EVERY VOICE AND SING!

EPISODE THREE: “And Sing!”

(00:00:01) “THIS PROGRAM IS MADE POSSIBLE BY THE CORPORATION FOR PUBLIC BROADCASTING, AND THE FORD FOUNDATION.” (00:00:06)

**M. NORRIS:**

(00:00:08) Hello, I’m Michele Norris, and this is “…EVERY VOICE AND SING!”… a look at the Choral Music Legacy of the HBCUs… the historically black colleges and universities of the United States of America….

(BENEDICT CHOIR: “JESUS IS A ROCK..”....UP... UNDER…)

In this episode, “And Sing!” we will look at the development and changes in black choral music as influenced by college-based and other choirs, directors and composers….

We will also examine how certain artists, venues, and social changes in America affected the music and its acceptance….

(JESUS IS A ROCK...UP …)

**MICHELE NORRIS:**

A decade or so after the first triumphant tours of the Fisk and Hampton Jubilee Singers, some educated blacks and many college students saw the singing of Negro Spirituals as a painful reminder of the past degradation of a former life in slavery….

(JESUS IS A ROCK..to Conclusion)

**MICHELE NORRIS:**

Dr. Linda Kershaw is director-conductor of the concert choir and she’s associate professor of music at Benedict College in South Carolina….

**DR. KERSHAW:**

I’m sure that the distaste of the servitude represented in the spirituals was a part of that reason to not want to have to remember and perpetuate the memory of such a terrible tragic time in our people’s history in this country….

**MICHELE NORRIS:**

The drive to prove that they were as intellectually and artistically equal to whites, often led many blacks to overly imitate and pattern themselves after white society...

But the Spirituals were folk songs crafted in the dialect of enslaved blacks from the South. Few black college students wanted to sing songs with negative connotations and “improper” pronunciations.

(Jesus..Lonely Manger Up…Under)

**MICHELE NORRIS:**

Dr. James Arthur Williams is a choral conductor… He taught at Stillman College and Wilberforce University for more than thirty years …

**DR. J. A. WILLIAMS:**

Good or bad, you had a song for everything. So the slave had a song for everything. He had what people criticize as his “corn field ditties,” and field songs, but he also had these songs that we call spirituals, the songs that he had written, and not literally written, but that he had made up for this new God that he worshipped and to express his faith in and affection for this new God.

You have blacks who objected to maintaining this negative thing of all of these old slave songs and corn field ditties and things that they believed degraded and demeaned black folk. And there were others who appreciated the artistry...

(Jesus..Lonely Manger Up…to Conclusion)

**MICHELE NORRIS:**

From the late 1890s through the early 1900s, students often balked at singing spirituals. At Fisk; at Hampton; and there was even a rebellion…

**DR. HORACE BOYER:**

The rebellion of the Howard University students in 1899 against singing Negro Spirituals.

**MICHELE NORRIS:**

Dr Horace Boyer – is professor emeritus of African American music and music theory at the University of Massachusetts, Amherst ….

SOT: [**DR. HORACE BOYER** tape 2/back end]:

Because it boxed them in and they thought that they were a little bit more worldly than that. And among some colleges there was that feeling that we sing the Bach’s Mass in B Minor, now. And that prevailed.

[MUSIC: KSU CHOIR UP “KYRIE” UP FULL...UNDER]

**MICHELE NORRIS:**

And not just at Howard, Fisk, and Hampton.

Dr. Carl Smith is the director of choral activities at Kentucky State University…

**DR. SMITH:**

The spiritual, as we sing it today, was not the way we sang it then. Now we try to capture their spirit, but we are probably more in the line of Europeanism along with that spiritual than we were at the time. Why do I say that? Because first of all the spiritual is an outgrowth of people who were not trained musicians. And the singing was simply from the heart, from the soul and from the musical experiences that they already had. And you know, they weren’t trained. They weren’t Marian Andersons and William Warfields at that time. They had those voices, but they had a different kind of delivery.

