



THE METROPOLITAN OPERA PRESENTS

Kathleen Battle

*Underground Railroad:
A Spiritual Journey*

METROPOLITAN OPERA HOUSE
SUNDAY, NOVEMBER 13, 2016, AT 4:00 PM

*Underground Railroad:
A Spiritual Journey*

Metropolitan Opera House
Sunday, November 13, 2016, at 4:00 PM

Kathleen Battle, Soprano
Joel A. Martin, Piano

Voices of The Underground Railroad
Stephanie Fisher and Rachel Blackburn, Conductors

Cicely Tyson, Narrator
Jussie Smollett, Narrator

*Narrations from Frederick Douglass, Harriet Tubman, Sojourner Truth,
Dr. Martin Luther King, Jr., Robert Hayden, and Dr. Charles Blockson*

Special Guests

Wynton Marsalis, Trumpet
Cyrus Chestnut, Piano
Riza Printup, Harp

I have sometimes thought that the mere hearing of those songs would do more to impress some minds with the horrible character of slavery, than the reading of whole volumes of philosophy on the subject could do.

—Frederick Douglass (1818–1895)

Right is of no sex—truth is of no color—God is the Father of us all, and we are all brethren.

—Masthead of Frederick Douglass's abolitionist newspaper, *The North Star*, est. 1847 in Rochester, New York

I freed a thousand slaves. I could have freed a thousand more, if only they knew they were slaves.

—Harriet Tubman (1820–1913)

The Program

Arr. Sylvia Olden Lee

Lord, How Come Me Here?

Ms. Battle, Choir

Arr. Robert Sadin

Go Down, Moses

Ms. Battle, Mr. Martin, Choir

Traditional Spiritual

Roll, Jordan, Roll

Ms. Battle, Mr. Martin

Arr. Hall Johnson

City Called Heaven

Ms. Battle, Mr. Martin

Arr. Hall Johnson

I've Been 'Buked, and I've Been Scorned

Choir—a cappella

Traditional Spiritual

Hush

Ms. Battle, Mr. Martin

Arr. Hall Johnson

Give Me Jesus

Ms. Battle, Mr. Chestnut

Traditional Spiritual

Wade in the Water

Ms. Battle, Mr. Marsalis, Mr. Chestnut, Choir

Arr. Robert Sadin

Mary Had a Baby (*Dedicated to Tamir Rice*)

Swing Low, Sweet Chariot

Ms. Battle, Mr. Martin, Choir

Arr. Betty Jackson King

Ride Up in the Chariot

Ms. Battle, Mr. Chestnut, Choir

INTERMISSION

Arr. Sylvia Olden Lee

Calvary

Ms. Battle, Ms. Printup

Hall Johnson

In Bright Mansions Above (*The Green Pastures, Act 1, 1936*)

Choir, Mr. Martin

Traditional Spiritual

Hold On

Ms. Battle, Mr. Martin, Choir

Arr. Thomas Kerr

Gospel Train

Ms. Battle, Mr. Martin, Choir

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| Arr. Robert Sadin | I Don't Feel No-Ways Tired (based on original melody by James Cleveland) / Farther Along <i>Ms. Battle, Mr. Martin, Choir</i> |
| Traditional Spiritual | Glory, Glory Hallelujah / Come Out the Wilderness <i>Mr. Martin, Choir, Ms. Battle</i> |
| Arr. Jacqueline Hairston | Fix Me, Jesus <i>Ms. Battle, Choir, Mr. Martin (conductor)—a cappella</i> |
| Traditional Spiritual | Climbin' High Mountains <i>Ms. Battle, Choir—a cappella</i> |
| Arr. Hale Smith Choral arr. Jacqueline Hairston | Balm in Gilead (<i>Dedicated to The Emanuel Nine</i>) <i>Ms. Battle, Mr. Martin, Women's Choir</i> |
| Arr. Hale Smith Choral arr. Jacqueline Hairston | Let Us Break Bread Together <i>Ms. Battle, Mr. Martin, Choir</i> |
| Arr. Jacqueline Hairston | Ain't Gonna Let Nobody Turn Me 'Roun' <i>Ms. Battle, Mr. Martin, Choir</i> |

Produced by Kathleen Battle

Ms. Battle Thanks:

*CISCO Systems, Inc. | Robert Sadin | Voices of the Underground Railroad | Joel A. Martin
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Ms. Battle thanks her family for their unwavering love and support.

