Atlanta Music Festival

First Congregational Church, Meridian Herald, and Emory University present

African American Concert Music and American Culture

November 14-18, 2016
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Dwight Andrews, pastor of the First Congregational Church of Atlanta, and Steven Darsey, founder of Meridian Herald, have celebrated African American concert music for the past 15 years.
ABOUT THE FESTIVAL

In the wake of Atlanta’s race riots in 1906, Atlanta’s First Congregational Church instituted programs to improve the prospects of black communities and to encourage racial harmony. In 1910 members of the congregation were denied admittance to Metropolitan Opera performances in Atlanta. Their response was the creation of the Atlanta Colored Music Festival to celebrate African American music and to invite the white community to experience the high cultural attainments of African Americans. The festival featured the most prominent African American concert artists of the day, and today’s Atlanta Music Festival continues this tradition. Current Pastor Dwight Andrews revived his congregation’s music festival tradition 15 years ago through collaborations with Meridian Herald, a nonprofit organization led by Steven Darsey. Today’s Atlanta Music Festival explores the dynamic character of American music and arts through the lens of African American concert music. This collaboration among Meridian Herald, First Congregational Church, Emory University, and other community partners offers year-round performances, engaged scholarship, lectures, an ongoing music conservatory for underserved youth. Through these and future initiatives, the Atlanta Music Festival explores evolving racial and societal landscapes and encourages a deeper understanding of the relationship between music and culture.

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WELCOME

As the Atlanta Music Festival returns to Emory University, we are delighted that you have chosen to share in this extraordinary celebration of the human spirit. In so many ways, it is appropriate that Emory should host this festival, now in the 15th year of its modern incarnation. Although Emory College was still located in Oxford, Georgia, when the first Atlanta Colored Music Festival was launched in 1910, and Emory University would not be established in Atlanta until five years later, the aims of the festival resonate with Emory's vision. This vision calls on Emory to engage with the community in vital partnership and invites the community, in turn, to help shape, advise, and achieve the university's mission—to use knowledge in service to humanity. The arts and the humanities play a large and important role in this work. The Atlanta Music Festival underscores Emory's commitment to the humane and reconciling power of history, literature, and music within our local community and our nation.

An undertaking of the magnitude of the Atlanta Music Festival would be impossible without the energy of many people who have lent their mutually complementary talents. Our cosponsors of the festival—Atlanta's historic First Congregational Church and the Georgia Governor's Award–winning arts organization Meridian Herald—once again have offered superb guiding light all along the way. The festival also has benefitted from the tireless participation and experienced insight of staff in the Emory Center for Faculty Development and Excellence, the James Weldon Johnson Institute, and the leadership of Georgia Humanities, an institutional affiliate of the university.

We owe profound gratitude to the festival steering committee for the hours of work, depths of commitment, and joyful vision they have brought to their labors. Lastly, on behalf of the steering committee and all who have helped to shape this weeklong celebration of the arts and the humanities in their transformation of individuals and societies, I convey deepest thanks to the individual, institutional, and corporate sponsors of the festival. Without their generosity and belief in the spirit of the festival, it simply could not have been mounted.

Gary S. Hauk
University Historian and
Senior Adviser to the President
Emory University

HISTORY OF THE ATLANTA MUSIC FESTIVAL

The Atlanta Colored Music Festival Association, founded by African American Congregational minister Henry Hugh Proctor, presented a concert in 1910 remarkable not only for the quality of its program but also for its audience: blacks and whites seated separately but under one roof in Atlanta. Subsequent annual concerts continued until about 1918. Proctor's complex motivation for the concerts had a simple foundation in his conviction that music could ease racial animosity and even promote racial harmony.

The Concerts

One may safely assume that Atlanta's temperature was high and the air thick with humidity on August 4, 1910, when the Atlanta Colored Music Festival Association presented its debut concert. The approximately 2,000 people gathered that evening in Atlanta's Auditorium and Armory (later the Atlanta Municipal Auditorium) doubtless waved cardboard fans to create some semblance of a breeze in those days before air conditioning. Like all Southern audiences of that era, the crowd was segregated. Whites sat in a 1,000-seat section “set apart for white patronage.” Atlanta mayor Robert F. Maddox, who had promised to attend, would

There were no public water fountains for the black citizens of Atlanta in 1894, when the Reverend H. H. Proctor was named pastor of First Congregational Church. The pastor spearheaded placing this water fountain in front of First Congregational Church, another example of his concern for the community. Digitized by John Klingler, Schatten Gallery Staff, Robert W. Woodruff Library, Emory University.
have been in that special section, enjoying a concert experience rare for him and other whites. The performers were all African Americans.

The program opened with an overture played by three young women pianists and featured a chorus of 135 singers, “detachments” of which had made the rounds, singing in various black churches “for the purpose of arousing interest in the festival.” The classically trained baritone and star of the evening, Harry T. Burleigh, who had performed concerts in European capitals, presented a selection of German songs. The Fisk Jubilee Singers of Fisk University in Nashville, Tennessee, sang numbers that the *Atlanta Constitution* termed “dear to the southland,” though they strike the modern listener as romanticizing the plantation past: “Old Kentucky Home,” “Swanee River,” “Old Black Joe,” and more. Joseph Douglass, a grandson of writer and abolitionist Frederick Douglass, played a violin solo, accompanied by his pianist wife, the daughter of Atlanta undertaker D. T. Howard. Pearl Wimberly, a soprano and graduate of Atlanta University (later Clark Atlanta University), sang two solos. The *Constitution* noted that she “lately sang before [Italian opera singer Enrico] Caruso while he was in the city, and the latter expressed the highest appreciation of her voice.”

The *Constitution* article, after advising readers about ticket prices (“balcony, 25¢; dress circle, 50¢; pit, 75¢; box seats, $1”), explained that proceeds from the concert would fund the institutional work of First Congregational Church, “an organization which has been most effective in uplifting the colored people of this city, morally, physically and mentally.”

More annual concerts followed, reaching a peak of grandeur in 1913, when the festival commemorated “the fiftieth year of the emancipation of the race in the United States.” In 1914 the Atlanta Colored Music Festival Association changed its name to the Georgia Music Festival, and a more modest event was held at First Congregational Church. By 1918 the festival had returned to the Auditorium and Armory for what was likely the association's final concert.

**Ministry of Henry Hugh Proctor**

The guiding creative force behind the concerts, Henry Hugh Proctor, was born in December 1868 in rural Tennessee. After graduating from Fisk University, he earned a bachelor of divinity degree from Yale University. Proctor married a Fisk classmate, Adeline Davis, and in 1894 he accepted the pastorate of First Congregational Church in Atlanta. Established in 1867, First Church, as most called it, played an important role in the development of Atlanta and especially its African American community in the decades after the Civil War (1861–1865).