**MICHELE NORRIS:**

But the HBCUs, including schools like Kentucky State and Benedict, were training “those new student voices” to not only sing the spirituals, but to also focus on and master that European classical style...

[KSU CHOIR UP “KYRIE” UP FULL TO SONG’S END....]

**MICHELE NORRIS:**

Kentucky State University was founded in the 1860s Reconstruction Era.. Dr. Smith...

**DR. CARL SMITH:**

But a number of land-grant universities were established. And Kentucky State has been existence since that time. Of course it was not Kentucky State University then. I think the first name was Kentucky College, Kentucky State College, Normal School for Colored Persons...

**MICHELE NORRIS:**

Its choral history is steeped in Spirituals, and the European choral tradition. As Dr. Smith sees it, that’s the basic root of the music...

**DR. CARL SMITH:**

And that combination of European harmonic tendency and the spiritual rhythmic and improvisational context was very obvious. So we have this spiritual thing, this different kind of music that that comes together and creates this beautiful spiritual that we have.

[BENEDICT CHOIR “Sing Till the Spirit Moves...” UNDER]

My musical life in choral music, has been so entrenched in spirituals that I hope nothing ever causes us to lose that part of our history.

[BENEDICT CHOIR “Sing Till the Spirit Moves...””...CONCLUDE]

**MICHELE NORRIS:**

Benedict Choir Director Linda Kershaw knows and understands the history of the music

Dr. Kershaw:

**DR. L. KERSHAW:**

I do realize that shortly after Emancipation, and after the Fisk Jubilee singers’ tours, by the time we got into the early ‘20s, black college choirs were focusing on Western European music.

**MICHELE NORRIS:**

Benedict College was no exception.

(BENEDICT CHOIR “GLORIA”... UP FULL...UNDER)

**DR. L. KERSHAW:**

Benedict College was founded in 1870 in the same tradition of most historically black colleges. Shortly after Emancipation, by the American Home Mission.

**MICHELE NORRIS:**

It’s original mission was to prepare newly Emancipated slaves for careers as teachers and preachers.

**DR. L. KERSHAW:**

at that time it was called Benedict Institute. By 1891, it became Benedict College, and there were 31 students taking music courses in that year.

**MICHELE NORRIS:**

By 1910 Benedict, like other Historically Black Colleges and Universities, had a traveling choir.

**DR. L. KERSHAW:**

and there were 35 women and men singing at that time. So I would say officially as a choral unit, 1910, are where our records show that we had a performing choir outside of the college campus.

(BENEDICT CHOIR “GLORIA”... UP FULL...UNDER)

**MICHELE NORRIS:**

Dr. Horace Boyer, on the growth and development of these choirs…

**DR. BOYER:**

Now the choirs between 1900 and 1930 had its period of identity and full development. We began to get a group of men and women who were educated in music. They had studied music and the strange thing was in that period, if you studied music, you studied European music, you studied Bach, you studied Brahms, and what you had to do was you had to take your knowledge from Bach and Brahms and apply it to “Plenty Good Room in My Father’s Kingdom” and “Swing Low, Sweet Chariot”

**MICHELE NORRIS:**

Or “Go Down Moses”.....

(TALLADEGA CHOIR “ORDERING OF MOSES”... UP FULL...UNDER MUSIC)

**DR. BOYER:**

They took that knowledge and said here’s this spiritual. I think I can arrange it in four parts, teach it to my choir like the art songs of Brahms, and Schubert and they published them….

**MICHELE NORRIS:**

Arrangers and Composers like R. Nathaniel Dett at Hampton, William Levi Dawson at Tuskegee, and John W. Work,Jr. and his son John W. Work the Third, at Fisk...

[FISK JUBILEE SINGERS ”Keep Your Hands on the Plow” UP FULL...UNDER]

John W. Work, Jr. was born in 1871 in Nashville Tennessee. He attended Fisk University where he studied Latin and history.

