

# Atlanta Music Festival Concert

June 14, 2009, 4:00 PM  
Sisters Chapel, Spelman College  
Atlanta, Georgia

This Music Festival, formerly called the Atlanta Colored Music Festival, harks back to a 100-year old effort to unite black and white Atlantans through music. The troubled turn of the twentieth century saw a hardening of racial attitudes across the American South. Jim Crow laws and other systems of enforced segregation gained strength and force. Deadly race riots in Atlanta 1906 reminded everyone that progress would be hard wrought.

In response to these ugly times, the Reverend Henry Hugh Proctor, pastor of First Congregational Church, turned to a universal language of healing: music. He began a classical music festival.

“The festival obliquely challenged a color line growing frightfully taut,” says Gavin Campbell, whose history of the festival appears in his book *Music and the Making of a New South*. The Colored Music Festival never attacked Jim Crow head on with fiery rhetoric. Instead, its board took a conciliatory approach, believing, as Proctor wrote, that by “promoting good feeling between the races,” the event would be “a great solvent of racial antipathies.”

Dr. Henry Hugh Proctor had much more than music in mind. Tennessee-born and Yale-educated, he wanted to demonstrate the high cul-

tural aspirations and attainments reached by black musicians, composers, and audiences. He called the Festivals “interracial cooperative meetings,” and brought prominent musicians and composers to the Atlanta Armory for the first Festival in 1910. Critics noted he enlisted musicians at the cutting edge of American musical creativity.

(Note the 1912 program cover on the back page)

He was able to enlist white Atlantans to support his vision. Never did he point out that the white opera season denied blacks attendance. Instead, he encouraged whites to attend the Festival, and to that end even provided a separate entrance, and separate seating. When the first arias filled the Armory that September night, they drew great applause. And none clapped harder than the white audience... segregated in the balcony.

To be sure, Proctor’s “Racial Strategy” had its critics. Many viewed him as an accommodationist with regard to whites and an elitist with regard to the black populace. His ministry, however, reflected the growing stratification of the African American community at the turn of

the twentieth century, full of contradictions, challenges and promise. Proctor’s perspective on European arts and letters, like that of other “Race Men” such as W. E. B. Dubois and Alain Locke, was that the arts would be a valuable tool toward racial progress.

This afternoon, Pastor Proctor's current successor to the pulpit at First Congregational, fellow Yale graduate, Rev. Dwight Andrews, builds on the spirit of those historic concerts. He revives the tradition after nearly a century, with music by African Americans composers.

The ongoing collaborations of First Church and Meridian Herald—now in their ninth year—suggest that we are making progress. The music of African Americans, first wrought in the crucible of slavery, has become a prophetic voice for artistic and moral truth throughout the world. We offer this music with a prayer that the dreams of those who sang through the dark past, and their hopes for victory, might be advanced.



*“A great solvent of racial antipathies”*



# Atlanta Music Festival Concert

## Welcome

Dwight Andrews, Steven Darsey

## The Negro Speaks of Rivers

Howard Swanson, composer (1907-1978)  
Langston Hughes, poet (1902-1976)

Stephen Ozcomert, bass-baritone  
Todd Skrabanek, piano

## Dusk at Sea

John W. Work III, composer (1901-1967)  
Thomas S. Jones, Jr., poet (1882-1932)

Timothy Miller, tenor  
Todd Skrabanek, piano

## Death of an Old Seaman

Cecil Cohen (1894-1967)  
Langston Hughes, poet (1902-1976)

Brent Davis, baritone  
Todd Skrabanek, piano

## Come Sunday

Duke Ellington (1899-1974)

Dwight Andrews, saxophone  
Gary Motley, piano

## Epigrams and Hymn

Ulysses Kay, composer (1917-1995)  
Rev. John Murray (1741-1815)  
John Greenleaf Whittier (1807-1892)  
Samuel Longfellow (1807-1882), texts

Meridian Chorale  
Trey Clegg, organ  
Steven Darsey, conductor

## Offertory

### Prelude (from *Suite for Organ*)

Adolphus Hailstork (1941- )