Proctor’s energy found many outlets at First Church. With help from the American Missionary Association and from African American educator Booker T. Washington, who approached some of his own supporters for funds, Proctor built a new church edifice in 1908. His numerous neighborhood initiatives included the founding of an orphanage and two prison missions, as well as the installation of a public water fountain. The fountain was not inconsequential. It augmented the only public access to drinking water previously available to blacks in the community: a horse trough.

The church’s educational efforts during Proctor’s tenure included the establishment of a library, a kindergarten, classes in business education and domestic science, and classes for the blind. First Church also offered a gymnasium, an employment bureau, and a home for young working women.

**Origin of the Festival**

Soon after the Civil War, Atlanta’s white music devotees began bringing musical performances to the city. By 1901 singers from the New York Metropolitan Opera were visiting Atlanta, and in 1905 the Atlanta Music Festival Association (AMFA—the descriptive “white” was understood) was formed. In early 1910 AMFA presented the Met performers in six spring performances; this tradition would continue, with occasional interruptions, until 1986.

Proctor learned that some of his parishioners had considered donning maids’ uniforms to slip, unremarked, into the Met presentations. Perhaps in response, he organized the Atlanta Colored Music Festival Association in July 1910, only weeks before its first concert took place.

Proctor’s motives were multiple. He was an accomplished singer himself and joked about the jobs he took to pay for his education: “I dug my way through Fisk and sang it through Yale.” He believed in music’s uplifting power, insisting that the parlor of First Church’s young women’s home include a piano. He also saw music as a bridge between the races and perhaps as an extension of his work following the bloody Atlanta race riot of 1906. That eruption of simmering racial resentment, stirred by a vicious contest for the state
governorship, caused two confirmed deaths among whites and the deaths of 25 to 40 African Americans. In the aftermath of the riot, Proctor and Charles Hopkins, a white lawyer, recruited 40 men—20 white and 20 black—to address the city's racial animosities.

Proctor himself wrote about another motive: he wanted to prove to skeptical whites that his people could achieve cultural sophistication, as demonstrated irrefutably by the performers’ artistic excellence. “By organizing this music festival we wish to show that there is another class that is eager to follow the good and not bad in striving for the better things of life,” Proctor said in a Constitution article. Economics too must have been on Proctor’s mind; the concert proceeds funded his church’s ambitious social outreach. The concerts also provided an arguably balanced means of introducing the white community, dominant in numbers and wealth and perhaps potential supporters, to the proud and productive black community.

In 1920, two years after the final concert, Proctor left First Congregational Church and moved to the Nazarene Congregational Church in Brooklyn, New York, where he served until his death in 1933.

Legacy
Echoes of Proctor’s successful 1910 concert reverberated in 2001, when the Reverend Dwight Andrews of First Congregational Church and Steven Darsey of Meridian Herald, an Atlanta-based organization advancing worship and music traditions, including Sacred Harp shape-note music, jointly reprised his efforts through a musical collaboration. Intent on bridging communities and traditions of the past and present, these modern concerts, known as the Atlanta Music Festival, have included The Woman at the Well, a sacred opera by Andrews; folk hymns from The Sacred Harp songbook; spirituals; and African American classical music. The venues for the performances have included First Congregational Church, Glenn Memorial United Methodist Church, Spelman College, and Emory University’s Schwartz Center for Performing Arts.

Paula Lawton Bevington, Bevington Advisors, LLC
A version of this article first appeared as the entry “Atlanta Colored Music Festival Association” in the New Georgia Encyclopedia (www.georgiaencyclopedia.org). Reprinted by permission.
Atlanta Music Festival
SCHEDULE OF EVENTS

Atlanta Music Festival Collegiate Vocal Workshop
Monday, November 14, 2016, 1:00 PM
Tharpe Hall, Schwartz Center for Performing Arts, Emory University
Tenor Timothy Miller coaches area college voice majors

Informed By Our Past: Lawyering for Racial Justice
Monday, November 14, 2016, 4:00–6:00 PM
Georgia State University, Ceremonial Courtroom
Panel Discussion: Stephen Bright, Dwight Andrews, Gary Spencer, Rep. Stacey Abrams,
Charles Johnson, and Kathleen Cleaver
Sponsored by: Center for Access To Justice, Atlanta Bar Association,
Gate City Bar Association and the Black Law Student Association

Middle and High School Master Class with Timothy Miller
Tuesday, November 15, 2016, 1:00 PM
(not open to the public) Gresham Chapel, Woodward Academy
Timothy Miller presents for Atlanta area public and private school students

Atlanta Music Festival Conservatory Presentation
Thursday, November 17, 2016, 4:30 PM
First Congregational Church United Church of Christ
Leaders and children share experiences from the AMF Conservatory

Lift Every Voice and Sing: Testimony and Song with 500 Atlanta School Children
Wednesday, November 16, 12:10 PM
Ebenezer Baptist Church
Brenda Wood hosts, Timothy Miller sings, Dwight Andrews and Kali-Ahset Amen speak, and
500 Atlanta school children perform “Lift Every Voice and Sing.”

Forum: “The Music and the Peoples is the Same”: Arts, Race, and Social Transformation
Thursday, November 17, 2016, 4:00 PM
Cannon Chapel, Emory University
Pulitzer Prize–winning civil rights scholar Taylor Branch, Brenda Bynum, Dwight Andrews,
Fahamu Pecou, and Carlton Mackey consider how the changing ideas of race and identity
affect and reflect in art.

Composers’ Forum: Color, Composition, and Change
Friday, November 18, 2016, 3:00–4:30 p.m.
Presentation Room in the Oxford Road Building, Emory University
Emory’s Dwight Andrews and Morehouse’s Robert Tanner lead a panel discussion with T. J.
Anderson, Adolphus Hailstork, and Alvin Singleton on the composer’s role and responsibility
to art and social change in today’s culture.

All events are free except the gala closing concert.