Management for Ms. Battle

*Columbia Artists Management LLC | Tim Fox, President, and Emily Threlfall Yoon, Vice President
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*Ms. Battle records for CBS/Sony Classical, Deutsche Grammophon, EMI/Angel, Decca/London,
RCA, Vox Cum Laude, and Telarc.*

Yamaha is the official piano of the Metropolitan Opera.

Before the recital begins, please switch off cell phones and other electronic devices.

Absolutely no photography or recording of any kind.

Lift Every Voice and Sing

Lift Every Voice and Sing was first publicly performed as a poem as part of a celebration of Lincoln's birthday on February 12, 1900, by 500 schoolchildren at the segregated Stanton School in Jacksonville, Florida. Its principal, James Weldon Johnson (1871–1938), wrote the words to introduce its honored guest, Booker T. Washington. The poem was later set to music by Mr. Johnson's brother, John (1873–1954), in 1905. James Weldon Johnson referred to his song as the "Negro National Hymn."

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 have been watered,
We have come, treading our path through the blood of the slaughtered;
Out from the gloomy past,
Till 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.

A Railroad Without Rails

In the 1830s, railroad tracks for the newly invented steam trains began to crisscross America, but at this very same time, another railroad was also flourishing that had no need for rails to carry its passengers. It was known as the Underground Railroad, and between 1830 and the beginning of the Civil War, it helped tens of thousands of slaves escape their bonds in the South and find freedom in the Northern states and Canada.

The Underground Railroad was a secret organization. To this day, no one knows exactly how it was organized and how many people worked for it. This was intentional, for using this road to freedom was highly dangerous for both slaves and the people who assisted them. The Fugitive Slave Law of 1793 made it a crime for slaves to leave their masters, and a yet tougher revision of the law passed in 1850 required that courts and police return escaped slaves—even if they had been free for years—to their owners. Since escaping to the North therefore no longer remained a safe option, ex-slaves were only fully protected if they continued on to Canada. Slave catchers operated throughout the country, often accompanied by specially trained bloodhounds; they were ruthless and well paid for their work. Those who were caught aiding the fugitives could be financially ruined and, if they were African Americans, sold into slavery themselves.

In 1833, the American Anti-Slavery Movement—also known as the Abolitionist Movement—was founded, and the Underground Railroad became its action arm. Railroad workers were recruited from both races and all walks of life: farmers, ministers, businessmen, shopkeepers, and freed African Americans. African-American Railroad workers were especially valued because escaping slaves trusted them more than whites, but aiding slaves was far more dangerous for them. It is estimated that more than 3,000 individuals were active in helping the fugitives, among them such remarkable African-American leaders as Frederick Douglass and Harriet Tubman, both born into slavery in Dorchester County, Maryland.

The language of the commercial railroad system was used as a code for the Underground Railroad's operations. Escaping slaves were known as "passengers," while those who led them north were known as "conductors." There were "pilots," who visited plantations to spread the word about the Railroad. Conductors assisted the passengers to move between "stations"; positioned every 10 to 20 miles, these were safe havens (usually private homes run by a "station master") where passengers could find food and shelter. When they arrived in the Northern states or Canada, they were further assisted by "vigilance committees" that helped them to find housing, secure jobs, and learn to read and write.

A few lucky fugitives were placed by sympathetic transport officials and captains on stagecoaches or ships, but most made the arduous journey entirely on foot. Usually moving at night, they were taught to follow the *North Star* to keep traveling in the right direction; thus, Frederick Douglass named his pioneering African-American newspaper *The North Star*. When the night was overcast, fugitives felt for moss on tree trunks, which usually grew on the north side. They made their way through swamps and forests, fording rivers and sometimes sheltering in streams to thwart the slave catchers' dogs. Many spirituals contained coded language that alerted slaves to leave the plantation, to find their way to a safe station, and to watch out for slave catchers in the neighborhood.