When he became a Latin and Greek instructor there, Work became a leader in the movement to preserve, study and perform Negro Spirituals. He organized Fisk University singing groups, and with the help of his brother Frederick, collected and harmonized songs and spirituals. “Go Tell It On The Mountain” and other favorites can be found in his seminal collections: "New Jubilee Songs" and "Folk Song of the American Negro"

[xfade to KSU’s “Plow” under]

Ethnomusicologist, Dr. Carl Smith...

SOT: **DR. CARL SMITH:**

00:11:26 – My most significant experience with the spiritual was when I heard the Fisk Jubilee Singers sing as a youngster under the direction of John Work.... And they had costumes; long dresses, so forth and so on. The guys were very you know handsome looking in their tuxedos. But what impressed was every time they finished a song, there was applause. And there was no pitch pipe, there was nothing. And they start singing. Boom!

[KSU CHOIR..”..PLOW” UP/UNDER]

Everybody sang together, right on, different chord, different key. Knew exactly where they were!

[KSU CHOIR...”..PLOW” To Conclusion]

**MICHELE NORRIS:**

They were actually led by John Work the Third who admirably followed in his Father’s footsteps.

The younger Work began his own training at Fisk University, and earned additional degrees at Columbia and Yale….

But “Big John.” as he was fondly known to members of the Fisk Jubilee Singers he directed, had begun composing while still in high school...

He continued to compose, arrange and conduct throughout his career, even while chairman of the Music Department at Fisk University….

But he did much more-- he, and his predecessors and contemporaries touched people’s lives--students, and audiences...

**GEORGE ADAMS:**

JOHN W. WORK? – THAT WE USED TO CALL BIG JOHN? HE HEARD ME SING AT THE OMEGA (CONCLAVE) CONTEST IN KINGSTON NC IN 1950 AND HE ASKED ME TO COME TO FISK...

**MICHELE NORRIS:**

This is Every Voice And Sing! I’m Michele Norris...

00:20:30.............FIRST SHOW BREAK............00:20:30

**MICHELE NORRIS:**

(0.21:00) We caught up with George H. Adams (a 1956 graduate of Fisk and former Fisk Jubilee Singer under John Work the Third) at the end of a Fisk Jubilee Singers Concert in New York’s Riverside Church in March of 2006.

**GEORGE ADAMS:**

AND HE ASKED ME TO COME TO FISK. SO I WENT AND WAS LUCKY ENOUGH TO BE THE FIRST TENOR SOLOIST FOR THE ...

THE GROUP IN 1956 WENT BACK TO EUROPE UNDER JOHN WORK AND THAT WAS THE FIRST GROUP FROM THE COLLEGE THAT WENT BACK TO EUROPE FROM THE ORIGINAL, O.K. THAT WAS A HELL OF AN EXPERIENCE... THERE WASN’T ONE PLACE THAT WE HAD A CONCERT THAT IT WASN’T PACKED.... THEY WERE SITTING IN THE AISLES – OR SITTING ON THE STAGE.... AND THE LAST CONCERT THAT WE GAVE IN ROME – I TELL YOU, WE COULDN’T GET OUT OF THERE. I THOUGHT THEY WERE GOING TO KEEP US HOSTAGE, REALLY. THEY DIDN’T WANT TO LET US GO. IT WAS A GOOD EXPERIENCE.

**MICHELE NORRIS:**

A College experience that lasted a lifetime, thanks to a legendary Choral conductor, and caring human being...

Dr. James Arthur Williams ….

**DR WILLIAMS:**

We owe a lot to those persons who took the time and the energy to write and arrange the music of the slave…. They were the ones who really helped us to preserve it… A man like William Dawson, who graduated from a music school in Kansas City, where he could not even go and receive his diploma, but went on to Tuskegee and he had a way of listening to the students from the various parts of the South and just write down what they sang naturally in their natural habitats; in their homes; in their communities, and arranged them ...