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Congressman John Lewis

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SPECIAL THANKS
Dwight Andrews of Emory University and Robert Tanner of Morehouse College, Co-Chairs of Composers’ Forum and panelists T.J. Anderson, Adolphus Hailstork, and Alvin Singleton
Barbara S. Coble, Chair of Atlanta Music Festival Conservatory Program
Rick Rieder and Graduation Generation of Emory University for support of the Atlanta Music Festival Conservatory and the “Lift Every Voice and Sing Program”
Gary S. Hauk and Vialla Hartfield-Méndez, Co-Chairs, “The Music and the Peoples Is the Same—Arts, Race, and Social Transformation” and panelists Taylor Branch, Brenda Bynum, Carleton Mackey, and Fahamu Pecou
Bradley Howard, Emory University, Coordinator of Vocal Workshop for Area University Students
Woodward Academy and Stephen Rotz, Coordinator of Middle School and High School Master Class with Timothy Miller
Martha Pearson, Chair of continuing legal education seminar “Informed By Our Past: Lawyering For Racial Justice In Atlanta”
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Brenda Wood, Mistress of Ceremonies, “Lift Every Voice and Sing” Project
The James Weldon Johnson Institute, Ebenezer Baptist Church, The Charles Loridans Foundation, and Dr. Kali-Ahset Amen for support of “Lift Every Voice and Sing” Project
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Allison Agnew, Kathy Anidson, Nancy Berke, Miriam Denard Brightwell, Jari Grimm, Robin Wagner, and Carrie Ann Wilson for providing dedicated administrative support
Troy Bon and StoneRidge Corporation, webmaster
Welcome
Jane Thorpe, Chair
Festival Steering Committee

“Lift Every Voice and Sing”
James Weldon Johnson (1871–1938)
J. Rosamond Johnson (1873–1954)

“Art Translates, Transcends, and Transforms”
James Weldon Johnson (1871–1938)
J. Rosamond Johnson (1873–1954)

“Come Sunday”
Duke Ellington (1899–1974)

“Wade in the Water”
Spelman College Glee Club
Kevin P. Johnson, director
Julia Dennis, Class of 2017, soloist
B. E. Boykin, assistant director and accompanist

“Gospel Train”
Jessye Norman, soloist
Damien Sneed, pianist

“My Soul’s Been Anchored”
Morehouse College Glee Club
David Morrow, director

“Meditations” from Grace
T. J. Anderson (b. 1928)
Vega String Quartet
Elizabeth Fayette, Jessica Shuang Wu, violins
Yinzi Kong, viola; Guang Wang, cello

“Heaven”
Duke Ellington
Jessye Norman, soloist
Damien Sneed, pianist

“Prophets for a New Day”
Margaret Walker (1915–1998)

“Ride On, King Jesus”
Spiritual
Timothy Miller, soloist
Brent Runnels, piano
**“Lift Every Voice and Sing”**

James Weldon Johnson (1871–1938)

Lift every voice and sing,
’Til earth and heaven ring,
Ring with the harmonies of Liberty;
Let our rejoicing rise
High as the listening 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 ’til 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,
’Til 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.
Fredrick Douglass [excerpt]
Dorothy Rudd Moore

Act II Scene 3
Choir:

Great day for America!
The land of the free,
The home of the brave!
Beat the drum and wave the flag.
Bang the cymbals.
Let all march forth to celebrate our independence.

Solo: When in the course of human events, it becomes necessary for one
people to dissolve the political bands which have connected them with one
another, and to assume among the powers of the earth, the separate and
equal station to which the Laws of Nature and Nature's God entitles them, a
decent respect to the opinions of mankind requires that they should declare
the causes which impel them to separation.

Choir:
We hold these truths to be self-evident, that all men are created equal, that
they are endowed by their Creator with certain unalienable Rights, that
among these are Life, Liberty and the pursuit of Happiness.
Beat the drum and wave the flag.
Bang the cymbals.
Let all march forth to celebrate our independence.

Great day for America!
The land of the free,
The home of the brave.

© 1985, Dorothy Rudd Moore

“Come Sunday”
Duke Ellington (1899-1974)

Ooooh...

Come Sunday, oh, come Sunday, that's the day.

Lord, dear Lord above, God almighty, God of love,
please look down and see my people through.

I believe that God put sun and moon up in the sky.
I don't mind the gray skies 'cause they're just clouds passing by.

Heaven is a goodness time. A brighter light on high.
Do unto others as you would have them do to you.
And have a brighter by and by.

I believe God is now, was then and always will be.
With God's blessing we can make it through eternity.

Lord, dear Lord above, God almighty,
God of love, Please look down and see my people through.

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“Wade In the Water”
spiritual, arr. Kevin P. Johnson

Wade in de water,
Wade in de water children,
Wade in de water,
God’s a gonna trouble de water.

See dat host all dressed in white,
God’s a gonna trouble de water;
De leader looks like de Israelite,
God’s a gonna trouble de water.

See dat band all dressed in red,
God’s a gonna trouble de water;
Looks like de ban’ dat Moses led,
God’s a gonna trouble de water.

Wade in de water children,
Wade in de water children
Wade in de water,
God’s a gonna trouble de water.

Why don’t you wade in de water,
wade in de water,
God's a gonna trouble the water, O wade;
Wade in de water, wade in de water,
God’s a gonna trouble de water.
So, wade in de water children.
“Gospel Train”
Spiritual

Oh, get on board lil’ children,
There’s room for many a more.
The gospel train is coming,
I hear it close at hand,
I hear the cartwheels moving
And rumbling through the land.

The fare is cheap and all can go,
The rich and poor are there,
No second class aboard this train,
No difference in the fare.

She’s nearing now the station,
Oh sinner don’t be vain,
Just come and get your ticket
And be ready for the train.

“My Soul’s Been Anchored”
Spiritual

In the Lord.
My soul’s been anchored in the Lord.
Before I’d stay in hell one day

I’d sing and pray myself away.
In the Lord. My soul’s been anchored in the Lord.
Gonna shout and pray and never stop until I reach the mountain top.
In the Lord. My soul’s been anchored in the Lord.

Do you love him? God Almighty?
Are you anchored? My soul’s been anchored in the Lord.
Will you serve him? God Almighty?
Are you anchored? My soul’s been anchored in the Lord.
Hallelujah, will you praise him? God almighty?
Are you anchored? My soul’s been anchored in the Lord.
Lord I’m anchored, Lord I love you, yes I’ll serve you, Lord I praise you.
Hallelujah! My soul’s been anchored in the Lord.

“Heaven”
Duke Ellington

‘Heaven, my dream’ . . .
Heaven, divine,
Heaven, supreme,
Heaven combines every sweet and pretty thing,
Life would love to bring,
Heavenly Heaven to be . . .
Is just the ultimate degree to be.