Douglass and Tubman were both inspirational and active leaders of the Abolitionist

Movement and the Railroad. Escaping slavery in 1838, Douglass used his extraordinary eloquence to raise money and find recruits for the Railroad, and was a station master, hiding fugitives at his home in Rochester, New York. The diminutive Tubman, who had made her way out of slavery on foot in 1849, is credited with personally leading more than 300 slaves to freedom, earning the name “Moses” for her spectacular and incredibly dangerous feats. By 1856, the reward for her capture was the then-staggering sum of \$40,000. She also became an extremely valuable spy for the Union Army during the Civil War.

Songs of Yearning, Songs of Hope, Songs of Praise

In her valuable book *The Music of Black Americans*, Eileen Southern eloquently sums up the role of music in the lives of African-American slaves: “Music was a primary form of communication for the slaves, just as it had been for their African forebears. Through the medium of song, the slave could comment on his problems and savor the few pleasures allowed him; he could voice his despair and his hopes, and assert his humanity in an environment that constantly denied his humanness. As in the African tradition, the songs of the slaves could tell his history and reveal his everyday concerns.”

Today, the religiously inspired songs of the slaves are known as “spirituals.” The term may have had its origin in the hymnal *A Collection of Hymns and Spiritual Songs* from various authors, published in 1801 in Philadelphia by the African-American Methodist minister Richard Allen. In this volume, he printed many of the favorite hymns of African Americans as well as their original adaptations with new texts and tunes. The word “spiritual” was derived from the New Testament book of Colossians 3:16: “Let the word of Christ dwell in you richly in all wisdom, teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord.”

Sunday was the only day of rest for slaves, and it became a time for worship and music. Although many owners forbade them to hold religious services, slaves managed to worship regularly, meeting after midnight on Saturday night or very early in the morning on Sunday before their masters were up. Spirituals like “I Sought My Lord in the Wilderness” give witness to their practice of traveling deep into the forest or other remote places to worship undetected. More lenient masters allowed their slaves to worship in a “praise house” on the plantation. Slaves combined traditional Christian services with worship practices from their African heritage. They refashioned traditional white hymns with new tunes and words, transforming them into their own spirituals.

From 1780 to about 1830, America experienced a revivalist movement known as the Second Awakening. Huge camp meetings were held throughout the country, which attracted hundreds, even thousands of people, to gather to renew their faith. Their original spirituals, “praise songs,” and “shouts” (intensely upbeat spirituals that included circular dance steps based on African dancing) contributed to the joy and fervor of these occasions.

After the Civil War and the emancipation of the slaves, spirituals became known to a much wider audience in America and beyond. In 1867, *Slave Songs of the United States* was published: a compilation of 600 spirituals and other African-American songs. In 1871, the Fisk Jubilee Singers—students at the newly formed Fisk University in Nashville,

Tennessee—undertook a national tour to raise money for the school, and their programs, filled with spirituals as well as more standard concert repertoire, captivated white audiences. Their reputation was made when they were the surprise hit at the enormous World Peace Jubilee in Boston in June 1872, an event that boasted a cast of 20,000 singers and 1,000 orchestral players. In subsequent years, they toured Europe, gave royal command performances, and exposed world audiences to the glories of the black spiritual. Other African-American groups followed in their wake.

As African-American solo vocalists such as Marian Anderson and Roland Hayes finally made their way into concert halls in the early 1900s, they usually ended their programs with a group of spirituals. Often these used concert arrangements created by Harry T. Burleigh, also known as the man who inspired the slow movement of Dvořák’s “New World” Symphony, with its plaintive melody in spiritual style. These haunting songs have endured, both as treasures of American music and as an important piece of the country’s history.

—Janet E. Bedell

Originally written for Kathleen Battle’s performance at the Joseph Meyerhoff Symphony Hall in Baltimore, Maryland, and reprinted with permission.

