, ability to motivate in a positive and creative way, a sincere interest in the development of the whole person and the ability to present musical knowledge in a way that is applicable to other disciplines. Recipients include: André Watts, Gustavo Dudamel, Marin Alsop, Sweet Honey in the Rock and others.



CANTATE DOMINO PROGRAM NOTE FROM MARQUES L.A. GARRETT

“Cantate Domino” expresses Eileen Southern’s contributions to music by combining a little-known spiritual “Let Us Praise Him” with traditional Latin texts to create a composition in the style of R. Nathaniel Dett. The two sources represent Black classical musicians often simultaneously living in two different musical worlds. The opening uses the spiritual as a cantus firmus before serving as a conjunct melody. After the slower, lush section, two “Alleluia” motives return before the spiritual is quoted one final time in a jubilant ending.

QUIET REVOLUTIONARY

PROGRAM NOTE FROM ROSEPHANYE POWELL

In celebration of Dr. Southern, Dr. Samuel A. Floyd, Jr., respected author and founder of the Center for Black Music Research at Columbia College, titled his essay “Eileen Jackson Southern: Quiet Revolutionary.” In it, Floyd stated “Southern’s revolution is one of quiet, scholarly insurgency—the overturning of faulty assumptions and ideas about black music and black musicians and their place and role in the evolution of American culture.” Thus, I chose “Quiet Revolutionary” as the title and first movement of the work.

Dr. Southern divided *The Music of Black Americans* into four parts. Each part began with a descriptive title, years covered, and quote which summarized the content covered. These were used to develop the lyrics for the last two movements.

Movement I: “Quiet Revolutionary”

Dr. Southern’s life was filled with many obstacles as an African American woman and scholar. Her interviews impressed upon me that the author treasured hours of peaceful solitude in research—diligently and systematically reading and digesting the history, music, and musicians of her people—so that she could share “our” story. In “Quiet Revolutionary”, I sought to depict Dr. Southern’s delicate state of bliss through jazz harmonies; sparse accompaniment; and simplicity of form, lyrics, dynamics, melody, and rhythms. The piano introduction depicts Dr. Southern quietly at work, unaware of the passage of time.

Movement II: “Blow the Trumpet”

The lyrics for “Blow the Trumpet” are comprised of the excerpt from “Go down, Moses” of Part II and an abbreviated statement of the descriptive title of Part III (“Blow Ye the Trumpet”). Since Dr. Southern was a concert pianist, I wanted to highlight the piano accompaniment which is comprised of a fast tempo of agitated rhythms through repeated eighth-note patterns of broken octaves in the left hand and eighth note and sixteenth note chromatic passages in the right hand. In ancient times, trumpets were sounded as a call to battle. The choir text paints “blowing trumpets” with glissandos on the word “blow.” With its use of chromaticism in the vocal line, and a broad vocal range, singing “Go down, Moses”, “Blow the Trumpet” is a battle cry for those who fight freedom, justice, and equality.

Movement III: “Song in a Strange Land”

“Song in a Strange Land” and “Lift Every Voice” are the book ends of Southern’s masterwork as Parts I and IV of *The Music of Black Americans*. The first represents slavery in America and the latter represents the hope of freedom. Thus, “Song in a Strange Land” begins slowly expressing the anguish of the dejected slaves upon their arrival in America, heard in the piano introduction. Stolen from their homeland and taken captive, the Africans are described as sitting by rivers of Babylon weeping. While “wasted” physically and emotionally, from hard and demeaning slave labor, they are commanded by their captors to sing and be joyful. But how can they sing their songs in this “strange land”? There are harmonic shifts throughout the song to express the contrasting experiences of joy, waste and the singing of songs. As “Song in a Strange Land” unfolds, the darkness of slavery’s past—where there is little reason to sing—is overshadowed by the joy and promise of hope that shines forth in the august anthem “Lift Every Voice and Sing!” Once again, the piano is showcased with its majestic running passages while supporting the voices as they sing regally in unison. As one would anticipate, the song ends jubilantly with the choir proclaiming that we will sing “lift every voice and sing in this strange land,” which combines both texts.

TEXT & TRANSLATIONS

What A Time

When all of God's children
Oh when they get together
What a day of healing that will be
Nothing but love, joy, and peace
When all God's children
When they get to gather
What a time, what a time, what a time

One of these mornings
Let me tell you how it's going to be
You're going to see all God's children singing in harmony
And our differences won't make no difference
We'll stand together come what may
And our rejoicing will rise high as the listening skies
Oh, I can't wait to see that day

Be Like Him

Kwabona kala thina so fananaye
Kwaze kwabona kala thina so fananaye
So fananaye thina so fananaye
So fananaye thina so fananaye

When he comes I shall be like him
No more pain I shall be like him
See his face I shall be like him
Oh... like him

Spiritual Medley

I'm just a poor wayfaring stranger
I'm passing through this land of woe
And there's no sickness toil or danger
In that pure land to which I go

I want to meet my mother...

Pray on a little while longer...
Everything will be all right

Soon ah will be done with the troubles of the world
the troubles of the world
the troubles of the world
Soon ah will be done with the troubles of the world
I'm going home to live with God

No more weepin' and a-wailin'...

Sing on a little while longer...
Everything will be all right

Hold on a little while longer
Hold on a little while longer
Hold on a little while longer
Everything will be all right.

Hold on a little while longer...
Everything will be all right

Don't Faint

Don't quit.
Don't stop.
Hold on don't you dare give in.
Though your wait has been long,
And you no longer feel strong,
There is reason for you to keep holding on.
You have a promise,
It's a guarantee:
You will reap, if you don't faint.