“Prophets for a New Day”
Margaret Walker

As the Word came to prophets of old,
As the burning bush spoke to Moses,
And the fiery coals cleansed the lips of Isaiah;
As the wheeling cloud in the sky
Clothed the message of Ezekiel;
So the Word of fire burns today
On the lips of our prophets in an evil age—
Our sooth-sayers and doom-tellers and doers of the Word.
So the Word of the Lord stirs again
These passionate people toward deliverance.
As Amos, Shepherd of Tekoa spoke
To the captive children of Judah,
Preaching to the dispossessed and the poor,
So today in the pulpits and the jails,
On the highways and in the byways,
A fearless shepherd speaks at last
To his suffering weary sheep.

[Stanza One of Three]

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“Ride On, King Jesus”

Ride on, King Jesus, no man can a hinder me.
He is King of Kings, He is Lord of Lords.
Jesus Christ, first and last, no man works like Him.
King Jesus rides a milk white horse, no man works like Him.
The river of Jordan He did cross, no man works like Him.
Fredrick Douglass [excerpt]
Dorothy Rudd Moore (b.1930)

Act III, Scene 3

Choir:
Sing, children, don't let your spirit down.
God in Heav'n, hear our pray'r!
Sing, children, don't let your spirit down.
Trio: God in Heav'n, how long? Hear our prayer. Let the word come.
Soloist: I feel freedom comin' over me!
Soloist: Mister Lincoln has signed the Proclamation. Slavery is no more!

Choir:
Freedom, Freedom, Freedom, Freedom!
This is the day for poetry, and a new song!
Freedom, Freedom, Freedom, Freedom!
Thank God Almighty, forever Free!
© 1985, Dorothy Rudd Moore

“He’s Got the Whole World in His Hand”
Spiritual

He’s got the whole world in His Hand.
He’s got the woods and the waters in His Hand.
He’s got the sun and the moon right in His Hand.
He’s got the birds and bees right in his Hand.
He’s got the beasts of the field right in His Hand.
He’s got you and me right in his Hand.
He’s got everybody, Lord, in His Hand.
He’s got the whole world in His Hand.

“Bound for the promised land”

On Jordan’s stormy banks I stand,
and cast a wishful eye
to Canaan’s fair and happy land,
where my possessions lie.

Refrain:
I am bound for the promised land,
I am bound for the promised land,
O who will come and go with me,
I am bound for the promised land.
The journey we have trod thus far
Has led us to believe
That audacious hope can guide us on
To the place we must achieve.
Though we come from every race and land,
We share a common dream:
A more perfect union to vouchsafe
To our posterity.

We will be each other’s keeper there,
In a land where all are free.
Where equality and justice rule,
We will write our destiny.

Stanza 1, Samuel Stennett (1727–1795)
Stanzas 2-4, inspired by words of Barack Obama, © Meridian Herald, 2016
PROGRAM NOTES

The 2016 Atlanta Music Festival program features an eclectic mix of new and existing works by an impressive roster of important American composers and performers. The pieces on our program emphasize an abiding interest in faith, freedom, community, and the progress towards peace that is the hope of all who hold these ideals close.

The concert opens with “Lift Every Voice and Sing,” with text by James Weldon Johnson and music by his brother, J. Rosamond Johnson. This hymn, described by the NAACP as “The Negro National Anthem,” was first performed by 500 school children for Abraham Lincoln’s birthday in 1900 and has been sung and recorded by countless artists. Emory University is the home of The James Weldon Johnson Institute for Race and Difference and houses Johnson’s papers in the Stuart A. Rose Manuscript, Archives, and Rare Book Library.

The Meridian Chorale, soloists, and orchestra perform excerpts from Act II Scene 3 and Act III Scene 3 of Dorothy Rudd Moore’s opera Frederick Douglass. The first excerpt is set in Rochester, New York, and is a march. It speaks of a “Great Day for America, the land of the free, the home of the brave!” Ms. Moore’s stage notes call for the scene to close with the unfurling of a huge American flag. The second excerpt is set in Tremont Hall in Boston and opens with the text “Sing, children, sing, children! Don’t let your spirit down!” The work was commissioned in 1978 by Opera Ebony in New York City and composed from 1978 to 1985. Ms. Moore, an avid reader and writer of poetry, wrote the libretto herself, basing it on the writings of Mr. Douglass. When the opera premiered in New York in 1985, Opera News reviewer Gary Schmidgall wrote: “Moore displays rare ability to wed musical and dramatic motion, graceful lyric inventiveness, and full command of the orchestral palate... It would not be surprising to see it (Frederick Douglass) take a place beside Lizzie Borden, The Ballad of Baby Doe, and Thomson’s Mother of Us All. In one respect—its inspiring theme—it outclasses them all.” Ms. Moore is one of the cofounders of the Society of Black Composers.

Our internationally renowned soprano soloist, Jessye Norman, sings the iconic works “Heaven” and “Come Sunday” by Duke Ellington and the spirituals “Gospel Train” and “He’s Got the Whole World in His Hands.” “Come Sunday,” a work Ellington often included in his Sacred Concerts beginning in San Francisco at Grace Cathedral in 1965, was originally composed in 1943 for the suite “Black, Brown, and Beige.” It was sung at the Carnegie Hall premiere that year (attended by Langston Hughes) by blues singer Betty Roché (who, like Dorothy Rudd Moore, was born in Wilmington, Delaware), then again in 1958 by Mahalia Jackson on a Columbia recording of the suite. “Heaven” was included in Ellington’s 1968 Second Sacred Concert at the Cathedral of St. John The Divine in New York and first sung by the Swedish soprano Alice Babs. Ellington felt his Sacred Concerts were among his most important works. He said: “Wisdom is something that man partially enjoys. One and only One has all the Wisdom. God has total understanding. There are some people who speak one language and some who speak many languages. Every man prays in his own language, and there is no language that God does not understand.” “Gospel Train,” a traditional African American spiritual, first appeared in publication as one of the songs of the Fisk Jubilee Singers in 1872. It is arranged here by Hall Johnson, who was born in Athens, Georgia. He was inspired to pursue music after hearing a violin recital by Joseph Henry Douglass, grandson of Frederick Douglass. Used as code along the Underground Railroad, “Gospel Train” was sung to let folks know the time was near for an escape attempt. “He’s Got the Whole World in His Hands” was first published in 1927 and is arranged here by Margaret Bonds, a frequent collaborator with Langston Hughes. Long part of the African American spiritual tradition, this song remains one of the most iconic and memorable works of this, or any other, tradition.

The Spelman College Glee Club sings “Wade in the Water,” with texts rooted in the Hebrew Bible and the New Testament. It is often referred to as another coded spiritual for freedom. Since most enslaved persons could not read or write (at that time it was against the law to teach them to read or write), some interpreters surmise that this song reminded escaping slaves to stay close to the riverbanks in order to mask their scent from pursuing dogs. It is another musical work that has entered the deep tradition of vernacular music performance, with renditions from Ramsey Lewis, Bob Dylan, Herb Alpert, Eva Cassidy, Sweet Honey and the Rock, Billy Preston, and “Big Mama” Thornton.