Trey Clegg, organ

*Please make your check payable to Meridian Herald. These gifts are tax deductible.*

## Commentary

Dwight Andrews

## Love

Mark Fax (1911– 1974)  
Jo Ann Harris, poet

From *Five Black Songs*  
Katherine Murray, mezzo-soprano  
Todd Skrabanek, piano

## I Dream a World

Uzee Brown Jr. (1950- )  
Langston Hughes, poet (1902-1976)

Timothy Miller, tenor  
Todd Skrabanek, piano

## Dancing in the Sun

John W. Work III (1901-1967)  
Maria Howard Weedun (1846-1905)

Cynthia Watters, soprano  
Todd Skrabanek, piano

## Benediction

Dwight Andrews (1951- )  
Isaiah 55:12

Meridian Chorale  
Timothy Miller, Cantor  
Trey Clegg, organ  
Dwight Andrews, conductor

## Texts

### **The Negro Speaks of Rivers**

I've known rivers:

I've known rivers ancient as the world and older than the flow  
of human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young.

I built my hut near the Congo and it lulled me to sleep.

I looked upon the Nile and raised the pyramids above it.

I heard the singing of the Mississippi when Abe Lincoln went  
down to New Orleans, and I've seen its muddy bosom turn  
all golden in the sunset.

I've known rivers:

Ancient, dusky rivers.

My soul has grown deep like the rivers.

Langston Hughes

### **Dusk at Sea**

Tonight eternity alone is near:

The sea, the sunset, and the darkening blue;  
Within their shelter is no space for fear,  
Only the wonder that such things are true.

The thought of you is like the dusk at sea— 5

Space and wide freedom and old shores left far,  
The shelter of a lone immensity  
Sealed by the sunset and the evening star.

Thomas S. Jones Jr.

### **Death of an Old Seaman**

We buried him high on a windy hill,  
But his soul went out to sea.  
I know, for I heard, when all was still,  
His sea-soul say to me:

Put no tombstone at my head,  
For here I do not make my bed.  
Strew no flowers on my grave,  
I've gone back to the wind and wave.

Do not, do not weep for me,  
For I am happy with my sea.

Langston Hughes

### **Epigrams and Hymn**

Laus Deo.

Gone, gone, sold and gone, bring out your dead, dank and lone.  
Above, below, in sky and sod,  
In leaf and spar, and star and man.

Clang of bell and roar of gun,  
Laus Deo.

Ring, O bells!

Ring out for every listening ear.

Ring loud and long, that all may hear of Eternity and time!

For the Lord

On the whirlwind is abroad;

In the earthquake He has spoken;

Thunder walls asunder,

He has smitten with his thunder the walls asunder,  
And the gates of brass are broken.  
Lord, forgive us! What are we,  
That our eyes this glory see,  
That our ears have heard the sound!

Shake off thy dust, America: put on thy garments of praise...  
Thy vine and thy fig tree are thine,  
Thou mayest now call their shade thine own and freely taste of their fruit!

Now hail thy Deliverer God.  
Worship without fear of man.

Laus Deo, praise the Lord.

God of the earth, the sky, the sea,  
Maker of all above, below,  
Creation lives and moves in Thee;  
Thy present life through all doth flow,  
Thy love is in the sunshine's glow,  
Thy life is in the quick'ning air;  
When lightening flash and storm winds blow,  
There is Thy pow'r, Thy law is there.

We feel thy calm at evening's hour,  
Thy grandeur in the march of night,  
And when the morning breaks in pow'r  
We hear Thy word, "Let there be light!"  
But higher far, and far more clear,  
Thee in man's spirit we behold,  
Thine image and Thyself are there,  
The indwelling God, proclaimed of old.  
Alleluia.

The Rev. John Murray, John Greenleaf Whittier and Samuel Longfellow

### **Love**

Take my hand and lead me into your mind;  
Let me trip over all your desires and needs  
Let me strip you of all that is not completely you.  
Let me grow into your soul as an addition of your contentment and happiness and wonder.  
Let me love you and let yourself completely love me.