Songs of the Underground Railroad

*They spoke in riddles and sang in codes
To understand the message
You had to be told*

Charles L. Blockson

The Underground Railroad is an important American story that excites men, women, and children of all ages. It had famous and unknown heroes and villains both black and white, with “stations” in 23 states and territories. There was linkage to Canada, Mexico, and the Caribbean Islands.

No one knows how many fled from slavery in the South along the Underground Railroad’s invisible tracks. Sometimes called the “Freedom Train,” it was a secret network with coded spirituals that conveyed hidden signals. There were songs for escaping, hiding, and expressing danger and rebellion.

Freedom was always on their minds. Enslaved Africans took advantage of every possible opportunity to escape from bondage, and when their oppressors deployed packs of blood hounds—vicious dogs to track freedom seekers down—other enslaved people alerted them to oncoming perils by singing coded spirituals so that they could elude their would-be captors. Most slaveholders prohibited their enslaved Africans from learning to read and write. However, some slaveholders and overseers encouraged enslaved people to read the Bible, hoping that they would be subservient. Their oppressors mistakenly believed that singing enslaved people were happy ones.

My grandfather left an indelible mark on me when I was ten years old. I was living in Norristown, Pennsylvania. I remember it as though it were yesterday, the first time that I heard about the Underground Railroad. I was sitting on a box in the backyard of our home listening to my grandfather tell stories that included mystery and hope and terror about my ancestors who made the decision to take their freedom through travel on the Underground Railroad. My grandfather began singing one of the old spirituals, *There's a Highway to Heaven, Walking Up the King's Highway*. I asked him what he was singing about, and he informed me that it was about the Underground Railroad and explained to me that some of our relatives escaped from Delaware, stopped in Philadelphia, and traveled on to Canada. William Still, the renowned African American historian and agent of the Freedom Train, documented my ancestors' escape in his famous book *The Underground Railroad*.

Frederick Douglass (ca. 1818–1895)—who was enslaved, escaped from slavery, and became a skilled abolitionist speaker and writer—once said, “A keen observer might have detected [Canada] in our repeated singing of ‘O’ Canaan, sweet Canaan, I am bound for the land of Canaan.” There were many other spirituals, such as *Steal Away, Wade in the Water, Children, Many Thousand Gone, This Train, Go Down, Moses, Steal Away to Jesus, and Please Don't Let This Harvest Pass. Follow the Drinking Gourd* was a metaphorical reference to the Big Dipper and North Star. This traditional spiritual served as a signpost for escaping enslaved Africans.

One of our greatest American heroes and a relative of mine through marriage is Harriet Tubman, known as the Moses of her people. I was fortunate enough to visit her home and gravesite in Auburn, New York, on several occasions when I was conducting research for a 1984 feature story in *National Geographic* on the Underground Railroad. On March 10, 1913, the evening of her passing, a group of Harriet's friends gathered, tightened their hands, and sang *Swing Low, Sweet Chariot*, which was a spiritual beloved of her. Among 39 personal items of Harriet Tubman's which I donated to the National Museum of African American History and Culture was one of her prized possessions: a hymnal with many of these spirituals.

—Charles L. Blockson

Author and scholar Charles L. Blockson is Curator Emeritus and Founder of the Charles L. Blockson Afro-American Collection at Temple University.

The Artists

Kathleen Battle

Soprano Kathleen Battle's luminous voice has been called "... without qualification, one of the very few most beautiful in the world" (*The Washington Post*). Yet beyond the glory of her singing, in a career filled with countless accolades, honors, and major milestones, what has perhaps distinguished her most is her almost magical ability to create an unwavering emotional bond between herself, her music, and her audience.

Growing up in Portsmouth, Ohio, the youngest of seven children, Ms. Battle sang in church and school, and envisioned a future as a music teacher. Fortunately for audiences around the world, she found other ways to share her love of music. Indeed, throughout a remarkable career that has brought her to the stages of the world's leading opera houses and major concert halls, critics have never tired of rhapsodizing over her limpid, unmistakable sound. In quite poetic terms, they have compared it to "the ethereal beauty of winter moonlight" (*The Washington Post*), "a paradoxical meeting of earth and sky" (*Philadelphia Inquirer*), and "cream from a miraculous, bottomless pitcher" (*The New York Times*).