[TUSKEGEE CHOIR ”Soon Ah Will Be Done...”UP/UNDER...]

In writing these things, they had to make them acceptable to white publishers. We didn’t have the big publishing houses.... and even when we perform them now, we have to make sure that they maintain their ethnicity and that they maintain it as black music, because it’s possible to look at Dawsons, Aint A that Good News, and sing it like an English Madrigal. But we have to understand and make sure that it’s performed in its own genre,]

[TUSKEGEE CHOIR ”Aint A Dat Good News”UP/UNDER...]

**MICHELE NORRIS:**

William Dawson was born in Anniston Alabama. He ran away from home at the age of thirteen to attend Tuskegee Institute...He supported himself as a manual laborer in order to complete his education there in 1921….

He had advanced degrees from the Horner Institute of Fine Arts in Kansas City, Missouri and the American Conservatory of Music. He organized the School of Music at Tuskegee in 1931.

[TUSKEGEE CHOIR ”Aint A Dat Good News”UP/ to end]

**MICHELE NORRIS:**

His composition, the “Negro Folk Symphony” premiered in 1934 with the Philadelphia Orchestra under the direction of Leopold Stokowski. For 25 years Dawson conducted the one hundred voice Tuskegee Choir….

[TUSKEGEE CHOIR ”Mary Had a Baby” UP/UNDER...]

**DR. BRADFORD:**

The one thing that Mr. Dawson did…

**MICHELE NORRIS:**

Dr. Henry Bradford is an ordained minister who was a chaplain. He also worked with the male chorus, quartet and glee club at Leland College in Baker, Louisiana…

**DR. BRADFORD:**

…. Going all over the country, acquainting people with the spirituals in a perhaps more sophisticated fashion….

[TUSKEGEE CHOIR ”Mary Had a Baby” UP/UNDER...]

**MICHELE NORRIS:**

Not everyone was pleased with the artful, more sophisticated interpretations...

According to an interview with former slave Squire Doud… in the WPA Slave Narratives:

**VOICE OF “DOUD”:**

“Dose are de same ole tunes, but some way dey do’n sound right”

[TUSKEGEE CHOIR ”Mary Had a Baby” UP/UNDER...]

**MICHELE NORRIS:**

Nell Bradford is a retired choir director having served for more than forty years combined at Leland College and Alabama A & M University…

**MRS. BRADFORD:**

And all the arrangements of spirituals back in the day were arrangements of Dawson. The high schools sang them, and college choirs sang them all over the country. He made any number of recordings of his choirs singing his own arrangements of spirituals… So I think he was very outstanding in that area…

**MICHELE NORRIS:**

In 1932 The Tuskegee choir was one of the main attractions at the grand opening of the Radio City Music Hall in New York…

(TUSKEGEE CHOIR “EZEKIEL SAW DE WHEE”L...UP/UNDER)

They were transported from Tuskegee to New York in a private railroad car as the guests of John D. Rockefeller….

Dr. Williams…

**DR WILLIAMS:**

(00:00:27) – They were held over for weeks. Held over for weeks. Wonderful opportunity to spread the music. And this is why I point it out; Mr. Dawson is one of those persons who was really instrumental in spreading the spiritual across the world….

(EZEKIEL SAW DE WHEEL...UP/END)

**MICHELE NORRIS:**

As we’ve indicated before, the Black Colleges were almost an extended family. These College Composer-Conductors knew and respected each other’s work. Even in the late 1960s William L. Dawson was Guest Conductor for the Talladega Concert Choir and the Mobile Symphony Orchestra as they performed R. Nathaniel Dett’s Oratorio, “The Ordering of Moses.”...It’s a Classical piece rooted in the Spiritual “Go Down Moses.”

[Dawson-Talladega/Ordering Of Moses Up..Under]

**DR. LENA MCLIN:**

R Nathaniel Dett, he had the best of training. He went to France. He studied with Nadia Boulangier, which everybody wanted to study with… He was a fantastic composer.

