Atlanta Music Festival 2017
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This concert is part of the yearlong celebration of the 150th Anniversary of First Congregational Church.
The Atlanta Music Festival, now in its 17th year since its revival in 2001, returns to First Congregational Church during the sesquicentennial of this historic church. We are delighted that you have come to share in this celebration of the human spirit.

Harking back more than a century, the Atlanta Music Festival owes its revival to the collaboration of two close friends, the Rev. Dr. Dwight Andrews, current pastor of this church, and Dr. Steven Darsey, director of music at Glenn Memorial United Methodist Church and founding director of the musical arts organization Meridian Herald. Since 2011, Emory University has been privileged to collaborate with First Church and Meridian Herald in sponsoring this annual event, which is held on the Emory campus every other year.

The first “Atlanta Colored Music Festival” was launched in 1910, prompted by the inspiration of an earlier pastor of First Congregational Church, the Rev. Henry Hugh Proctor. Although Emory College was still located in Oxford, Georgia, at that time, 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 it invites the community, in turn, to help direct and achieve the university’s mission of using 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. 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. On behalf of the steering committee and all who have helped to shape this celebration of the transformative power of the arts and the humanities, I convey profound thanks to you for your support of the festival. The Atlanta Music Festival simply could not happen without your generosity and belief in the spirit of the festival.

Sincerely,

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.

“O For a Faith”

O for a faith that will not shrink
Though pressed by many a foe,
That will not tremble on the brink
Of any earthly woe;
That will not murmur nor complain
Beneath the chast’ning rod,
But in the hour of grief or pain
Will lean upon its God;
A faith that shines more bright and clear
When tempests rage without,
That, when in danger, knows no fear,
In darkness feels no doubt.
Lord, give me such a faith as this,
And then, whate’er may come,
I’ll taste e’en now the hallowed bliss
Of an eternal home.

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.
“John Saw de Number”

There can be no doubt that Stacey Gibbs is an arranger who should be followed for many years to come. Just a few short years ago his arranging skills caught the attention of conductor Paul A. Smith, who quickly signed him to his choral series. Arranged for SATB, divisi, a cappella voices, Gibbs understands the variety of tone colors the voice can create. Spirituals are favorite concert pieces for both church and school, and this spirited edition will resound in many halls and houses of music.

“In Remembrance”

“Lux aeterna, luceat eis, Domine. My everlasting light shine upon them, O Lord. Turn to me and be gracious for my heart is in distress. Oh God, my God, why hast Thou forsaken me? My tears linger at night, but joy comes in the morning light. Lord, in your infinite mercy, grant them rest. Rest forever more.” Composer Jeffrey Ames wrote this piece in memory of two former students who were killed in a car accident. Struggling to cope with the pain of that experience, he ultimately turned to music as a way of expression. “In Remembrance” moves from despair to hope and ultimately sends a message that even at our lowest point, God is with us and joy will return.

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 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

Legendary soprano Jessye Norman performed at the 2016 Atlanta Music Festival held at Glenn Memorial United Methodist Church.

“Ride On, King Jesus”

Under the leadership of Curtis Everett Powell, “Ride on King Jesus” was commissioned and premiered in 2016 by the Clark Atlanta University Choir in for the Inauguration Ceremony for Dr. Ronald A. Johnson, Fourth President of Clark Atlanta University. Mr. Garrett (b. 1984) is currently enrolled at The Florida State University pursuing a PhD in Music Education. GIA Publications, a major publisher of sacred choral music, has agreed to publish the piece this season. Mr. Garrett holds membership in the American Choral Directors Association; American Society of Composers, Authors, and Publishers; National Association for the Study and Performance of African-American Music; and National Association of Negro Musicians.

“Be Still and Know”

Stacey Gibbs is known for his outstanding spiritual arrangements, and this piece makes a delightful departure as an original composition. Much of the creativity that is evident in his arrangements remains, but the melody is entirely Gibbs’. In this composition, Gibbs rewards us with his unique originality - this usually quiet text ends with strength and assurance.
“Singing For the Sake of My Soul”

I ride on the edge of the wind, and sail on the wings of clouds
Dreaming of things that never can be told.
I’m singing for the sake of my soul.
I fan the fires of faith and dare all the demons of despair.
Dreaming of time and ideas new and old.
I’m singing for the sake of my soul.
Now soaring through peaks and valleys
I glow like the robin’s red breast
While embracing memories some faint and some bold.
I’m singing for the sake of my soul.
I tread in troubled waters against rising tides.
Remember to hold trust and keep hope alive
In heat of summer or in winter’s bitter cold.
I’m singing for the sake of my soul.
I am singing, Lord, for the sake of my soul, my poor soul.