Since her student years, Ms. Battle has performed with esteemed conductors such as Herbert von Karajan, Sir Georg Solti, Riccardo Muti, James Levine, Claudio Abbado, Lorin Maazel, Seiji Ozawa, Leonard Slatkin, and Sir Neville Marriner. Her artistic collaborations with soprano Jessye Norman, tenors Luciano Pavarotti and Plácido Domingo, violinist Itzhak Perlman, trumpeter Wynton Marsalis, guitarist Christopher Parkening, flautists Jean-Pierre Rampal and Hubert Laws, and the late saxophonist Grover Washington, Jr., to name but a few, have been recorded on numerous audio and visual recordings. Ms. Battle has established herself as a distinguished recording artist through a wide range of releases encompassing complete opera, concert, choral, and solo albums on all major labels.

Ms. Battle has performed at the world's major opera houses and concert halls, as well as in recital with major orchestras and performance venues around the world. She has also appeared in solo recital at Covent Garden, La Scala, and Buenos Aires's Teatro Colón.

This afternoon's program, *Underground Railroad: A Spiritual Journey*, is a recital of spirituals inspired by the journey to freedom along the Underground Railroad, the 19th-century network of safe houses that allowed African Americans to escape from slavery. Ms. Battle has performed this program with the Detroit Symphony, Baltimore Symphony, Buffalo Philharmonic, and in recital at major concert halls and throughout the country, including at Philadelphia's Kimmel Center, Toronto's Roy Thomson Hall, UCLA's Royce Hall, and North Bethesda's Strathmore Center.

Ms. Battle made her Met debut in 1977 as the Shepherd in Wagner's *Tannhäuser* and went on to sing 224 performances of 14 roles with the company. She gave acclaimed performances in a varied repertory that included numerous roles by Mozart—Pamina in *Die Zauberflöte*, Susanna in *Le Nozze di Figaro*, Zerlina in *Don Giovanni*, Blondchen in *Die Entführung aus dem Serail*, and Despina in *Così fan tutte*—and Richard Strauss—Sophie in *Der Rosenkavalier*, Zerbinetta in *Ariadne auf Naxos*, and Zdenka in *Arabella*—as well as Rosina in Rossini's *Il Barbiere di Siviglia* and Elvira in his *L'Italiana in Algeri*, Adina

in Donizetti's *L'Elisir d'Amore* (starring opposite Luciano Pavarotti), Cleopatra in the first-ever Met performances of Handel's *Giulio Cesare*, and Sophie in Massenet's *Werther*.

Ms. Battle is the recipient of an Emmy Award for her performance at the Met's Opening Night Gala, as well as the Laurence Olivier Award in London for her portrayal of Zerbinetta in Covent Garden's production of *Ariadne auf Naxos*. She is a five-time Grammy Award winner, including three for Best Classical Vocalist.

Praised for the keen intelligence that informs her musical sensitivity, Kathleen Battle earned both her bachelor's and master's degrees from the College Conservatory of Music, University of Cincinnati. She has been awarded nine honorary doctoral degrees—from her Alma Mater, the University of Cincinnati; Westminster Choir College in Princeton, New Jersey; Ohio University; Xavier University in Cincinnati; Amherst College; Seton Hall University; Wilberforce University, Ohio; Manhattanville College; City College of New York; and Shawnee State University. In honor of her outstanding artistic achievements, Ms. Battle was inducted into the NAACP Image Award Hall of Fame, and in 2002 into the Hollywood Bowl Hall of Fame. She is the first recipient of the Ray Charles Award, bestowed upon her by Wilberforce University. Heady accomplishments indeed for an artist whose earliest connection to music was simply feeling “blessed to have a voice that somebody else wanted to hear.”

Joel A. Martin

Joel A. Martin's classical piano career spans 40+ years, including solo performances with the New York Philharmonic, Philadelphia Orchestra, Baltimore Symphony Orchestra, Delaware Symphony Orchestra, New Hampshire Festival Orchestra, Springfield (Massachusetts) Symphony Orchestra, and Hartford Symphony.