The Morehouse Glee Club sings “My Soul’s Been Anchored,” arranged by Moses Hogan. This is one of Mr. Hogan’s most popular arrangements of this classic spiritual, which was first published in 1907. Mr. Hogan edited The Oxford Book of Spirituals, published in 2002. His early death from a brain tumor in 2003 was a great loss to the musical world.

The Vega Quartet performs the third movement from T. J. Anderson’s string quartet “Grace.” This movement is titled “Meditations,” while the first, second, and fourth movements are titled “Testifying,” “Affirmations,” and “Rejoicing.” Composed in 1994, the quartet is dedicated to the New York–based modern dance company originally known as Bill T. Jones/Arnie Zane and Company. Written in the meter of 5/4, the movement explores colorful homophonic textures juxtaposed with rich unison and contrapuntal lines. All is not peaceful, though, as occasional outbursts disrupt the meditative mood.

Tenor Timothy Miller sings John Daniels Carter’s “Ride On King Jesus,” the fifth movement titled “Toccata” (also in 5/4 meter) from his Cantata for Voice and Piano, his only published work. It was completed in 1959. Other movements of the Cantata include arrangements of the spirituals “Peter Go Ring Dem Bells” and “Sometimes I Feel Like a Motherless Child.” Carter (1932–1981) made an orchestral version of the work around 1968. (The famous piano accompanist Dalton Baldwin was Carter’s roommate at Oberlin College.)
Our program closes with the world premiere of a new work by Adolphus Hailstork, “Bound for the Promised Land.” Mr. Hailstork was commissioned to write this work by Meridian Herald, Emory University, and First Congregational United Church of Christ Atlanta, cosponsors of the Atlanta Music Festival. Mr. Hailstork has produced a powerful and dramatic work for chorus, tenor and soprano soloists, and orchestra. The text begins with traditional words and then proceeds with words inspired by President Barack Obama’s speech “A More Perfect Union,” paraphrased by Steven Darsey. This traditional hymn appears in most hymnals in an arrangement by the nineteenth-century Emory faculty member Rigdon McCoy McIntosh, who served as a music editor for the Methodist Episcopal Church, South, for more than thirty years. Toward the end of the work, the composer calls for the audience to stand and sing, so be ready! Dr. Darsey aptly summarizes this work by writing: “As this hymn has been sung by both whites and African Americans since the nineteenth century, and thus is authentically a part of the heritage of both cultural groups, it makes a subtle but fitting metaphor for the ways diverse communities are brought together through the power of the arts. With its prophetic words and majestic music, this new work promises a lasting contribution to good will and grace among all people, a fervent hope of all participants in the Atlanta Music Festival.”

Notes by Dr. Brent Runnels


“Prophets for a New Day” by Margaret Walker Alexander. All rights reserved. Used by permission of Broadside Lotus Press.


CONCERT PARTICIPANTS

Jessye Norman
Known for her sumptuous sound and her joy of singing, Jessye Norman is arguably the most honored classical singer of her generation. She has been vested with the United States’ highest award in the performing arts, The Kennedy Center Honor, received The National Medal of Arts from President Obama, holds the title of Commandeur de l’Ordre des Arts et des Lettres as well as Officer of the Légion d’Honneur in France, where an orchid has been named for her by the National Museum of Natural History. She is an honorary ambassador to the United Nations and has been awarded forty honorary doctoral degrees.

Her recordings have won multiple awards in France, Germany, the Netherlands, and the United Kingdom, along with five Grammies. She has conquered, among many others, the stages of Lincoln Center, Carnegie Hall, and the Salzburg Festival, and has given opera performances at the Metropolitan Opera and the great houses of Europe. She serves on the trustee boards of several organizations including The New York Public Library. In her hometown of Augusta, Georgia, the Jessye Norman School of the Arts has entered its fourteenth academic year. The school provides tuition-free instruction for talented middle school students with a widely diverse program of study including photography.

Her memoir, Stand up Straight and Sing! was published in 2014.

Timothy Miller
A native of Augusta, Georgia, tenor Timothy Miller has degrees from Morehouse College and the Mannes College of Music in New York City. He made his operatic debut with the Mannes Opera Program, performing the roles of Monostatos and First Armored Man in Mozart’s Die Zauberflote. Miller has been a participant in both the International Institute of Vocal Arts in Chiari, Italy, and the Bay Area Summer Opera Theatre Institute in San Francisco. In addition to his frequent appearances with the Atlanta Opera and at home games of the Atlanta Braves, Miller is increasingly beloved for his singing on Georgia concert stages and for important civic functions.
Dwight Andrews
Composer, musician, educator, and minister, Dwight Andrews is an associate professor of music theory and African American Music at Emory University and senior minister of First Congregational United Church of Christ in Atlanta. He received his bachelor’s and master’s degrees in music from the University of Michigan. He continued his studies at Yale University, receiving a master of divinity degree and a PhD in music theory. Andrews served as music director for the Broadway Productions of August Wilson’s Ma Rainey’s Black Bottom, Joe Turner’s Come and Gone, Fences, The Piano Lesson, and Seven Guitars. He also served as music director for the Broadway revival production of Ma Rainey starring Charles S. Dutton and Whoopi Goldberg and collaborated with director Kenny Leon on the Broadway production of A Raisin in the Sun, starring Sean Combs and Phylicia Rashad. Recently Andrews curated a special program celebrating the opening of the Romare Bearden exhibition at the High Museum in Atlanta. The event entitled “Bearden’s Blues and other Colors” featured Branford Marsalis and his quartet.

B. E. Boykin
Ms. Boykin studied classical piano with Rachel Chung at Spelman College, where she was the student accompanist for the Spelman College Glee Club for four years. While active in the Music Department, she also composed and arranged a number of choral works. Graduating from Spelman in 2011 with a BA in music, she continued her studies at Westminster Choir College of Rider University, where she received the R and R Young Composition Prize. She earned her MM degree in sacred music from Westminster in 2013 with a concentration in choral studies. Boykin currently serves on the faculty of the Spelman College Music Department. Her most recent commissioned work, “We Sing as One,” was performed at the 2014 Founders Day Convocation in celebration of the 135th anniversary of the founding of Spelman. Her instrumental and choral works are published and distributed through her own publishing company, Klavia Press.