Be not weary in well-doing.
In time, your harvest will come.
It will come!

You just be faithful
For as God has promised
You'll reap, if you don't faint!

Seven Principles

Bernice Johnson Reagon

Umoja (*Unity*)

Unity that brings us together

Kuujichagulia (*Self-determination*)

We will determine who we are

Ujima (*Collective Work*)

Working and building our union

Ujama (*Collective Economics*)

We'll spend our money wisely

Nia (*Purpose*)

We know the purpose of our lives

Kuumba (*Creativity*)

All that we touch is more beautiful

Imani (*Faith*)

We believe that we can

We know that we can

We will any way that we can

Hush! Somebody's Callin' My Name

Hush, hush, somebody's callin' my name.

Hush, somebody's callin' my name.

Hush, hush, somebody's callin' my name.

Oh, my Lord, oh, my Lord, what shall I do?

I'm so glad that trouble don't last always.

I'm so glad that trouble don't last always.

I'm so glad that trouble don't last always.

Oh, my Lord, oh, my Lord, what shall I do?

Hush, hush, somebody's callin' my name.

Hush, somebody's callin' my name.

Hush, hush, somebody's callin' my name.

Oh, my Lord, oh, my Lord, what shall I do?

I'm so glad I got my 'ligion in time. (Hallelujah, Lord!)

I'm so glad I got my 'ligion in time. (Oh, glory, Lord!)

I'm so glad I got my 'ligion in time.

Oh, my Lord, oh, my Lord, what shall I do?

Hush, hush, somebody's callin' my name.

Hush, somebody's callin' my name.

Hush, hush, somebody's callin' my name.

Oh, my Lord, oh, my Lord, what shall I do?

Soon one mornin' death come creepin' in my room.

Soon one mornin' death come creepin' in my room.

Soon one mornin' death come creepin' in my room.

Oh, my Lord, oh, my Lord, what shall I do?

Hush, hush, somebody's callin' my name.

Hush, somebody's callin' my name.

Hush, hush, somebody's callin' my name.

Oh, my Lord, oh, my Lord, what shall I do?

Hush, hush, hush.

How Firm a Foundation

"K" in John Rippon's *A Selection of Hymns* 1787, alt.

How firm a foundation, ye saints of the Lord,

Is laid for your faith in his excellent Word!

What more can he say than to you he hath said,

To you who for refuge to Jesus have fled?

"Through fiery trials thy pathway shall lie,

My grace, all sufficient, shall be thy supply;

The flame shall not hurt thee; I only design

Thy dross to consume and thy gold to refine.

"Fear not, I am with thee, O be not dismayed,

For I am thy God, I will still give thee aid.

I'll strengthen thee, help thee, and cause thee to stand,

Upheld by my gracious, omnipotent hand.

"The soul that on Jesus hath leaned for repose,

I will not, I will not desert to his foes;

That soul, though all hell should endeavor to shake,

I'll never, no never, no never forsake!"

Amen!

TEXT & TRANSLATIONS

To Sit and Dream

Langston Hughes

To sit and dream.
To sit and read.
To sit and learn about the world.
Outside our world of here and now.
Our problem world -
To dream of vast horizons of the soul
Of dreams made whole,
Unfettered free—help me!
All you who are dreamers, too,
Help me make our world anew.
I reach out my hand to you.

Meditation on 1 Corinthians 13

Devon Gates

My love is patient
My love is kind
At best I try

My love displays no jealousy
I softly kiss your cheek
And try to speak
in the tongues of angels

Angels,
show me how to fill my words
with depth and breadth and truth
Embodied in my youth

Love never fails.
But where there are prophecies,
they will cease;
where there are tongues,
they will be stilled;
And all will pass away
And leave us face to face

I am in part
And yet for a time I feel whole
Body and soul
I know that love never fails
But I fear I fail it still
And I will try
not to think so much.

Love has a special way
of stilling hearts
And suspending minds in time
With truth
we only find in patience.

Now I know only in part,
but slowly,
I know you show me to see fully...
to be fully...
to know fully,
as I am fully known.
To know fully
only when I am fully known.
Slowly, in pieces.

Love is patient,
Love is kind

I keep faith
I grow hope
And though
There is so much I may never know
I live in the moments you hold me
Overthrow me

When completeness comes
Then we find ourselves face to face and know in
love.

O Praise the Lord

Psalm 117

Praise the Lord, all you nations; praise the Lord, all you peoples.
For the Lord's merciful kindness is great toward us,
And the truth of the Lord endures forever.

Sing Unto God

Rev. Thomas Morell

Sing unto God.
Let joyful voices raise a song of gladness with unending praise.

Locus Iste

Locus iste a Deo factus est, inæstimabile sacramentum, irreprehensibilis est.
Deus, cui adestat angelorum chorus, exaudi preces servorum tuorum.

*This place was made by God, an invaluable sacrament, it is blameless.
O God, for whom the chorus of angels is present, hear the prayers of your servants.*

Hold Fast to Dreams

Langston Hughes

Free at last, Free at last?
What happens to a dream deferred?
Does it dry up like a raisin in the sun?
Or fester like a sore and run?
Does it stink like rotten meat
or crust and sugar over like a syrupy sweet?
Maybe it just sags like a heavy load
or does it explode?

Hold fast to dreams for when dreams die
Life is a broken winged bird that cannot fly
Hold fast to dreams for when dreams go
Life is a barren field frozen with snow.