**MICHELE NORRIS:**

Dr. Lena McLin is a minister, author, musician, and classical composer…

**DR. LENA MCLIN:**

It was a work that was just fantastic and then NBC came up and commissioned him to write a great work.... He was just a fantastic genius...

[Dawson-Talladega/Ordering Of Moses Up..Under]

**MICHELE NORRIS:**

Born in Ontario, Canada, Dett is remembered most for combining the music of the European Romantics with the Negro Spiritual. His many arrangements and compositions include “Listen to the Lambs” and “The Chariot Jubilee”...

**DR. McLIN:**

He stayed at Hampton I think about 18 years, and then he left from Hampton and went to several other colleges and wherever he went, he took that knowledge and put it there…

[Dawson-Talladega/Ordering Of Moses Up..To Conclusion]

**MICHELE NORRIS:**

He resigned the Hampton Institute Choral Director’s position in 1933. But in addition to stints at other HBCUs, he also served as the choral conductor for Stromberg-Carlson’s NBC radio broadcasts….

This appointment was a reflection of just how wide and deep Black Choral Music, especially the Spirituals, had penetrated-- and would continue to spread across not just the country, but the world-- between the 1930s and the 1950s.... Mrs. Nell Bradford...

**MRS. BRADFORD:**

You had arrangements of Harry T. Burley, Hall Johnson, Wendell Whalum, Choir Director at Morehouse Colleg for any number of years...

(TUSKEGEE CHOIR “STEAL AWAY UP/UNDER)

**MICHELE NORRIS:**

Harry T. Burleigh, studied under Anton Dvorak at the National Conservatory of Music in New York City, where he later taught…

**DR. McLIN:**

Harry T. Burleigh is so enthralled with the work of the spiritual, and being a fantastic operatic singer himself, he takes this work and prepares it...

**MICHELE NORRIS:**

Dr. Lena McLin….

**DR. McLIN:**

and makes people realize, that it is a work of art. So it’s no longer a spiritual. It is an art song. It’s just like the art songs of the 17th Century in Europe. But in America, that art songs belonged on the concert stage and so Harry T. Burleigh put the spiritual on the concert stage …And now the great singers of opera, classical, could also include the spiritual as an art song…

[ROBESON Song UP/Under]

**MICHELE NORRIS:**

He was a prolific arranger. His works for solo voice were so popular during the 1920s and 1930s that almost no Vocal Recitalist gave a concert in a major city without occasionally singing them.

He is most renowned for the arrangement of “Deep River” he did for the outstanding Singer and Actor Paul Robeson...

[ROBESON’S DEEP RIVER UP/Under]

**MICHELE NORRIS:**

The son of a former slave, Robeson was born in 1898. He excelled in sports, drama, academics, singing and debating.

He graduated Phi Beta Kappa from Rutgers University as the third black in the history of the school, and went on to complete a law degree at Columbia University in 1923…

[ROBESON’S “DEEP RIVER” UP/Under]

**MICHELE NORRIS:**

A white secretary in the law firm where he was employed refused to take dictation from him. Robeson resigned and he turned to his other love- the stage.

[ROBESON’S “DEEP RIVER” to end?]

He was soon starring on Broadway in Eugene O’Neill’s “All God’s Children Got Wings”.

[”OLD MAN RIVER” in...under]

He is perhaps most remembered for his show-stopping rendition of “Old Man River” in the original Broadway production of “Showboat.”…

[ROBESON OLD MAN RIVER TO CONCLUSION]

**MICHELE NORRIS:**

He made eleven Hollywood films, but he was also known for his love of Negro Spirituals.

[ROBESON EVRY TIME I FEEL THE SPIRIT... Up..Under]

**VOICE OF “ROBESON”:**

“When I sing my Spirituals, in which is the whole history of my race, it is then, more than at any other time, that I am liable to be caught away, and feel and know, that God exists, and God is love.”