He has given recitals at Purchase College Performing Arts Center, Severance Hall, Phillips Collection, Guggenheim Museum, Kennedy Center, New Orleans Jazz and Heritage Festival, Kaukametsa Hall in Finland, and L'Opéra Comique in Paris in a command performance for French President François Mitterrand.

He has performed on stage or in the pit for Broadway shows *The Full Monty*, *The Wild Party* with Eartha Kitt, and *The Ride Down Mount Morgan* with Patrick Stewart, and he was the Assistant Pianist for the Tony Award-winning musical *Caroline, or Change*.

From 2006–2010, Mr. Martin was the five-time Gold Medal pianist-arranger-collaborator for the American Traditions Competition for Singers in Savannah, Georgia, before elevating to a two-year stint as Artistic Director.

In the last couple of years, he has collaborated with and/or written music for Grammy Award-winners Brooklyn Youth Chorus, cellist Eugene Friesen of the Paul Winter Consort, and Rock and Roll Hall of Famer Jaimoe of the Allman Brothers, among many other artists.

In October 2013, Mr. Martin produced his seventh *Jazzical* CD, *Jazzical Meets Menken*, honoring multiple Oscar-Grammy-Tony Award-winning Disney/Broadway composer Alan Menken. With stellar performances by Broadway legends Liz Callaway, Amanda McBroom, Christine Pedi, and the Gay Men's Chorus of Los Angeles, *Jazzical Meets Menken* included two world premieres penned by Alan Menken specifically for this CD.

On July 18, 2014—the capstone event of International Mandela Day celebrations at the United Nations—Mr. Martin produced *Footsteps of Mandela*, an all-star tribute concert

to Mandela at NYC's Riverside Church. He has since produced several critically acclaimed *Footsteps* concerts in West Palm Beach, Hartford, and Bridgeport.

Plans for 2017 include a national tour of *Footsteps of Peace*, producing six CD projects for jazz and gospel singers, duo pianos, and cello-piano duo. He will release his eighth *Jazzical* CD, *Jazzical Rocks!*, featuring the Jazzical Symphony Orchestra in January 2017, with a national tour to follow.

Cicely Tyson

Actress, advocate, and humanitarian Cicely Tyson is renowned for her portrayals of strong female characters on stage, screen, and television, from her stunning initial stage appearance as Barbara Allen in *Dark of the Moon* to her triumphant 2013 return to Broadway. After a 30-year hiatus from the Broadway stage, Ms. Tyson returned as Mother Carrie Watts in Horton Foote's *The Trip to Bountiful* in 2013, for which she received rave reviews and the triple crown of theater awards: the Tony, Drama Desk, and Outer Critics Circle awards for Best Actress in a Play. Ms. Tyson returned to the Broadway stage in September 2015 in *The Gin Game*, co-starring James Earl Jones.

Best known for her double Emmy performance (Best Lead Actress in a Drama as well as a Special, unprecedented Emmy Award for Actress of the Year) as Jane in *The Autobiography of Miss Jane Pittman*, Ms. Tyson was also nominated for an Academy Award for *Sounder* and received her third Emmy Award for *The Oldest Living Confederate Widow Tells All*, and was nominated for her performances in *Roots*, *King*, *Sweet Justice*, *The Marva Collins Story*, and *A Lesson Before Dying*. Her film credits include *The Heart is a Lonely Hunter*, *Fried Green Tomatoes*, *Because of Winn-Dixie*, *Hoodlum*, *Diary of a Mad Black Woman*, *Madea's Family Reunion*, *Why Did I Get Married Too?*, *The Help*, and *Alex Cross*.

Ms. Tyson has been the recipient of countless awards, including numerous honorary doctorates, most recently by Columbia University in 2014, as well as an unprecedented number of NAACP Image Awards. Ms. Tyson has also been honored with a star on the Hollywood Boulevard Walk of Fame and was recognized at the 2015 Kennedy Center Honors. She is the recipient of the NAACP's highest honor, the prestigious Spingarn Award.