No Color

Stacey V. Gibbs and Shawn Kirchner

No color can come between us,
No color can come between us,
No shade to be thrown,
No tone be taken to demean us,
No hue of hate to be shown,
No color, no shade, no tone;
Let me be transparent with you.

More love is our intention,
Stop – did we forget to mention that
We are more alike than we are different?
United we take a stand,
Ignited with hand in hand,
To build a band of harmony.
No time to wait, don't hesitate!

Whose history is whose?
Who's walking in whose shoes?
Who's making whose rules?
Who's learning in whose schools?
Whose history, whose shoes, whose rules?
Let me be transparent with you.

Within me there's a love so strong,
Within me there's a hope to belong,
Within me there's a fire to right all wrongs.
Within me there's a love to share,
Within me there's a need to care.
Within my heart is a risk to dare.

TEXT & TRANSLATIONS

Zion's Walls

Great day!
Great day! The righteous marching.
God's gonna build up Zion's walls.

I'm born of God, I know I am,
I've been redeemed by the dying Lamb.

This is the day of jubilee,
The Lord has set His people free.

There Is A Balm in Gilead

There is a balm in Gilead
To make the wounded whole
There is a balm in Gilead
To heal the sin-sick soul

Don't ever feel discouraged
For Jesus is your friend
And if you lack of knowledge
He'll ne'er refuse to lend

Sometimes I feel discouraged
And think my work's in vain
But then the Holy Spirit
Revives my soul again

If you cannot sing like angels,
If you cannot preach like Paul
You can tell the love of Jesus
And say, "He died for all."

I've Got A Song

Colin Lett

I got a song that the angels can't sing!
God gave me a song that the angels can't sing!
Oh, I been washed in the blood of the Lamb!

I am redeemed! Yes! Bought with a price!
Oh yes, the blood has changed my whole life!
And if anybody asks you just who I am,
Just tell them that I am redeemed!

Well, now, if you don't believe I been redeemed,
Just follow me down to the Jordan stream.
Well, it chilled my body, but not my soul.

When Memory Fades

Mary Louise Bringle

When memory fades and recognition falters,
When eyes we love grow dim, and minds confused,
Speak to our souls of love that never alters;
Speak to our hearts by pain and fear abused.
O God of life and healing peace,
Empower us with patient courage, by your grace infused.

As the frailness grows, and youthful strengths diminish,
In weary arms, which worked their earnest fill.
Your aging servants labor now to finish....
Their earthly tasks as fits your mystery's will.
We grieve their waning, yet rejoice, believing,
Your arms, unwearied, shall uphold us still.

Within your spirit, goodness lives unfading.
The past and future mingle into one.
All joys remain, un-shadowed light pervading.
No valued deed will ever be undone.
Your mind enfolds all finite acts and offerings.
Held in your heart, our deathless life is won

Psalm 150

Psalm 150, adapt. Nathan Carter

Refrain:

Praise the Lord
Praise him in his sanctuary,
Praise him in the firmament of his power.

Praise him for his mighty acts,
Praise him according to his excellent greatness,
Praise him for his power and glory
And for the many years of hearing the story,
From this gospel preacher and leader of the people
Come now let us praise him.

Praise him with psaltry and harp,
O praise him with the timbrel and dance,
Praise him with stringed instruments and organ.
Praise him upon loud cymbals.
Praise him upon the high sounding cymbals.
Let everything that hath breath, praise the Lord!

Cantate Domino

Psalm 93:1-3

Cantate Domino canticum novum,
Cantate Domino omnis terra.
Cantate Domino, et benedicite nomini ejus.
Annuntiate de die in diem salutare ejus.
Annuntiate inter gentes gloriam ejus,
In omnibus populis mirabilia ejus.

*Sing to the Lord a new song,
Sing to the Lord all the earth.
Sing to the Lord, and bless his name.
Declare his salvation from day to day.
Declare his glory among the nations,
His wonders among all people.*

TEXT & TRANSLATIONS

Quiet Revolutionary

I. Quiet Revolutionary

Quiet Revolutionary.

II. Blow the Trumpet

Blow the trumpet! Blow!
An' let my people go!

When Israel was in Egypt's lan'
Opress'd so hard they could not stand.
God said to Moses,
"Tell Pharaoh to let my people go!"

Go down, Moses,
Way down in Egypt's lan'
Tell ole Pharoah,
"Let my people go!"

III. Song in a Strange Land

By the rivers of Babylon
We sat and wept.
How shall we sing the Lord's song
In a strange, strange land?

They that carried us away captive
Required of us a song;
And that they wasted us
Required us of joy; saying,
Sing us one of the songs of Zion.
But how shall we sing the Lord's song
In a strange, strange land?

Lift ev'ry voice and sing,
'Til 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.

We will sing in this strange land!



Harvard
Radcliffe
Institute

“ April 29, 2022

telling the truth about all this”

Reckoning with
Slavery and
Its Legacies at
Harvard and
Beyond

“Nations reel and stagger on their way; they make hideous mistakes; they commit frightful wrongs; they do great and beautiful things. And shall we not best guide humanity by telling the truth about all this, so far as the truth is ascertainable?”

—W. E. B. Du Bois, *Black Reconstruction in America, 1860–1880* (1935)

Over the past two decades, universities and other institutions around the world have begun to reckon with their ties to slavery and its enduring legacies. With this history uncovered, we now ask how these institutions can and should pursue sustained and meaningful repair. We will explore this question through discussions focused on engagement with descendant communities, legacies of slavery in libraries and museums, and novel public engagement and educational opportunities. Please join us and a remarkable group of scholars and leaders from across Harvard and the nation, including the keynote speakers Ruth Simmons and Ibram X. Kendi.