[ROBESON EVRY TIME I FEEL THE SPIRIT... Up..Under]

**MICHELE NORRIS:**

The two Spirituals for which he is most remembered are “Go Down Moses” and of course, the Harry T. Burleigh arranged, “Deep River”...

Thanks to Burleigh and others, the music was everywhere—Again, Dr. Henry Bradford...

**DR. BRADFORD:**

Frederick Hall… He really was interested in singing spirituals in quartet fashion. He published a book of Negro spirituals just for male quartet. And he found that it was a very effective way to get the spiritual across…

[MUSIC/Delta Rhythm Boys “BATTLE OF JERICHO” Up...Under]

**MICHELE NORRIS:**

This is Every Voice And Sing! I’m Michele Norris...

00:40:30.............SECOND SHOW BREAK............00:40:30

(0.41:00)[MUSIC/Delta Rhythm Boys “BATTLE OF JERICHO” Up...Under]

**MICHELE NORRIS:**

Frederick Hall’s seminal Dillard University student quartet traveled widely. Eventually known as the Delta Rhythm Boys, they were nationally and internationally acclaimed, especially in South America. They had a wide-ranging repertoire....

[[MUSIC/Delta Rhythm Boys”Dry Bones” Up...Under??]]

**MICHELE NORRIS:**

The music was on international and national concert stages, college concert performances, regular national radio broadcasts,

**MAJOR BOWES RADIO HOUR:**

(SndFX:Bell sounds)

**Major Bowes:**

“Alright, Ralph...”

**Ralph:**

“Four great cars, Plymuth, Dodge, DeSoto, and Chrysler, present to you Major Edward Bowes and his Original Amateur Hour! Major?”

**Major Bowes:**

“Thank you, Ralph, and good evening friends.”

**MICHELE NORRIS:**

Even Broadway and Hollywood came calling... Dr. James Arthur Williams…

**DR WILLIAMS:**

They just feel that if you have all these black people in a movie, there must be some singing. And if there isn’t some singing, there’s something wrong.

**MICHELE NORRIS:**

Eva Jessye and Hall Johnson answered Hollywood’s call...

**DR WILLIAMS:**

When you look at Green Pastures, it’s full of singing. It’s full of and all of the, many of the great spirituals, you know, Hallelujah, those kinds of things are included. And so they went to get, I would imagine at that time, the best they could find, to be authentic in the singing of the spiritual, so they would get Hall Johnson…

[HALL JOHNSON CHOIR “Great Camp Meeting” UP FULL/UNDER]

**MICHELE NORRIS:**

Francis Hall Johnson, born in 1888, was a highly regarded African American choral director, composer, arranger and violinist. He dedicated his career to preserving the integrity of the Negro spiritual as it had been performed during the era of slavery…

[HALL JOHNSON CHOIR “Great Camp Meeting” UP FULL/UNDER]

**MICHELE NORRIS:**

His Hall Johnson Choir debuted in New York City in 1926-- the first professional group of its kind. It enjoyed a successful concert and recording career for more than three decades in the U. S. and abroad…

[HALL JOHNSON CHOIR “Great Camp Meeting” UP FULL to Conclusion]

**MICHELE NORRIS:**

Hall Johnson graduated with a bachelor’s degree in music from the University of Pennsylvania in 1910…. He played in the dance orchestra of Vernon and Irene Castle… He toured the country playing blues, folk and popular music…and was a member of the orchestra for the Broadway production of Noble Sissle and Eubie Blake’s “Shuffle Along” and its sequel… “Runnin’ Wild

**MICHELE NORRIS:**

As a Broadway Pit Musician, he heard performances of Spirituals presented with white barbershop harmonies. Johnson knew what the true sound should be. He wanted to recapture what he’d heard as a child when those Negro Spirituals were sung by his mother and grandmother- both of whom had been enslaved. He ultimately formed the

eight-voice Hall Johnson Choir. They soon became one of the most impressive musical groups in that explosion of arts and culture that has now become known as the Harlem Renaissance…

[SOT H.JOHSON CHOIR ”In Bright Mansions Above..”UP FULL/Under]

**MICHELE NORRIS:**

National attention came in 1930 when the choir performed under Johnson’s direction- using his arrangements- in the original Broadway production of the Musical Green Pastures….