Jo Ann Harris

### **I Dream a World**

I dream a world where man  
No other man will scorn,  
Where love will bless the earth  
And peace its paths adorn.  
I dream a world where all  
Will know sweet freedom's way,  
Where greed no longer saps the soul  
Nor avarice blights our day.  
A world I dream where black or white,  
Whatever race you be,  
Will share the bounties of the earth  
And every man is free,  
Where wretchedness will hang its head  
And joy, like a pearl,  
Attends the needs of all mankind--  
Of such I dream, my world!

Langston Hughes

## **Dancing the Sun**

A small brown ragged shadowy boy,  
A silhouette of fun,  
And a shadow as ragged and slim as himself  
A-dancing in the sun;  
It is hard to tell the shadows apart  
So into each other they run,  
As dark and elusive they melt and they whirl  
And mix as they dance in the sun.  
No matter what falls to the rest of the world  
No matter what's done or undone -  
So the day be but idle and long enough  
For dancing in the sun!

Howard Weedun

## **Benediction**

The Lord bless you and keep you.  
For you shall go out in joy,  
And be led forth in peace.  
And the word of God, who sounds through all creation,  
Be gracious unto you.  
And the mountains and hills shall break forth into singing, Alleluia.  
And the trees of the fields shall clap their hands, Alleluia.  
And the Holy One,  
Who breathes through all creation,  
And renews and empowers you.  
Be gracious and give you peace. Amen

Based on Isaiah 55:12

## **Composers**

### **Howard Swanson**

Howard Swanson studied at the Cleveland Institute of Music and was then taught by Nadia Boulanger in Paris. He received fellowships, awards and prizes. His preference was for linear construction and lyrical works with subtle tonal centers. He was born in Atlanta, Georgia and died in New York City. Virgil Thomson said, "Howard Swanson is a composer whose work ... is refined, sophisticated of line and harmony in a way not at all common among American music writers. His songs have an acute elaboration of thought and an intensity for feeling that recall Fauré." Swanson's friendship with poet Langston Hughes and his subsequent setting of Hughes poetry gives insight not only to the music of the African-American community, but also gives an intimate view to the psyche of the poet. Swanson consulted the poet with regularity while setting his poetry. His compositions are considered by many to be the definitive interpretations of the poet's work.

### **John Wesley Work III**

John W. Work studied at Fisk University, Juilliard, and Yale. He spent his career teaching at Fisk, where he directed the famed Fisk Jubilee Singers from 1947 until 1956. He published articles in professional journals and dictionaries over a span of more than thirty years. A musicologist and conductor, he is most famous as a composer of over 100 works in a variety of musical forms -- for full orchestra, piano, chamber ensemble, violin and organ — but his largest output was in choral and solo-voice music. He was awarded first prize in the 1946 competition of the Federation of American Composers for his cantata *The Singers*, and in 1947 he received an award from the National Association of Negro Musicians. In 1963 he was awarded an honorary doctorate from Fisk University.

### **Cecil Cohen**

Cecil Cohen was born in Chicago and was educated at Fisk University and Oberlin Conservatory.

An excellent pianist, Mr. Cohen taught for many years on the faculty of Howard University in Washington DC. Possessed with dynamic temperament and rare artistic style, Mr. Cohen often broke away from formal, measured expression to find a new self-expression in a seemingly chaotic music period of atonal, swing and ecstatic motion. With the same exhaustive and thoughtful precision injected into his teaching, he captured a similar brilliant vitality in his composition.

### **Duke Ellington**

Edward Kennedy "Duke" Ellington, born in Washington, DC, moved to New York in 1923, formed his band, and through his work as jazz composer, orchestrator, bandleader, and pianist became one of the greatest musicians of the 20th century. Ellington composed about 2000 works, including musicals, ballet and movie scores, an opera, and numerous short songs. His sacred song "Come Sunday," appears in several American hymnals.