To learn more or register, go to:
www.radcliffe.harvard.edu

This program is presented in collaboration with the Presidential Initiative on Harvard & the Legacy of Slavery, a University-wide effort anchored at Harvard Radcliffe Institute.

ANDREW CLARK

Andrew Clark is the Director of Choral Activities and Senior Lecturer on Music at Harvard University. He serves as the Music Director and Conductor of the Harvard Glee Club, the Radcliffe Choral Society, the Harvard-Radcliffe Collegium Musicum, the Harvard Summer Chorus, Cambridge Common Voices, and teaches courses in conducting, choral literature, and music and disability studies in the Department of Music. He earned degrees from Wake Forest, Carnegie Mellon, and Boston Universities, studying with Ann Howard Jones, David Hoose, and the late Robert Page. He lives in Medford, MA, with his wife Amy Peters Clark, and their daughters, Amelia Grace and Eliza Jane.

JASON MAX FERDINAND

Jason Max Ferdinand is a Full Professor, Chair of the Music Department, and Director of Choral Activities at Oakwood University. He is in his 14th season conducting the world-renowned Aeolians of Oakwood University. A native of Trinidad & Tobago, Ferdinand received his BA degree in piano from Oakwood College (now Oakwood University), the MA degree in Choral Conducting from Morgan State University, and the Doctor of Musical Arts in Choral Conducting from the University of Maryland. As a doctoral student, Ferdinand was privileged to have studied under the heedful eyes of Dr. Edward McClary who is a protégé of the late Robert Shaw. Dr. Ferdinand maintains an active schedule as a guest conductor and lecturer at schools, universities, churches, and choral festivals and conferences, nationally and internationally. A published author and composer with GIA Publications, his Choral Series bearing his name is in circulation by Walton Music publishers. His greatest passion is shaping lives: Those who come behind must stand tall and assume their role of torch-bearing.

MARQUES L.A. GARRETT

Marques L. A. Garrett is an Assistant Professor of Music in Choral Activities at the University of Nebraska-Lincoln in the Glenn Korff School of Music. Before completing the Doctor of Philosophy degree in Music Education (Choral Conducting) at Florida State University, he was the Director of Choral Activities at Cheyney University of Pennsylvania. Dr. Garrett is an accomplished vocalist and composer with his works published with Mark Foster, GIA Publications, Walton Music, Santa Barbara Music Publishing, Hinshaw Music, G. Schirmer, and Beckenhurst Press and performed by festival/honor choirs, all-state choirs, and other choirs such as Seraphic Fire, Phoenix Chorale, and the Oakwood University Aeolians.

ROSEPHANYE POWELL

Dr. Powell serves as Professor of Voice, Coordinator of Voice Studies, and Director of the Women's Chorus at Auburn University. She holds degrees from The Florida State University (D.M.), Westminster Choir College (M.M.), and Alabama State University (B.M.E.). Dr. Powell served on the faculties of Philander Smith College (AR) and Georgia Southern University prior to her service at Auburn University. She actively serves as an adjudicator, clinician, and conductor at choral festivals around the country and internationally. Hailed as one of America's premier women composers of choral music, Dr. Powell has an impressive catalogue of works published by leading publishers, including the Hal Leonard Corporation, Fred Bock Music Company, Oxford University Press, and Shawnee Press. She is commissioned yearly to compose for professional, church, university, and secondary school choirs throughout the U.S. and Europe, and her works have received premieres at distinguished halls, including the Lincoln Center and Carnegie Hall.

SHELDON K.X. REID

Sheldon Reid has been working with the Kuumba Singers of Harvard College for 30 years. The first 6 years were spent assisting and studying under the previous director, Mr. Robert Winfrey. Since becoming the director in 1998, he has made the mission of the choir his own and is dedicated to “celebrating the creativity and spirituality of black culture” and the concepts of community that the mission is rooted in. Reid is the founder and co-director of the Jubilee Singers at Newton North High School, for whom he has developed a curriculum to mirror the issues of community, social responsibility, identity, race, and religion that spring from groups like the Kuumba Singers. He holds degrees from Harvard College and the Harvard Graduate School of Education and currently serves as minister of music at the Cambridge Seventh-Day Adventist Church.

BRANDON WADDLES

As a composer, conductor, educator and music director, Brandon Waddles enjoys a multifaceted career spanning the musical gamut. Dr. Waddles, a Detroit native, is an Assistant Professor of Choral Conducting & Music Education at Wayne State University. He was recently appointed as Artistic Director of the Rackham Choir, Detroit’s oldest choral organization. Brandon’s choral compositions and arrangements have been published and performed by choral ensembles around the world. In 2019, he was awarded as the inaugural recipient of the ACDA Diverse Voices Collaborative Grant. In addition, he has worked as a transcriber of Black gospel music for numerous choral octavos, hymnals and hymnal supplements published by GIA, including his recent work as a contributing editor for the One Lord, One Faith, One Baptism hymnal.