In 1935, Johnson took the choir to California to participate in the film version of Green Pastures…

[SOT H.JOHSON CHOIR ”In Bright Mansions Above..”UP FULL...end]

He remained in California to appear in many films... including… Hearts Divided, Lost Horizon, Dumbo, Tales of Manhattan, and, Cabin in the Sky…In that movie the great Singer and Actress Ethel Waters sang...

[E.Waters “Happiness Is Just A Thing Called Joe” UP...Under...]

**MICHELE NORRIS:**

Again, Dr. Williams, on the Hollywood search for authenticity…

**DR WILLIAMS:**

They would get Eva Jessye…

**MICHELE NORRIS:**

A legend in her own time, Eva Jessye was born in Coffeyville, Kansas on January 20, 1895. She attended Western University and Langston University, receiving a BA in 1919. Jessye spent time teaching in the segregated Oklahoma and Baltimore, Maryland school systems before moving to New York City in 1922. While working as a journalist in New York City she became the choir conductor for several gospel groups…

[Eva Jessye Choir “Gimme That Ole Time Religion from “Halleluja”...Up...Under]

**MICHELE NORRIS:**

In 1926 Jessye organized the Original Dixie Jubilee Singers and performed regularly on radio shows such as "The Major Bowes Family Radio Hour" and "The General Motors Hour." In 1929 Hollywood Director King Vidor hired her for his all-black film "Hallelujah." That’s when she changed the Group’s name to the Eva Jessye Choir...

[Eva Jessye Choir “Gimme That Ole Time Religion from “Halleluja”...Up...Under]

Dr. Lena McLin...

**DR. McLIN:**

Here you have this conductor- director, or whatever you want to call him, who comes along and gives Eva and I forgotten that man—

**MICHELE NORRIS:**

That man was no doubt Harry T. Burleigh, The Credits for the film Halleluja! now list Henry Thacker Burleigh, musical arranger. Eva Jessye is listed as the musical director.

[Eva Jessye Choir: “Gospel Train” from “Halleluja!”...UP...Under]

**DR. McLIN:**

They all were pros. And they took that, and made that movie for the director. Made the movie. The director didn’t make that movie. Those two people made that movie....

The music was everywhere and everybody white enjoyed it, see, they would love to be entertained by it you know.

**MICHELE NORRIS:**

Splitting her professional career between New York City and Hollywood, Eva Jessye became the original conductor for George Gershwin’s Porgy and Bess, a work that’s always been controversial.

[PORGY AND BESS “My Man”s Gone Now”... UP/UNDER]

It was an Opera composed by the son of a Jewish Cantor, and based on the book “Porgy,” by white South Carolina novelist DuBose Heyward. It’s a story about lower-class blacks on the Charleston waterfront. As Dr. Boyer confirms, it reflected the dual strains of the HBCU Choral Tradition mentioned earlier by Dr. Carl Smith... First, the European classical stylings-and-harmonies, and also the rhythmic syncopation, dialect, and other Africanisms found in the Negro Spiritual...

SOT: **DR. HORACE BOYER:**

Now I’ll tell you, had it not been for the concert tradition, I would never have heard of—I got a chance to sing part of Porgy & Bess in the ‘50s when I was in high school in Florida.

(PORGY & BESS “REQUIEM” UP...UNDER)

**MICHELE NORRIS:**

Without knowing it, Gershwin’s Porgy and Bess also forced us to examine the inherent “duality” described by African-American Writer, Activist and Social Critic W.E.B Dubois

**VOICE #2:**

African Americans, faced with the conflicts of their double identity, both American and African, with ‘two souls, two thoughts, two un-reconciled strivings; two warring ideals in one dark body’...