### **Ulysses Kay**

Renowned composer Ulysses Kay composed approximately 140 musical compositions for orchestra, chorus, chamber ensembles, piano, voice organ, and band, and he wrote five operas as well as scores for film and television. The nephew of jazz musician Joe "King" Oliver, Kay attended the University of Arizona where he was encouraged by composer William Grant Still. He completed his graduate work at the Eastman School of Music where he studied under Howard Hanson and Bernard Rogers. Kay also studied under Paul Hindemith. His *Epigrams and Hymn* was commissioned by the Bryn Mawr Presbyterian Church, The Brick Presbyterian Church of New York, and Princeton Theological Seminary for the United States Bicentennial.

### **Adolphus Hailstork**

A composer of both instrumental and vocal works, Adolphus Hailstork credits his vocal experiences as a teenager as the most influential in the development of his style. He studied piano, violin, and singing as a child before attending Howard University, where he majored in music theory. Hailstork received his bachelor's and master's degrees at the Manhattan School of Music, studying under David Diamond. His compositions are infused with African American conventions and sensibilities and are created to appeal to a wide audience. "I just enjoy music," Hailstork said in an interview for the *International Dictionary of Black Composers*. "I don't write esoteric, Ivory Tower works to be played by a few people in a loft for an audience of a few people. That's just not me."

### **Mark Fax**

Mark Oakland Fax was a child prodigy from Baltimore, Maryland. He studied at Syracuse University and Eastman. He spent most of his career teaching at Howard University in Washington DC. Fax composed works for chorus, symphony, voice, piano and organ, in addition to two full-length operas, *Christmas Miracle* (1958) and *'Til Victory Is Won* (1967). *'Til Victory is Won* (1967), an epic operatic history of the African American experience, was mounted at the Kennedy Center.

### **Uzee Brown, Jr**

Uzee Brown, a native of Cowpens, South Carolina, holds degrees from Morehouse College, Bowling Green State University, and the University of Michigan. He received awards for study at the Graz Conservatory in Austria and the University of Siena in Italy. He has performed extensively as a vocalist, including the role of Parson Alltalk in the Atlanta Symphony Orchestra's world premier of Scott Joplin's *Treemonisha*. Dr. Brown is a published composer and arranger, having written the musical prologue for Spike Lee's *School Daze*. He is a respected researcher and lecturer on African-American vocal music. His arrangements and compositions are published with Lawson-Gould Publishing Company of New York and Roger Dean Publishing Company. He currently chairs the Music Department of Morehouse College.

### **Dwight Andrews**

Dwight Andrews, composer, musician, educator, and minister, is 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, continuing his studies at Yale University, where he received a Master of Divinity degree and a Ph.D. in Music theory. His composition credits include col-

laboration with August Wilson for the Broadway productions of *Ma Rainey's Black Bottom*, *Joe Turner's Come and Gone*, *Fences*, *The Piano Lesson*, and *Seven Guitars*. His compositions also appear in many films and recordings. He is the recipient of numerous awards, including a Pew Trust/TCG Artist Residency Fellowship, a Mellon Fellowship, and Emory University's Distinguished Teacher Award. He is presently working on a study of black Music and race based on his Harvard lectures and a manuscript on spirituality in the works of John Coltrane, Mary Lou Williams, Sun Ra, Dave Brubeck, and Albert Ayler. In addition, Dr. Andrews is editing a collection of critical essays on African American composer William Levi Dawson. Dr. Andrews was a guest visiting professor of composition at the Yale School of Music in 2003 and gave the 2004 Alain Locke Lectures at Harvard.

## Performers

### **Stephen Ozcomert, Bass-Baritone**

A regular performer in the Atlanta-area concert halls, Stephen Ozcomert has performed in choirs conducted by Robert Shaw and Robert Spano. He performed the part of Figaro in the Act II Finale of Mozart's *Marriage of Figaro* with the Atlanta Symphony Orchestra and sang the solo parts of the High Priest and Judas in Bach's St. Matthew Passion. He currently serves as staff soloist at Glenn Memorial United Methodist Church and sings in the Atlanta Symphony Orchestra Chamber Chorus. In demand as an oratorio soloist, he has sung in performances of the Requiems of Mozart, Fauré, Duruflé, and Brahms, Handel's *Messiah*, Mozart's *Coronation Mass*, and St. John Passion, among others.