PRE-CONCERT TALK PANELISTS

Dr. Emmett G. Price III, Berklee College of Music and Harvard University (moderator)

Dr. Felicia Barber, Westfield State University

Dr. Marques L. A. Garrett, University of Nebraska-Lincoln

Devon Gates, Harvard University Class of 2023

Dr. Rosephanye Dunn Powell, Auburn University

THE AEOLIANS OF OAKWOOD UNIVERSITY

Jason Max Ferdinand, *Conductor*

Established in 1946, the Aeolians of Oakwood University present choral music repertoire from the Baroque era to the 21st century. They have collaborated with symphony orchestras around the world to present masterpieces of Brahms, Mozart, Schoenberg, Dvorak, Hailstork, Verdi and Dett to name a few. Performances have been made throughout concert halls in North America, the Caribbean, Europe, and Africa. Since 2009, the Aeolians have performed and recorded with artists such as Kathleen Battle, Angela Brown, Wintley Phipps, Take 6, Jacob Collier, and VOCES8. Early 2012 they performed in Moscow, Russia and in the summer of that year, they competed at the 7th World Choir Games earning three gold medals and overall championship of the Spiritual category. In May of 2015, they were invited to Budapest, Hungary to represent the USA at Meeting Music's International Choral Celebration. In 2017, they won the Choir of the World award at the LLangollen International Musical Festival, Wales, UK. The summer of 2018 they again won three gold medals at the 10th World Choir Games and overall championship for both the University Choirs and the Spirituals categories. In 2019, they became the 1st HBCU choir to be selected from blind auditions to perform at the National ACDA Conference. In November 2019, the Aeolians were featured performers at the NCCO8, hosted by the University of Maryland. The Aeolians are thankful to be called to ministry and feel blessed for the opportunities under the baton of Maestro Jason Max Ferdinand, to have ministered in many venues locally, nationally, and internationally.

Soprano 1

Crystal Akama
Emerald Austin
Nandi Fuzane
Kennedy Green
Natrickette Louissant
Patricia Williams
Grace Williamson

Alto 1

Wanea Allen
Kennedy Chisolm
Mallisa Glover
Jewel Hairston
Rebecca Querin

Tenor 1

Darius Hardie
Carl Reed
Bradley Scott
Nicholas Thompson

Baritone

Christian Contreras
Furman Fordham II
Elijah Reid
Jalen Scott

Soprano 2

Nadia Durand
Holland Sampson
Jeneel Taylor

Alto 2

Laila Darville
Alayna Hunt
Samantha James
Zerahiah Joseph
Madison Minisee
Kristen Reid

Tenor 2

Mariel Awoniyi
Mark Awoniyi
Terrell Francis-Clarke
Simeon Ramsey
Jorden Seal

Bass

Alex Chambers
Matthew Cordner
Jordan Emmanuel
Isaiah Goodridge
Lincoln Liburd

THE KUUMBA SINGERS OF HARVARD COLLEGE

Sheldon Reid, *Conductor*

Kuumba (pronounced koo-oom-bah) was founded in 1970 by Dennis Wiley and Fred Lucas, two African American undergraduates of the Harvard class of 1972. In an era of “Black Power” and Black pride, immediately following the 1968 assassination of the Rev. Dr. Martin Luther King, Jr. and the 1969 Harvard Strike, the choir emerged as a source of community, spiritual inspiration, political motivation and cultural stimulation among the small but growing number of Black students at Harvard. In Swahili, Ku’umba roughly means creativity (or to create), though the literal meaning is subtler: it is the creativity of leaving a space better than you found it; it is the spirit of positively impacting through modes of creativity. Thus, the mission of Kuumba is to express the creativity and spirituality of Black people in a way that leaves a space better than it was found.

Soprano

Asa Coleman
Seychelle Doyley
Ashly D. Horace
Mary McCarty Durickas
Perrin Price
Taina Rico
Jacqueline Tubbs
Sarah Vernovsky

Alto

Anika Allen
Adede Appah-Sampong
Cassandra Brewster
Angie Gabeau
Alexandrea Harriot
Tiffany Kalu
Amanda Lee
Khalila Lord-Arond
Na’Shantéa Miller
Sandra Mwangi
Zoe Nagasawa
Tooche Uradu
Faith Alexandra Woods
Jade Woods

Tenor

Pamela Adaugo Nwakanma
Damarcus Bell
Quinn Brussel
Michael Leonard
Ije Okereke
William Pryor
Alex Stewart

Bass

Catherine Battali
A. Ezekiel Coleman
John Cooke
Amechi Egbunike
Julian Handler
Randy St. Louis
Matthew S. Williams

HARVARD CHORUSES

There are over 300 students singing in eight faculty-directed choral ensembles at Harvard University. Recognized together as the Harvard Choruses, the **Harvard Glee Club** (tenor and bass chorus), **Radcliffe Choral Society** (soprano and alto chorus), **Harvard-Radcliffe Collegium Musicum** (mixed chorus), and the **Harvard-Radcliffe Chorus** (mixed community chorus) annually perform with professional orchestras and soloists, regularly present world premières, and collaborate with community and campus organizations. The ensembles present masterclasses with world-renowned artists, carry out community engagement projects, and tour internationally and throughout the United States. Choral singers are drawn from an array of undergraduate and graduate disciplines. Almost all of our singers will pursue non-musical professions, although many join our ensembles with extensive experience as musicians. All student auditionees are accepted into at least one chorus.

Andrew Clark serves as the Music Director of the Glee Club, Radcliffe Choral Society, and Collegium, sharing the leadership of each ensemble with Resident Conductors Nathan Reiff, Margaret Weckworth, and Jonathan Mott. The **Resident Conductor fellowship** is a post-graduate apprenticeship providing collegiate teaching, performing, and leadership experience for outstanding and emerging conductors.

The Holden Voice Program, led by director Elizabeth Eschen and six distinguished faculty, offers private lessons for choral members with generous financial aid. Harvard students present numerous recitals and also participate in masterclasses throughout the year. **The Harvard Choruses New Music Initiative**, led by Dr. Robert Kyr of the University of Oregon, nurtures undergraduate choral composers, creating new works for our ensembles through commissions, competitions, and residencies.