SOT: **DR. HORACE BOYER:**

I think it goes back to the part where we don’t, where we hadn’t learned yet to appreciate who we were and what we could create.

**MICHELE NORRIS:**

Some of that psychological confusion could easily be explained. Even as we were being almost lionized on concert stages, movie screens and radio programs, many of our communities were being burned and razed to the ground... lynchings were at an all time high... and Jim Crow, segregationist practices were expanding across the country...

[Benedict College AMERICA THE BEAUTIFUL/LIFT EVERY VOICE AND SING MEDLEY UP/UNDER]

As a result, one of two highly talented musical brothers helped found a national organization designed to agitate for the legal rights and protection of blacks in the U.S.

It was called the National Association for the Advancement of Colored People, or, N-Double-A-C-P. That founding member was James Weldon Johnson. His Brother: J. Rosamond Johnson…

[Benedict College LIFT EVERY VOICE AND SING UP/UNDER]

Together they wrote what became known as the Negro National Anthem: “Lift Every Voice And Sing!”

[Benedict LIFT EVERY VOICE AND SING UP/UNDER]

Born in Jacksonville Florida during the 1870s to a musical family…James became a school principal, Rosamond a music teacher…. James wrote the words and Rosamond the music….

It’s by far the best known work the brothers created. It was originally written as a poem, which was then set to music to celebrate Abraham Lincoln’s birthday in 1900. On that occasion it was performed by a chorus of 500 school children…

[Benedict LIFT EVERY VOICE AND SING UP/UNDER]

Whether sung by untrained school children, Professional Chorales, or HBCU Choirs, its stirring music and ringing declaration of purpose-and-resolve, always seems to move and inspire... any audience, any time, any place...

[Benedict LIFT EVERY VOICE AND SING to conclusion]

**M. NORRIS:**

I’m Michele Norris, thank you for joining us.

THIS PROGRAM WAS MADE POSSIBLE BY THE CORPORATION FOR PUBLIC BROADCASTING, THE FORD FOUNDATION, AND, IN PART, BY SUPPORT FROM JAZZ-88.3FM WBGO RADIO IN NEWARK, NEW JERSEY...

"EVERY VOICE AND SING!” is a Production of EVT Educational Productions.

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Researchers: Jackie Farmer and Lynn James.

Production Associates: Elizabeth Jarvis and Lobi Redhawk

Additional Musical Underscoring composed, arranged and performed by

ONAJE ALLAN GUMBS.

ADDITIONAL VOICES: Andre Solomon Glover, Raymond Peterson, and, Crist Swann.

Advisors: Dr. Roland Carter, the Ruth S. Holmberg Professor of American Music at the University of Tennessee at Chattanooga. and, Dr. James Arthur Williams, Choral Conductor and Educator, now retired.

Audio Consultant: Don Alameda.

IN-KIND SERVICES PROVIDED BY: the New Jersey Performing Arts Center, Newark, New Jersey.

Our thanks to the following vocal groups:

The Benedict College Concert Choir, the Fisk Jubilee Singers, the Heritage Signature Chorale, the Kentucky State University Concert Choir, and the Tuskegee University Concert Choir.

SPECIAL THANKS TO: Cephas Bowles, Thurston Briscoe, Nicole Franklin, Keith Gonzales, Louise Meriwether, and Jonathan Weaver.

The Executive Producer of “EVERY VOICE AND SING!” is Eric V. Tait, Jr.

For more information about this Series and the Choral Music Legacy of the Historically Black Colleges and Universities, visit us at: [www.evted.org](http://www.evted.org).

(OAG: Lift Every Voice And Sing! to its last note)(00:59:00)

# END OF EPISODE THREE

EVT, Jr.