### **J. Todd Skrabanek, pianist**

Pianist Todd Skrabanek began playing piano at age four, and received early training from conductor-pianist William Noll. He received his Bachelor of Music degree from the University of the Arts in Philadelphia where he studied under acclaimed pianist Susan Starr. After returning to Atlanta, he served as a pianist for the Choral Guild of Atlanta, the Atlanta Opera, and the Ritz-Carlton, Atlanta. He completed a Master of Music with honors in 1998 at Georgia State University under the chamber pianist Cary Lewis. Currently he is an accompanist for the Atlanta Symphony Orchestra Chorus, playing for Norman Mackenzie, Robert Spano, John Adams, Charles Dutoit and others. He also plays for the Alabama Symphony Orchestra, the Glenn Chancel Choir, and the Meridian Chorale, and is in demand as a piano recitalist.

### **Timothy B. Miller**

A native of Augusta, Georgia, tenor Timothy Miller earned his B.A. degree from Morehouse College and M.M. degree from Mannes College of Music in New York. Timothy 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, California. In February of 2006, he was honored to have been a guest soloist at the funeral services for the late Mrs. Coretta Scott King. In June of 2006 Timothy made his Oakland Opera debut performing the role of Street in Anthony Davis' *X: The Life and Times of Malcolm X*. Timothy has held staff soloist positions at Riverside Church in New York and is currently singing at Glenn Memorial United Methodist Church, Atlanta. In January 2007 he made his debut with the Atlanta Symphony Orchestra performing the role of Erster Lakai in a concert version of excerpts from Richard Strauss' *Der Rosenkavalier*. Winner of the 2007 Capitol City Opera Vocal Competition, Timothy is on the music faculties of both Morehouse College and Greater Atlanta Christian School.

### **Brent Davis**

Georgia native Brent Davis has appeared frequently with The Atlanta Opera, making his debut there in 2004 as Prince Yamadori in *Madama Butterfly*. In 2008-2009 he sang the role of Horemhab in the company premiere of *Akhmaten* by Philip Glass. Davis made his debut with Mobile Opera as Schaunard in Puccini's *La Bohème*, and his debut with Asheville (NC) Lyric Opera as Prince Danilo in *The Merry Widow*. He is also well known to Atlanta audiences in opera, oratorio and has appeared with the Atlanta Symphony Orchestra. Mr. Davis received his training in opera from Clayton State University and the University of Illinois. He has placed in the regional finals of the Metropolitan Opera National Council Auditions and in the finals of the Mobile Opera, Opera Birmingham and Orpheus competitions. He has been an apprentice artist with Des Moines Metro Opera and continues to study with Metropolitan Opera baritone Frederick Burchinal.

### **Gary Motley**

Jazz pianist Gary Motley has been recognized with awards from the National Endowment for

the Arts, the Soapstone Center for the Arts, the Great American Jazz Piano Competition, and the American Composers Forum. Gary has also been featured in *Downbeat Magazine* and on *Piano Jazz with Marian McPartland* (NPR). His recording credits range from his premier CD *Peaceful Moments* (1994) to his latest recording, *Renaissance: A Tribute to Oscar Peterson*, released in February 2009. Gary can also be heard on the Debbie Allen-Phylicia Rashad production of *The Old Settler* on PBS. He also recorded music with Whoopi Goldberg for the Broadway production of *Ma Rainey's Black Bottom* and collaborated with Kenny Leon and Sean Combs, providing music for the 2004 Broadway Production of *A Raisin in the Sun*. His composition *Highland Summit: A Suite for String Quartet and Jazz Quartet* was premiered at the Highlands Chamber Music Festival with the Vega String Quartet in 2006. Motley also performed his composition *Suite Odyssey* with the Vega String Quartet at Carnegie Hall in 2007.