Cambridge Common Voices, launched in October 2018, is a community chorus partnership between Harvard College and the Threshold Program at Lesley University, a transition program for young adults with diverse learning challenges and complex needs. This neurodiverse and inclusive ensemble aspires to frame disability as a resource of artistic ingenuity that holds the potential to broaden the concepts of choral music and artistic practice. The University Choir provides choral music for the Harvard Memorial Church and is under the direction of Edward Jones, Gund University Organist and Choirmaster; Jones also conducts the **Harvard-Radcliffe Chorus**, a symphonic choir drawn from the larger Harvard community and the Cambridge area.

For more information on the choral program at Harvard, please visit www.singatharvard.com.

RADCLIFFE CHORAL SOCIETY

Andrew Clark, *Conductor*
Margaret Weckworth, *Resident Conductor*
Elizabeth Eschen, *Teaching Fellow*
Justin Blackwell, *Pianist*

The **Radcliffe Choral Society**, founded in 1899, is a treble choral ensemble at Harvard University, currently under the direction of Dr. Andrew Clark and Margaret Weckworth. The ensemble performs a distinctive repertoire spanning nine centuries of choral literature: sacred and secular, a cappella and accompanied, collaborative and choral-orchestral. The Radcliffe Choral Society aims to foster the appreciation and enjoyment of women's choral music through the commission of new works for women's voices, high-caliber performances, and domestic and international travel, striving to honor its history and further its legacy. As a student run and managed 501(c)(3) non-profit, singers are given a unique opportunity to join the Executive Committee, learning about and developing their skills in arts management. Featuring a student-led a cappella group, 'Cliffe Notes, the Radcliffe Choral Society promotes excellence in women's choral music and celebrates the extraordinary community formed through its music-making. To learn more about the Radcliffe Choral Society, visit www.radcliffechoralsociety.org.

Soprano 1

Paige Anderson
Rebecca Araten
Camille Baker
Alison Forchoh
Alissa Haddaji
Jessica Hung
Lucia Lin
Caitlin Paul
Ella Rescigno
Mary Kate Suhy
Abigail White

Soprano 2

Oluchukwu Amadife
Sorcha Ashe
Helena Casademunt
Katie Catulle
Alice Chen
Alison Chen
Lauren Cooke
Chiara Darnton
Adelaide Kelsey
Marissa Maney
Ashley Masci
Nesrine Mbarek
Danielle Nam
Chloe Noh
Sanjana Ramrajvel
Cassandra Sousa
Shang Wang
Lauren Xu

Alto 1

Helena Abney-McPeck
Hannah Boen
Sophie Boulware
PK Byunn-Rieder
Anna Cambron
Sonia Epstein
Nancy Hu
Eve Jones
Olivia Kierstead
Yumi Koga
Caty Vigil
Kayra Yaman
Lu Yu

Alto 2

Tolu Adeniji
Chisimdi Aguwa
Ellen Burstein
Florence Darko
Madi Fabber
Jasmine Green
Nadine Jackson
Victoria Levy
Gabi Maduro Salvarrey
Zoe Nagasawa
Linh Pham
Eileen Tucci
Emma Weller
Jenny Yao
Rachel Zhou

HARVARD GLEE CLUB

Andrew Clark, *Conductor*
Nathan Reiff, *Resident Conductor*
David von Behren, *Pianist*

The **Harvard Glee Club**, America's oldest collegiate choir, is a tenor-bass choral ensemble founded at Harvard University in 1858. Guided by the four cardinal virtues of glee, good humor, unity, and joy, the Glee Club aims to cultivate and sustain the art of tenor-bass choral music across centuries of tradition. The ensemble performs at home at Harvard's Sanders Theatre and on both domestic and international tours, with recent performances in Korea, Japan, and throughout the United States. A student-run and -managed 501(c)(3) non-profit organization, the Glee Club provides members opportunities for leadership and arts management including planning tours, organizing concerts with collaborating universities, and marketing performances. While traditionally drawing on repertoire from the collegiate, folk, and sacred choral traditions of Europe and North America, the Glee Club has also commissioned contemporary composers representing a broad array of experiences and styles, including Bongani Magatyana, Molly Joyce, Karen Thomas, Morten Lauridsen, Robert Kyr, and Sir John Tavener. The Glee Club features a student-led a cappella subset, Glee Club Lite, which further broadens this rich repertoire with music from the popular, musical theater, and jazz traditions. To learn more about the Harvard Glee Club, visit www.harvardgleeclub.org

Tenor 1

Brian Burke
Nathan Chen
Andrew Courtney
Arhan Kuman
Christopher Lapop Salazar
Nikolas Paladino
Dree Palimore

Tenor 2

Andrew Ford
Esteban Gutierrez
Sam Lowry
Moritz Miller
Finley Ong
Brayden Orpello-McCoy
Juan Pedraza Arellano
Jay Sastry
Jon Sylva
Charlie Welch

Bass 1

Michael Baick
Adam Berk
Frank Berrios
Joe Bradley
Shiv Chandra
Alex Chin
Leor Fishman
Gaurav Goel
Noah Gold
Conner Huey
Andrew LaScaleia
Andrew Lu
Sabastian Mandell
Aakash Mishra
Ethan Phan
Raj Sastry
Max Semegram
Jordan Woods
Yiting Huang

Bass 2

Scott Arbery
Henry Dowling
Aaron Kang
Brendan Kiely
Matt Kiley
Hahn Lheem
Jack Palfrey
Dhylan Ramaprasad
Harry Sage
Jose Valdez Genao
Jeff Williams
Michael Zhao
Erik Zou