Taylor Branch
Atlanta native and distinguished 1964 alumnus of the Westminster Schools in Buckhead, Taylor Branch is a Pulitzer Prize-winning author best known for his landmark trilogy on the civil rights era, America in the King Years. The trilogy’s first book, Parting the Waters: America in the King Years, 1954–63, won the Pulitzer Prize and numerous other awards in 1989. Two successive volumes also gained critical and popular success: Pillar of Fire: America in the King Years, 1963–65, and At Canaan’s Edge: America in the King Years, 1965–1968. Decades later, all three books remain in demand.

Branch, who received his BA degree from the University of North Carolina at Chapel Hill and his MPA from the Woodrow Wilson School of Princeton University, returned to civil rights history in his latest book, The King Years: Historic Moments in the Civil Rights Movement (2013). He has taught classes at Goucher College, the University of North Carolina at Chapel Hill, and the University of Baltimore.

Aside from writing and teaching, Taylor Branch speaks before a wide variety of audiences. He began his career as a magazine journalist for The Washington Monthly in 1970, moving later to Harper’s and Esquire. He now lives in Baltimore, Maryland, with his wife, née Christina Macy; they are the parents of two children, Macy and Franklin.

Steven Darsey
Steven Darsey holds a doctorate of musical arts degree in choral conducting from the Yale Institute of Sacred Music and has studied musicology with Peter Lefuray at Cambridge and conducting with Helmuth Rilling at Stuttgart. He has prepared choruses for Sir David Willcocks and Robert Shaw. A scholar of music in worship, his book, The God of Abraham, Isaac and Jacob: Music and Worship was published in 2013 from Wipf and Stock publishers. A composer, he has written and arranged some 125 works with publications through Lyra Sacra, Lawson-Gould, and World Library music publishers. In summer 2009, he completed his oratorio setting of Sidney Lanier’s “The Marshes of Glynn.” His works appear through Lyra Sacra, Lawson-Gould, and the World Library music publishers. President of Meridian Herald, he has been since 1986 music director for the Glenn Memorial United Methodist Church on the Emory University campus.

Robert M. Franklin
Appointed in 2014 as the inaugural professor in the James T. and Berta R. Laney Chair in Moral Leadership at Emory’s Candler School of Theology, the Rev. Dr. Robert M. Franklin Jr. challenges students to explore the concept of moral leadership in the 21st century in different cultures and contexts in the United States and around the world. He is a senior fellow at Emory’s Center for the Study of Law and Religion and was the founding director of Candler’s Black Church Studies program, from 1989 to 1995. Franklin is also a senior adviser to the Emory University president and serves as director of the religion department at The Chautauqua Institution. He is president emeritus of Morehouse College and a former president of the Interdenominational Theological Center in Atlanta. In 2016, Franklin was named to the Human Rights Campaign’s project council on expanding LGBTQ equality and inclusion efforts at Historically Black Colleges and Universities. He earned the BA degree at Morehouse College, the MDiv degree from Harvard, and the PhD from the University of Chicago.

Kevin Johnson
Dr. Kevin Johnson is an associate professor of music in the Department of Music at Spelman College. His teaching opportunities include the Spelman College Glee Club, choral conducting and literature, and several courses relating to general music education. Dr. Johnson earned bachelor’s and master’s degree in music from California State University, Los Angeles, and the doctoral degree from the University of Missouri-Kansas City Conservatory of Music. He taught choral and general music in high schools in Los Angeles for ten years, and has worked as director of music at various churches for over twenty years.

David Morrow
David Morrow is a native of Rochester, New York. He earned a bachelor of arts degree from Morehouse College in 1980. While at Morehouse, he was elected to Phi Beta Kappa, was awarded the Kemper Harrell Award for Excellence in Music, and was named valedictorian of his class. He received a master degree of music from the University of Michigan in 1981, where he was elected to Pi Kappa Lambda, the national music honor society. He received a doctor of musical arts degree from the University of Cincinnati College Conservatory of Music in 1995.
Norma Raybon
Norma Raybon earned a doctor of musical arts in choral conducting from the University of Iowa. She was associate professor of music at Spelman College and director of the Spelman College Glee Club from 1991 to 1999. She also served on the faculties of the University of South Florida and the State University of New York. She has sung with the Chicago and St. Louis Symphony Choruses and currently is a member of the symphony chorus in Atlanta. She has served as president of the Georgia American Choral Director’s Association and is currently minister of music at the First Congregational Church in Atlanta.

Brent Runnels
Brent Runnels has fashioned a broad and diverse musical career as a performer, arts administrator, educator, and musical entrepreneur. He has won critical acclaim for his performances in the US, Europe, Australia, and Russia as an orchestral and recital soloist, chamber musician, and jazz pianist. The first-prize winner in the New Orleans International Piano Competition, Runnels has performed with the Atlanta Symphony Orchestra, the Prague Radio Symphony, and many others, and has given recitals in London, Prague, New York, Chicago, Los Angeles, Sydney, and Atlanta. He founded and performed with the Inman Piano Trio from 1998 to 2009. As a jazz pianist, he has performed with jazz artists Jon Faddis, Clark Terry, Gene Bertoncini, Lou Soloff, Laurie Holloway, and others. Maintaining a strong commitment to arts education and support for the performing arts, he is executive and artistic director of Jazz Orchestra Atlanta, a not-for-profit organization that conducts summer jazz music camps and presents jazz performances. He has taught at Rollins College, Concordia College, the Manhattan School of Music, and Georgia State University and is currently senior lecturer in music at Oglethorpe University. A native of Maryland, Runnels earned a doctor of musical arts degree from the Manhattan School of Music, receiving the school’s highest graduate honor, the Harold Bauer Award.

Damien Sneed
A multigenre recording artist and 2014 recipient of the Sphinx Medal of Excellence, presented annually to emerging Black and Latino leaders in classical music, Sneed also has garnered attention in jazz, gospel, and popular music. In 2015, he made his conducting debut at Carnegie Hall for Wynton Marsalis’s “Abyssinian 200: A Celebration.” Sneed has also partnered with Tony Award–winner George Faison as the musical director for the Central Park Summer Stage production of “The Wiz: A Celebration in Dance & Music.” A pianist, organist, conductor, composer, producer, arranger, vocal coach, and arts educator, Sneed has worked with Aretha Franklin, Jessye Norman, Stevie Wonder, Diana Ross, and many others. He has performed in Europe, Japan, the US Virgin Islands, South America, Africa, and more than 44 of the United States. He earned a bachelor of music degree in piano performance from Howard University and a master of music degree from New York University. He is the founder and artistic director of Chorale Le Chateau, which has gained a global reputation for its vivid interpretations of vocal literature, from Renaissance pieces to art songs, jazz, spirituals, gospel, and contemporary music.