“Fiyer”

Fiyer, fiyer, Lord, Fiyer gonna burn-a ma soul.
I ain’ been good, I ain’ been clean, Fiyer gonna burn-a ma soul.
I been stinkin’, low-down mean, Fiyer gonna burn-a ma soul.
Tell me, Brother, do you b’lieve, Fiyer gonna burn-a ma soul?
If yer want-a go to heav’n, Got to moan an’ grieve.
Tell me, Brother, can’ t you see? Fiyer gonna burn-a ma soul?
Dem fi’ry flames wrapped all ‘roun’ me,
Fiyer gonna burn-a ma soul.

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 inconse-

“Compensation”

Because I had loved so deeply,  
Because I had loved so long,  
God in His great compassion  
Gave me the gift of song.  
Because I had loved so wainly  
And sung with such faltering breath,  
The Master in infinite mercy  
Offers the boon of death.

“Troubled in Mind”

I’m troubled, I’m troubled, I’m troubled in mind,  
If Jesus don’t help me I surely will die.  
When burden’d with trouble and laden with grief,  
To Jesus in secret I’ll go for relief.  
Oh mah mind is worried, An’ mah feet is hurried,  
An’ mah head is buried in mah woes, mah woes,  
Kase mos’ folks is bad, an’ mos life is sad,  
But I calls on Jesus, Kase He knows,  
Jesus knows.  
I’m troubled, so troubled, I’m troubled in mind,  
If Jesus don’t help me, I surely will die.
Jesus Was Weary cont’d

Dwight Andrews’ sacred opera, Woman at the Well, was commissioned by New Testament scholar Raymond Brown and Professor Janet Walton in 1985 for the Union Theological Seminary in New York. In the scene presented this evening, “Jesus Was Weary,” Andrews shows his command of the evolution of counterpoint via recitative, fauxbourdon, and canon, along with modernist techniques like dissonance and minimalism, all employed to portray the urgency and poignancy of the drama carried in the text.

“Sanctus”

Holy, Holy, Holy, Lord God of Host.
Full are heaven and earth of glory.

A graduate of Morehouse College, Carlos Simon went on to earn his PhD from the University of Michigan and now teaches at Spelman College. His “Sanctus” embodies affective harmonies with pointillistic, yet lyric keyboard tones and vocal lines that shine holy light through this sacred text.

Hosanna in the highest!
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.

(Lazarus, cont’d)

A native of Ohio, Robert Tanner studied composition at Ohio State, where he earned the Doctor of Musical Arts. He currently teaches composition at Morehouse College. His anthem “Lazarus” is intricately wrought, embodying a dramatic potency appropriate to the gravity of Jesus’ words and actions.

“Jesus Was Weary”

Jesus was weary. My Lord was weary.
Had to fix the temple. My Lord was weary.
Jesus was weary. My Lord was weary.
He came to give the good news.
My Lord wasn’t weary.
My Lord, was he weary?
My Lord wasn’t weary, my Lord wasn’t weary, weary.
And on to Samaria.
My Lord wasn’t weary, my Lord wasn’t weary, weary.

Never too weary
to hear me,
to speak to me,
to know me,
heal me,
to feed me.
Jesus was weary. My Lord was weary.
He came to give the good news
And on to Samaria.
“Go Where I Send Thee”

*Go Where I Send Thee!* is a traditional African American spiritual. It has a cumulative structure, such that each verse is longer than the previous verse (like The Twelve Days of Christmas). In counting from twelve to one, the singer is reminded of significant biblical stories, such as eight people instructed to board Noah’s ark (Genesis 6-9), the five loaves that fed the five thousand (found in each of the four Gospels), and the three Hebrew children—Shadrach, Meschach, and Abednego—who were thrown into a fiery furnace by King Nebuchadnezzar (Daniel 3).

“Lazarus”

Lazarus! Rise up! The Lord is calling you!  
Come forth, oh Lazarus! The Lord is calling you!  
Rise up, Lazarus! The Lord is calling you.  
No need to be afraid,  
So come on up out of that grave.  
The Lord says you’re sleeping but if that is true,  
Why did they put you into that tomb?  
I hear my Lord weeping but don’t be ashamed,  
When Jesus calls your name. He’s calling you!  
The daughter of Jairus fell sick and died,  
But then the Lord spoke to her and she opened her eyes.  
She rose up from her slumber, now you do the same,  
When Jesus calls your name. He’s calling you!  
One morning after sleeping in the Savior’s hands,  
God’s children gonna wake up in the Promised Land.  
So hold your head up now and don’t be ashamed,  
When Jesus calls your name. He’s calling you!