HARVARD-RADCLIFFE COLLEGIUM MUSICUM

Andrew Clark, *Conductor*
Jonathan Mott, *Resident Conductor*
Justin Blackwell, *Pianist*

Since 1971, the **Harvard-Radcliffe Collegium Musicum** has served as a joyful and vibrant community on Harvard's campus, uniting undergraduate and graduate students of all backgrounds and academic interests through their shared love of exceptional and meaningful choral singing. Uniquely situated as a nationally acclaimed mixed-voice choir, an accredited course at Harvard College, and a student-run 501(c)(3) non-profit organization, Collegium performs a dynamic and innovative repertoire spanning classical masterpieces to new compositions by renowned, emerging, and student composers. In addition to choral study and performance, Collegium enjoys a strong relationship with its network of alumni, often collaborating with them to organize and fund social events and tours, either domestic or international. 2021-2022 marks Collegium's semicentennial anniversary as well as its return from a year of virtual connection and music-making. Throughout the COVID-19 pandemic and concomitant social unrest, Collegium has striven to reimagine choral practice while COVID-19 is dissipating. The consensus among the membership is to nurture the group's roots in early European music and the traditional Western music canon, while also reaching beyond known music to more diverse sources including Black choral music and polyphonic traditions from around the world. Collegium will be showcasing its past and present repertoire as well as its future outlook on the 2023 international tour, tentatively scheduled to head to Scandinavia in June of that year. To learn more about Collegium and upcoming projects, find us on Facebook or visit www.hrcm.org.

Soprano

Aurora Avallone
Larissa Barth
Heidi Bloodgood
Alice Findlay
Andrea Lanza
Anne Lonowski
Chloe E.W. Levine
Emma MacKenzie
Isabella Meyer
Mai Kim Nguyen
Samantha O'Connell
Ashari Palmer
Elisa Pavarino
Madeline Ranalli
Emma Rogers
Hayley Ross
Jillian Vogel

Alto

Hannah Alton
Kat Boit
Zeynep Bromberg
Katie Burstein
Sarika Chawla
Rosalind DeLaura
Rachel Gibian
Delaney Ignace
Allie Jeffay
Racheal Lama
Nikita Nair
Genevieve Raushenbush
Sarah Yang
Beatrice Youd
Madison Webb

Tenor

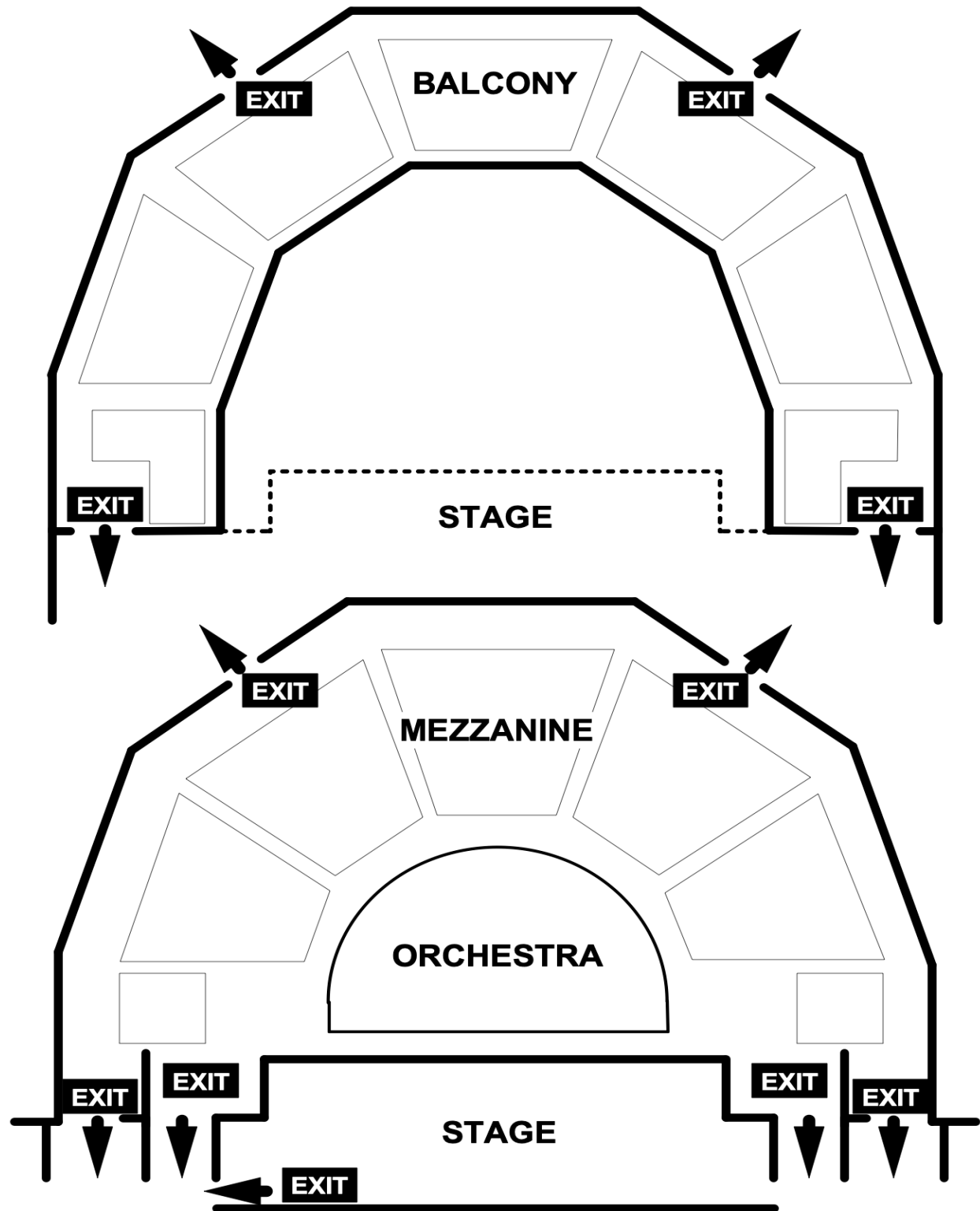
Fahim Ahmed
Ben duPont
Xavier Evans
Joshua Hansen
Jaxson Hill
Elijah McGill
Andrew Rao
Jonathan Schneiderman