Jane Thorpe
A retired senior partner of the law firm of Alston & Bird, Jane Thorpe was recognized by her peers in the legal industry as being one of the “Most Admired Attorneys” in the United States and one of its “10 Most Admired Product Liability Attorneys.” She has been referred to as “a savvy strategist and tenacious team player.”

Jane is presently the chairman of the board of Meridian Herald and of the Steering Committee of the Atlanta Music Festival. She also chairs the board of The Task Force for Global Health, recent winner of the 2017 Conrad N. Hilton Humanitarian Prize.

The Vega String Quartet
Elizabeth Fayette and Jessica Shuang Wu, violins; Yinzi Kong, viola; Guang Wang, cello
The award-winning Vega String Quartet is on the cutting edge of the new generation of chamber music ensembles. The New York Times raved about its “playing that had a kind of clean intoxication to it, pulling the listener along,” and the Los Angeles Times praised its “triumphant L.A. debut.” The first-ever full-time quartet in residence at Emory University, the Vega Quartet also performs in major cities throughout Europe, Asia, and North America and appears frequently at music festivals, including Aspen, Brevard, Mostly Mozart, Rockport, San Miguel de Allende, Highlands-Cashiers, Musicorda, Kingston, and SummerFest La Jolla. On the artist roster of Carnegie Hall’s New York City Neighborhood Concert series and Community Concerts Association, the quartet is also a member of Young Audiences of Atlanta, presenting educational programs throughout the public school system. The quartet’s live broadcasts include NPR’s Performance Today, the National Radio of China, Shanghai TV, Radio France, France Musiques, German Radio, and the National Radio of the Czech Republic. The quartet captured four of the top six prizes at the Bordeaux String Quartet Competition (including the international music critics’ prize), as well as top prizes at the Colel Chamber Ensemble Competition, the Carmel Chamber Music Competition, and the National Society of Arts and Letters String Quartet Competition.
### Instrumentalists

**Flute**
- Jeanne Carere
- Sarah Ambrose

**Oboe**
- Elizabeth Koch
- Emily Brebach

**English Horn**
- Emily Brebach

**Clarinet**
- Ted Gurch
- Kathy White

**Bass Clarinet**
- Alcedis Rodriguez

**Bassoon**
- Dan Worley
- Debbie Grove
- Debra Grove

**French Horn**
- Jaclyn Rainey
- Adam Pandolfi

**Trumpet**
- Stuart Stephenson
- Michael Tiscione
- Michael Myers

**Trombone**
- Ed Nicholson
- Nathan Zgonc
- Richard Brady

**Percussion**
- Ted Gurch
- Kathy White

**Violin I**
- Elizabeth Fayette
- Helen Kim
- Michele Volz
- Heather Hart
- Ginny Respess
- Mary Brundrett

**Violin II**
- Jessica Wu
- Lee Nicholson
- Adelaide Federici
- Shawn Pagliarini
- Chris Brundrett

**Viola**
- Yinzi Kong
- Tania Clements
- Elizabeth Wood
- Julie Rosseter

**Cello**
- Guang Wang
- Karen Freer
- David Hancock
- Sarah Paul

**Bass**
- Lyn Deramus
- Joseph McFadden

**First Congregational Church Chancel Choir**

<table>
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<tr>
<th>Voice</th>
<th>Name</th>
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</table>
| Soprano | Gaia Adams
| Soprano | Brenda Berry
| Soprano | Wilhelmina Fowlkes
| Soprano | Patrice Hooker
| Soprano | Camara Jones
| Soprano | Velda North
| Soprano | Jeanne Rance
| Soprano | Valerie Young

**Tenor**
- Justin Cornelius
- Aaron Johnson

**Bass**
- Eugene Dryer
- Douglas Hooker
- John Miller
- Cornelius Watts
- Roland Yates

**Morehouse College Glee Club**

<table>
<thead>
<tr>
<th>Name</th>
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| Marvin Allen
| Johnathan Alvarado
| Stanley Arnold
| Saul Ashley
| Darius Baker
| Simpson Berry
| Deshaun Blake
| Malik Brown
| Chaz Cannon
| Julian Carter
| Chase Childs
| Jacob Cobb
| Davaris Coleman
| Eljah Dorens
| Derrick Forge
| Eugene Francis
| MarTaze Gaines
| Ethan Godfrey
| Justin Grimes
| Micah Guthrie
| Marquez Hall
| Brandon Hall
| Jacqueline Harrison
| Jair Hillburn
| Eion Hindsman-Curry
| Malik Holiday
| Iyovr Hylptive
| Nigel Jacobs
| Renshal Joaquin

**Desiree Banks**
- Deborah Blount
- Nathalie Borgella
- Clarke Brown
- Mikaela Brown
- Rajane Brown
- Tyia Burns
- Candace Carter
- Shaylyn Carthan
- Nina Danley
- Noni Davis
- Julia Dennis
- Stacie Durden
- Jasmine Euell

**Spelman College Glee Club**

<table>
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<tr>
<th>Name</th>
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| Ann Marie Fyffe
| Ayana Hart
| Deanna Hayden
| Jada Henderson
| Kamile Henriques-Wyatt
| Tia Howard
| Jessenia Ingram
| Kourtney Jones
| Daphne Joseph
| Halle Josey
| Brooke Joynes
| Christian Kenny
| Dezaria Lowery
| Taylor Malloy
| Courtney Marshall
| Alaya Martin
| Skyla Martin
| Janaye Masters
| Audrianna Mattos
| Ariel McAphee
| Jasmine McClam
| Joy Milner
| Dominique Mosely
| Elizabeth Murray
| Lydia Pace
| Carmen Reid
| Stephanie Richland
| Paris Ruchburg
| Britni Ruff
| Jaleesa Schoolfield
| Lauren Spann
| Kyana Waters
| Farris Watkins
| Jasmine Williams
| Summer Young

**Meridian Chorale**

<table>
<thead>
<tr>
<th>Name</th>
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</table>
| Soprano | Barbara Antley
| Soprano | Wendy Baker
| Soprano | Megan Brunnings
| Soprano | Arietha Lockhart
| Soprano | Margarita Martinez
| Soprano | Anne Marie Smith
| Soprano | Anne Marie Spaling
| Soprano | Wanda Yang Temko

**Organ**
- Ben Leaptrott

**Accompanist**
- Brent Runnels

**Director**
- Steven Darsey

**Managers**
- Jacqueline Pierce
- Carrie Anne Wilson

**Aalto**
- Carol Allums
- Emily Eyre
- BJ Fredricks
- Karen Kolpocke
- Kate Murray
- Cynthia Shepherd
- Carrie Anne Wilson
- Donna Carter Wood
John Lewis
Congressman John Lewis is an American politician and civil rights leader. He is the U.S. Representative for Georgia’s 5th congressional district, serving since 1987, and is the dean of the Georgia congressional delegation.