### **Trey Clegg**

Trey Clegg is the Director of Music/Principal Organist of St. Paul's Episcopal Church Atlanta, the second largest Historically Black Episcopal Church in the United States. Trey frequently performs solo organ concerts across the United States and in Europe. His organ music is published by Morningstar Press and his performances have been heard on Atlanta's WABE FM 90.1 as well as National Public Radio. Trey is also the Adjunct Professor of Organ and Staff Accompanist at Spelman College in Atlanta. Trey earned the Bachelor of Music degree from Southwest Baptist University in Missouri and the Master of Music degree from Emory University in Georgia.

### **Steven Darsey**

Steven Darsey graduated from the Yale Institute of Sacred Music with a Doctor of Musical Arts. He studied musicology with Peter LeHuray and conducting with Helmuth Rilling. He has conducted both small ensembles and large choral-orchestral groups and has prepared choruses for Sir David Willcocks and Robert Shaw. He lectures and publishes on the history and practice of church music and his work on Georgia's famous tune book, *The Sacred Harp*, led him to establish a series of worship services with Fred Craddock featuring Southern folk hymns. He has written and arranged numerous pieces published through Lyra Sacra, Lawson-Gould, and World Library music publishers. His oratorio setting of Sidney Lanier's "The Marshes of Glynn" was given a performance reading by the Meridian Chorale and the Chancel Choir at Glenn Memorial United Methodist Church, March 2, 2008. He currently serves as the Music Director of Glenn Church.

### **Katherine Murray, Mezzo-Soprano**

Sought after as a recitalist and soloist for orchestras and choruses in the Southeast, Kate Murray received her Bachelor of Music degree from Miami University of Ohio and her Master of Music degree from the Cleveland Institute of Music. She is a student of renowned contralto Florence Kopleff. She is a soloist and member of the choir of Trinity Presbyterian Church and serves as music assistant to director Norman Mackenzie. She also performs and records with the Atlanta Symphony Orchestra Choruses, with which she has sung solos and serves as vocal coach. She appears as soloist on two Telarc recordings of the Robert Shaw Festival Singers. Active as a music educator and clinician, she is the choral music teacher at the Paideia School in Atlanta.

### **Cynthia Watters, soprano**

A native of Georgia, soprano Cynthia Watters has performed with prestigious opera companies and orchestras throughout North America. She has sung Countess (cover) in Mozart's *Le Nozze di Figaro* (New York City Opera, 2004), Tina in Jonathan Dove's *Flight* (Boston Lyric Opera, 2005 and Opera Theater of Saint Louis, 2003). Ms. Watters has appeared with the Indianapolis Symphony Orchestra, Seattle Symphony, Philadelphia Orchestra, Toronto Symphony, and the National Symphony Orchestra. She made her Weill Recital Hall debut in 2002 with The New York Festival of Song and her Carnegie Hall debut with the New York Gay Men's Chorus in 2003. She is currently a staff soloist at Glenn Memorial United Methodist Church. Ms. Watters received her Bachelor of Music degree at Shorter College in Rome, Georgia, and her Masters degree in voice and opera performance at Indiana University.

### **Meridian Chorale**

The Meridian Chorale, composed of professional and auditioned volunteer singers, sings principally sacred literature. Led by Steven Darsey, the Chorale strives for the highest standards of performance. Their repertoire ranges from American vernacular songs to the classical avant-garde. The Chorale performs for special events and services and is featured on Meridian Herald's recordings *Higher Ground: Camp Meeting Service* and *Southern Folk Advent*.