Bass

William Brown
Robert Greene
Jonas Iskander
Jason Jorge
Mark Penrod
Andrew Shen
Chibuike Uwakwe
Raymond Zheng

SANDERS THEATRE EXIT DIAGRAM

For your safety, please note the location of the nearest emergency exit.



SANDERS THEATRE INFORMATION

Sanders Theatre is managed by
Memorial Hall/Lowell Hall Complex at Harvard University
45 Quincy Street, Room 027, Cambridge, MA 02138
T 617.496.4595 | F 617.495.2420 | memhall@fas.harvard.edu

For history of the building, visit www.fas.harvard.edu/memhall

RESTROOMS are located on the lower level.

LATECOMERS will be seated at the discretion of management.

PHOTOGRAPHY AND RECORDING of any kind is not permitted in Sanders Theatre. Equipment may be confiscated.

LOST AND FOUND Call 617.496.4595 or visit Memorial Hall 027.
Harvard University is not responsible for lost or stolen property.

PARKING

There is no parking at Sanders Theatre.

Free parking for most events is available at Broadway Garage,
corner of Broadway and Felton Street, from one hour pre-
performance to one hour post.

Parking for some events will be at 52 Oxford Street Garage.

ACCESS FOR PATRONS WITH DISABILITIES

Accessible seating can be arranged through the Box Office.
Sanders Theatre is equipped with Assistive Listening Devices,
available 30 minutes prior to events.

Parking for disabled patrons:

Limited accessible parking is available at Broadway Garage.

Contact University Disability Services for other locations.

T 617.495.1859 or email: disabilityservices@harvard.edu

Please allow 3 business days for response.

THE HARVARD BOX OFFICE

Advance Sales: Richard A. and Susan F. Smith Campus Center
1350 Massachusetts Avenue, Cambridge MA 02138; 617.496.2222
www.boxoffice.harvard.edu for calendar and hours

Pre-Performance Sales: Sanders Theatre

Open on event days only, two hours prior to scheduled start time.

Closes 30 minutes after start time.

LIFT EV'RY VOICE EVENTS

Thursday, April 7
4:00 PM
Online

Webinar

The Radcliffe Institute for Advanced Study presents “*Black Music and the American University: Eileen Southern’s Story*.” The speakers are Marva Griffin Carter, Associate Professor of African American Studies and Music, Georgia State University; Guthrie P. Ramsey, Jr., Professor of Music at the University of Pennsylvania; Braxton D. Shelley, Associate Professor of Music, of Sacred Music, and of Divinity, Yale Divinity School; Katie Callam and Carol J. Oja from the Eileen Southern Initiative.

Friday, April 8
8:00 PM
Sanders Theatre

Concert

The Aeolians of Oakwood University, Kuumba Singers of Harvard College, and Harvard Choruses are excited to present a concert in Sanders Theatre for *Lift Ev’ry Voice: Celebrating the Music of Black Americans*. The program will feature premieres of works by Marques L. A. Garrett and Rosephanye Dunn Powell, commissioned by Harvard’s Department of Music in honor of Eileen Southern. The concert will begin at 8:00pm. There will be a pre-concert conversation at 7:00-7:40pm moderated by Emmett G. Price III and featuring Felicia Barber, Rosephanye Dunn Powell, Marques L.A. Garrett, and Devon Gates.

Saturday, April 9
9:00 AM
Sanders Theatre

Voice Masterclass

A voice masterclass with visiting guest artists and student singers in Sanders Theatre. Co-sponsored by the National Association of Teachers of Singing (NATS), Boston. Admission is free and open to the public (no tickets required). Please be aware of the Sanders Theatre COVID-19 Guidelines: tinyurl.com/sanderscovidpolicies.

Saturday, April 9
11:00 AM
Science Center
Plaza Tent

Community Sing

This event will mark the culmination of the Eileen Southern Initiative (ESI), a collaborative multi-layered project that has been underway for the last two years, and the Lift Ev’ry Voice Weekend. This family-friendly event welcomes one and all to experience the joy of singing together and the shared gift of song. Modeled after similar large-scale participatory events around the country, singers of all experience levels (or none!) are welcome. The event will be led by five engaging and nationally renowned choral conductors who will lead the audience through a program of songs from our country’s greatest choral tradition: the music of Black Americans. The selections will include well-known songs and short, easy-to-learn pieces that the conductors will teach to participants. A lyric sheet will be provided. This event is a partnership of the Office for the Arts, Harvard Common Spaces, Harvard Department of Music and Massachusetts American Choral Directors’ Association.

Admission is free and open to the public (no tickets required). In the case of inclement weather, the event will be moved to Sanders Theatre. Please be aware of the Sanders Theatre COVID-19 Guidelines: tinyurl.com/sanderscovidpolicies.