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.
CONCERT PROGRAM

WELCOME
Dwight D. Andrews
Jane Thorpe

“Lift Every Voice and Sing”
Trey Clegg, organist
Rosamond Johnson (1873-1954)
All that are able, please stand; please find text on page 17

“The Lord is My Shepherd, Alleluia
Chancel Choir
Adolphus Hailstork
Norma Raybon, director
Justin Cornelius, soloist

“Jesus, Keep Me Near the Cross”
Chancel Choir
Fanny Crosby
arr. Michael McElroy and Joseph Joubert
Norma Raybon, director

“Suite No. 1 for Organ”
Trey Clegg, organist
Florence Price (1887-1953)
I. Air
II. Tocatta

“City Called Heaven”
Agnes Scott Chorale
arr. Poelinitz
Elise Eskew Sparks, director
Katie Mills, Natalie Spruell, and Yasmin Edwards, soloists

“Stabat Mater”
Agnes Scott Chorale
Giovanni Pergolesi
Harriet Skowronek and Briana Robinson, violins; Jameson Wall, viola; Sorena Campbell, cello

“City Called Heaven”
In 1956, Mahalia Jackson performed the African American gospel song City Called Heaven at a concert to raise money for the Montgomery bus boycott. Martin Luther King Jr. and Ralph Abernathy asked Jackson to perform the concert, despite death threats. The concert and fundraiser were a success, although when Jackson returned to the Abernathy home, it had been bombed. This arrangement was penned by Josephine Poelinitz, the director of All-City Elementary Youth Chorus in the Chicago Public Schools.

“Stabat Mater”

Stabat Mater is one of Pergolesi’s most celebrated works, having been written in 1736 during the final weeks of the composer’s short life (1710-1736). Eighteenth Century philosopher Jean-Jacques Rousseau praised the opening movement of Pergolesi’s work as “the most perfect and touching duet to come from the pen of any composer.” While this is perhaps an overstatement, the great J.S. Bach did adapt Pergolesi’s work for his own BWV 1083. It is noteworthy that Pergolesi was an inspiration to Bach, since most composers since Bach of every race and creed fairly unanimously agree that J.S. Bach was the greatest composer of all time. Pergolesi’s use of dissonance and suspensions characterizes the grave (very slow) first movement, as well as the eighth movement, which is a brisk fugue of praise. Briana Robinson (violin 2) and Sorena Campbell (cello) are Agnes Scott College alumnae.
**CONCERT TEXTS & PROGRAM NOTES**

“The Lord is My Shepherd, Alleluia”

From the cantata I Will Lift Up Mine Eyes for tenor solo, SATB choir, keyboard or orchestra. The choir will sing the third and final movement from the cantata. In this movement the text begins with the 23rd Psalm and briefly returns to the text in the first movement, Psalm 121. The tenor solo is sung by Justin Cornelius.

“Jesus, Keep Me Near the Cross”

The prolific Fanny Crosby was blind from infancy and composed over 8000 gospel hymns. McElroy and Joubert have added a jazz/gospel harmonic language to this favorite hymn.

“Suite No. 1 for Organ”

The first prominent African American woman to have her compositions performed by a major symphony orchestra in 1933 and subsequently published, Florence Price made valuable contributions to the orchestra, chorus, piano and organ repertoire. Her *Suite No. 1 for Organ* is no exception. Composed in the French Symphonic style, Ms. Price also employed African American idioms such as elements of Spirituals, blues-inspired melodies and the juba dance.

I. Stabat Mater

The grieving mother stood weeping beside the place where her son was dying.

VIII. Fac ut ardeat

Grant that my heart may burn in the love of my God, that I may greatly please him.

“Go Where I Send Thee”

*Go Where I Send Thee*

Agnes Scott Chorale
arr. Caldwell & Ivory

Elise Eskew Sparks, director

INTERMISSION

“Lazarus”

*Lazarus*

Meridian Chorale

Robert Tanner

Steven Darsey, director
Brent Davis, soloist

Woman at the Well, excerpt “Jesus Was Weary”

*Woman at the Well, excerpt “Jesus Was Weary”*

Meridian Chorale

Dwight Andrews

Megan Brunning, Philip Moody, soloists

“Sanctus”

*Sanctus*

Carlos Simon

Steven Darsey, director

“Compensation”

*Compensation*

Betty Jackson King

Megan Brunning, soloist
“Troubled in Mind”  Brent Davis, soloist
Arr. and adapted by Will Marion Cook

“Singing for the Sake of My Soul”  Carrie Anne Wilson, soloist
Frederick Tillis

“Fiyer! (Fire!)”  Timothy Miller, soloist
from the Folk Operetta Fi-yer!
Hall Johnson

“Ride On, King Jesus”  Clark Atlanta Philharmonic Society
Marques L.A. Garrett  Curtis E. Powell, director
Commissioned for the 2016 Clark Atlanta University Presidential Inauguration

“Be Still and Know”  Clark Atlanta Philharmonic Society
Stacey Gibbs  Curtis E. Powell, director

“John Saw de Number”  Clark Atlanta Philharmonic Society
Stacey Gibbs  Curtis E. Powell, director

“In Remembrance”  Clark Atlanta Philharmonic Society
Jeffery Ames  Curtis E. Powell, director

“O For a Faith”  Combined Choirs
Arr. by Nathan Carter
Kaitlyn Mills, Deondre Lavaughn Pendergrass, Timothy Miller, and Brent Davis

“Lift Every Voice and Sing”

Lift every voice and sing, till 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 till victory is won.

Stony the road we trod, bitter the chastening 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 hast brought us thus far on the way;
Thou Who hast 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.