Lewis is the only living “Big Six” leader of the African American Civil Rights Movement, having been the chairman of the Student Nonviolent Coordinating Committee (SNCC) and having played a key role in the struggle to end legalized racial discrimination and segregation. He is often called “one of the most courageous persons the Civil Rights Movement ever produced and the conscience of the United States Congress.” A member of the Democratic Party, Lewis is a member of the Democratic leadership of the US House of Representatives and has served as a chief deputy whip since 1991 and senior chief deputy whip since 2003.

In 1981, he was elected to the Atlanta City Council. He was elected to Congress in November 1986 and has served as U.S. Representative of Georgia’s 5th Congressional District since then. He is a member of the House Ways & Means Committee, a member of its Subcommittee on Income Security and Family Support, and chairman of its Subcommittee on Oversight.

John Lewis holds a BA in religion and philosophy from Fisk University, and he is a graduate of the American Baptist Theological Seminary, both in Nashville, Tennessee.

William Torres
Dr. William E. Torres is chief of radiology at the Emory Clinic. He is vice president for clinical affairs in the Department of Radiology at Emory School of Medicine. In addition to his medical practice, Dr. Torres embodies the philanthropic spirit through his support of numerous Atlanta charities and organizations, including the Nsoro Foundation, Andee’s Army, Fernbank Museum, Hospice Atlanta, Shepherd Center, G-CAPP, Open Hand, Michael C. Carlos Museum, High Museum, Georgia Museum of Art, and The Atlanta Speech School.

Dr. Torres has chaired the High Museum’s Driskell Prize Dinner, the Carlos Museum’s Veneralia, and Fernbank Museum’s annual gala. In January 2017 Dr. Torres will serve as honorary chair of the Nsoro Foundation’s Starfish Ball (benefitting foster care children in their higher education endeavors). Dr. Torres serves on the boards of SCAD, the Carlos Museum, the CDC Foundation Board of Visitors, the T. Gordon Little Foundation benefiting Georgia Tech, Cobb Energy Performing Arts Centre, and Andee’s Army.

Michael Russell
Michael Russell was promoted to chief executive officer of The Russell Companies in October 2003, succeeding his father, Herman Russell, who founded the company in 1952 and led it for fifty years. A 27-year veteran of the construction and real estate development industry, Michael is charged with leading the company to greater heights as it embarks on its next fifty years. Michael is also vice chairman of Concessions International, an innovator in the airport food and beverage concessions industry. He is actively involved in the strategic direction and growth initiatives of Concessions. The Russell Companies, which consists of H.J. Russell & Company and Concessions International, employs more than 2,000 individuals with operations in ten major cities, including its Atlanta headquarters, Dallas, Washington, D.C., Miami, Raleigh, Seattle, Denver, and the USVI. Michael received his bachelor of science degree in civil engineering from the University of Virginia and earned his MBA from Georgia State University. A native of Atlanta, Michael and his wife, Lovette, have two sons, Michael Jr. and Benjamin. Michael is very active in the community involved in business and civic organizations. He serves on the boards of various organizations including the Metro Atlanta Chamber (Executive Committee), Commerce Club, Grady Hospital Corporation (Executive Committee), SunTrust Atlanta Bank Advisory Board and University of Virginia Foundation Board. Michael is also a member of the Atlanta Rotary Club and 100 Black Men.

Lovette Russell
Lovette Twyman Russell is a senior consultant with Coxe Curry & Associates. In this role, she provides strategic consultation to nonprofits to strengthen their capacity in the critical areas of board development, volunteer engagement and fundraising. A native of Atlanta, Lovette is committed to community service. Passionate about children’s causes, she currently serves on the boards of Sheltering Arms, Zoo Atlanta, GEEARS (Georgia Early Education Alliance for Ready Students), and Children’s Healthcare of Atlanta Foundation. Having chaired or co-chaired many of the city’s leading events, including the Mayor’s Masked Ball, the Atlanta History Center’s Swan House Ball, Zoo Atlanta’s The Beasly Feast, Park Pride’s 25th Anniversary Gala, and the inaugural Grady Hospital Gala, she was named the 2012 Volunteer Fundraiser of the Year by the Association of Fundraising Professionals. That same year she received the 11Alive Boisfeuillet Jones Community Service Award and was named the Mary Caan Volunteer of the Year by the Lupus Foundation. Previously, both theYWCA of Greater Atlanta and Atlanta Woman Magazine recognized her as a Woman of Achievement. Lovette also received the Trailblazer Award from the NAACP in 2013. A graduate of Spelman College, Lovette is an active alumna and currently serves on the college’s board of trustees. In addition, she chairs the Hughes Spalding Hospital Community Foundation and is a member of Buckhead Cascade City Chapter of The Links, Incorporated and Alpha Kappa Alpha Sorority. An experienced triathlete, Lovette has completed a number of triathlon events, in addition to the Honolulu Marathon, and has trained groups of women and inner city children to compete in triathlons. Lovette and her husband, Michael Russell, CEO of H.J. Russell & Company, are the proud parents of two children, Michael, a fourth-year student at The University of Virginia, and Benjamin, a junior at the University of South Carolina.

Jack Sawyer
President of the Southeastern Region of Wilmington Trust’s Wealth Advisory group, Jack Sawyer is well known for his tireless dedication to humanitarian causes. He has served as honorary chair of the Swan House Ball (benefitting the Atlanta History Center), A Meal to Remember (benefitting Senior Citizens Services), Nsoro Education Foundation’s Starfish Ball (supporting foster care youth in higher education endeavors), the National Black Arts Festival’s “Fine Art and Fashion,” the High Museum of Art’s Driskell Prize Dinner (supporting African American Art), and UNCF’s Atlanta Mayor’s Masked Ball. In 2011 Jack was honored to receive the National Human Relations Award from the American Jewish Committee.

Mr. Sawyer is a current board member or past board member of the following organizations: Cobb Energy Performing Arts Centre, Alliance Theater, Agape Community Center, Atlanta History Center, Southeast Anti-Defamation League, Atlanta Humane Society, Georgia Museum of Art, Friends of Georgia Music Foundation, High Museum of Art, Children’s Healthcare of Atlanta, Open Hand, Zoo Atlanta, Nsoro Foundation, and Andee’s Army.

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