**Soprano**

Carolyn Cook  
Helen Purdon  
Cynthia Watters  
Carrie Anne Wilson  
Laura Withers

**Alto**

Donna Carter  
Karen Kolpitcke  
Katherine Murray  
Nanette Soles  
Sharon Simons

**Tenor**

George Case  
Timothy Miller  
Wade Watson

**Bass**

Brent Davis  
Andrew Gee  
Jerry Guest  
Stephen Ozcomert

Accompanist: Todd Skrabanek  
Manager: Helen Purdon  
Music Director: Steven Darsey

**Acknowledgements**

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Ushers provided by Board of Meridian Herald

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Cindy Runyon  
Wade H. Watson III

## First Congregational Church of Atlanta

The First Congregational Church of Atlanta came into existence as a “gathered church” on May 26, 1867. It was born out of the efforts of the American Missionary Association. Its first members were missionaries, abolitionists, and ex-slaves. First Church actually began as the Storrs School for freedmen, located on Houston Street near Piedmont Avenue. The AMA’s efforts also resulted in the establishment of Talladega College, and Hampton, Howard, and Fisk Universities.

Atlanta’s Storrs school became an important center for the freedmen’s community. Soon the ex-slaves educated at Storrs petitioned for a church of their own. In 1867, after being baptized and embracing the creed, they joined the white missionaries to constitute a Congregational Church of Christ.

The integrated congregation continued to worship in the Storrs School chapel for ten years until the AMA donated land at the corner of Houston and Courtland Streets. There, a “little red church” was built, and in 1894 First Congregational called its first African American pastor, Dr. Henry Hugh Proctor.

Under his leadership the Church launched a public lending library, a kindergarten, two prison missions, a gymnasium and finally, in 1908, the groundbreaking for a new church building. Today the sanctuary of First Congregational Church is a landmark on the National Register of Historic Places. The congregation represents 140 years of progressive social activism and Christian faith.



Meridian Herald exists to promote the interaction of worship, music and culture, bridging communities and traditions of the past and present. Through worship services, concerts, programs, and publications of exceptional quality and artistic character, Meridian Herald seeks to challenge the church and society to higher ideals of creativity and moral purpose. Meridian Herald's unique worship services, science and theology programs, lectures, storytelling events, commissioned music, and historical documentaries, address contemporary society's need for imagination and spiritual depth, while emphasizing the indigenous traditions of the South. Established in 1997, Meridian Herald has distinguished itself as a creative force in the cultural life of Atlanta and the Southeast.

Meridian Herald, Inc. depends on contributions from individuals and foundations. Please join our mailing list to keep abreast of upcoming events, and, if you would like to make a contribution, you may do so at the offering or by mail. Contributions to Meridian Herald are tax deductible.

# Programs 2009-2010



October 3, 2009, 4:00 PM  
*Higher Ground: Camp Meeting Services*  
Old-time preaching, praying and singing  
Smyrna Campground, Conyers, GA  
Brooks Holifield, preacher  
Sonny Houston Appalachian Singers  
The Meridian Chorale

December 6, 2009, 4:00 PM, Old Church, Oxford, GA  
*O When Shall I See Jesus: Southern Folk Advent*  
Bishop Will Willimon, preacher  
Sonny Houston Bluegrass Band  
The Meridian Chorale



January 30, 2010, 7:30 PM  
*Winged for the Heart: Folk Stories and Songs*  
Performing Arts Center, Blue Ridge, Georgia  
Fred Craddock - storyteller  
Steven Darsey - balladeer

March 8, 2010, 4:30 PM  
*Wondrous Love: Southern Folk Passion Service*  
Brenda Bynum, reader  
Steven Darsey, music director  
The Meridian Chorale  
Druid Hills Baptist Church, 1085 Ponce De Leon Ave.,  
Atlanta



June 13, 2010, 4:00 PM – Atlanta Music Festival  
African American Music with Dwight Andrews  
*Place to be announced*  
The Meridian Chorale  
Steven Darsey, music director

**NOTICE: This Program is FREE**

TAKE THIS HOME WITH YOU

# Souvenir Program

## THIRD ANNUAL MUSIC FESTIVAL

Under Auspices  
Atlanta  
Colored Music  
Festival  
Association



Branch of The  
Institutional  
Department of  
First  
Congregational  
Church

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