Since 1996, Ms. Tyson has served as the guiding force of the Cicely L. Tyson Community School of Performing and Fine Arts. This \$143-million institution of academic and creative expression in East Orange, New Jersey, serves 1,200 students from kindergarten through 12th grade. This cultural icon continues to develop her art as she takes on new roles and opportunities in her efforts to enlighten the human race.

Jussie Smollett

Columbia recording artist Jussie Smollett has won over both viewers and critics for his portrayal of Jamal Lyon in Fox's juggernaut hit *Empire*, a role that allows him to blend his acting, singing, and songwriting skills. Having recently guest-starred on the hit WGN series *Underground*, he can be seen in Ridley Scott's feature film, *Alien: Covenant* and as iconic poet Langston Hughes in Reginald Hudlin's drama *Marshall*.

As a child, Mr. Smollett's other feature film credits included *The Mighty Ducks* and Rob Reiner's *North*, as well as the telefilm *A Little Piece of Heaven*. He then went on to star with his five real-life siblings in the ABC network comedy *On Our Own*. More recently,

Smollett had stints on *Revenge* and *The Mindy Project*, and starred in the award-winning indie film *The Skinny*, receiving rave reviews for his portrayal of Magnús.

In 2016, Mr. Smollett was named the new ambassador for Pepsi. At the 2016 NAACP Image Awards, he received seven awards, including Outstanding New Artist, and received the prestigious NAACP Chairman's Award for his activism and for using his platform to bring attention to civil rights and social justice causes.

Mr. Smollett is actively involved in numerous charities and was named by the Black AIDS Institute as one of the 30 Artists Under 30 truly making a difference in the fight against HIV/AIDS. The group also awarded him with their prestigious Heroes in the Struggle 2015 award. He now sits on the Board of Artists for a New South Africa, The Trayvon Martin Foundation, and the RuJohn Foundation.

With a mantra that, through art, we can “lead with love,” Smollett sets the tone for a journey surely worth watching.

Wynton Marsalis

Wynton Marsalis is a world-renowned trumpeter, composer, educator, and leading advocate of American culture. Born in New Orleans in 1961, he made his recording debut as a leader in 1982 and has since recorded more than 80 jazz and classical recordings, winning nine Grammy Awards. In 1983, he became the first and only artist to win both classical and jazz Grammys in the same year. Mr. Marsalis is the only artist ever to win Grammy Awards in five consecutive years (1983–1987).

Mr. Marsalis is the recipient of honorary doctorates from more than 25 of America's top academic institutions, including Columbia, Harvard, Howard, Princeton, and Yale. His creativity has been celebrated the world over. In 1997, he became the first jazz artist to be awarded the Pulitzer Prize in Music for his oratorio *Blood on the Fields*, commissioned by Jazz at Lincoln Center. In 2001, he was appointed Messenger of Peace by Mr. Kofi Annan, Secretary-General of the United Nations, and in 2005, he received the National Medal of Arts, the highest award given to artists by the United States government. In September 2016, he was honored to receive the National Humanities Medal for his work inspiring music lovers everywhere to embrace America's quintessential sound.

Mr. Marsalis has authored six books, including *Jazz ABZ: An A to Z Collection of Jazz Portraits* (Candlewick, 2005), illustrated by poster artist Paul Rogers; *Moving to Higher Ground: How Jazz Can Change Your Life* (Random House, 2008), with Geoffrey C. Ward; and most recently, *Squeak, Rumble, Whomp! Whomp! Whomp!* (Candlewick, 2012), also illustrated by Paul Rogers.

He helped lead the effort to construct Jazz at Lincoln Center's home—Frederick P. Rose Hall, the first education, performance, and broadcast facility devoted to jazz, which opened its doors in October 2004. He currently serves as Jazz at Lincoln Center's Managing and Artistic Director as well as Director of Jazz Studies at The Juilliard School.

Cyrus Chestnut

After receiving his degree in jazz composition and arranging from Berklee College of Music in Boston, Cyrus Chestnut began further honing his craft as a sideman with legendary and leading musicians in the business, including Jon Hendricks, Michael Carvin, Donald Harrison, Terence Blanchard, Wynton Marsalis, Branford Marsalis, Delfeayo Marsalis, Freddie Hubbard, Benny Golson, Curtis Fuller, Regina Carter, Chick Corea, Jimmy Heath, James Moody, Joe Williams, Isaac Hayes, Kathleen Battle, Aretha Franklin, and Dizzy Gillespie, just to name a few. His association with Betty Carter, which began in 1991, significantly affected his outlook and approach to music, confirming his already iconoclastic instincts.

As Mr. Chestnut was absorbing experiences as a sideman, he was also developing as a leader, recording and playing live around the world. *There's a Brighter Day Coming* was his first self-released album, followed by *The Nutman Speaks* (1992), *The Nutman Speaks Again* (1992), and *Another Direction* (1993). The records received the prestigious Gold Disc Award from Japan's leading jazz publication, *Swing Journal*. In fall 2014, Mr. Chestnut was appointed Professor of Jazz Piano and Improvisation at Howard University in Washington, D.C. In 2015, he became a Yamaha Artist and recorded a beautiful collection of classic trio material with Buster Williams and Lenny White. The trio performed at the Jazz Standard (New York City) in late May in conjunction with the release of *Natural Essence* and continue on an extended European tour beginning at the Istanbul Jazz Festival and finishing at Ronnie Scott's Club London.

Riza Printup

A harp player like no other, Riza Printup has delved deep into both jazz and classical forms. Ms. Printup has recorded with jazz trumpeter and husband Marcus Printup, Grammy-nominated pianist and composer Kenny Werner and the Jazz at Lincoln Center Orchestra, featuring Chick Corea, among others. She's performed Saint-Saëns's classic *Le Cygne* (for harp and cello) with cellist Yo-Yo Ma and was featured with Paquito D'Rivera in his presentation of Charlie Parker's classic *Bird with Strings*. In 2014, Ms. Printup performed with Kathleen Battle in her presentation of *Underground Railroad: A Spiritual Journey* at the Kimmel Center in Philadelphia.

Ms. Printup pursued her undergraduate studies at the Indiana University School of Music under Distinguished Professor of Harp Susan McDonald, and received her Bachelor of Arts in Music from Columbia College in Chicago, where she continued exploring studies in jazz. Other instructors include Dominique Piana, Linda Wood, Deborah Henson-Conant, Stella Castellucci, and David Baker.

With her husband, Ms. Printup published their first children's book, *Theodore and Hazel and the Bird*, and arrangements for big band and jazz combos (RiMarcable Publications). They also released their first jazz single for children, *The Bird's Song*, on their label, RiMarcable Notes.

She is a faculty member in Jazz at Lincoln Center's early childhood jazz education program.

Stephanie Fisher

Stephanie Fisher, a native of Warren, Ohio, is the Assistant Minister of Music at The Greater Allen A.M.E. Cathedral of New York, where she is conductor of a 200-voice chorus. She has traveled worldwide as a songwriter, composer, arranger, and vocalist, working with prominent artists of various genres. Ms. Fisher is the initiator of MZ Director Entertainment, an association that seeks to train and educate aspiring artists in preparation for a career in the performing arts. She is presently pursuing a degree in Vocal Performance at Nyack College's New York City campus, and has previously studied at Berklee College of Music in Boston.

Rachel Blackburn

Rachel Blackburn, a native of Warren, Ohio, is the Founder / Executive Director of Voices of Virtue, Inc., which enables underprivileged youth to obtain the necessary resources and education to pursue music careers and performance opportunities. She is the Choral Director at Hamstead High School (Hempstead, New York), and her performance groups have earned international recognition, including winning two choral competitions in Verona, Italy, and Prague, Czech Republic. She holds a bachelor's degree from Central State University (Wilberforce, Ohio) and a master's degree from New York University.

Voices of the Underground Railroad

Soprano

Rachel Blackburn
Brittany Goldsmith
A-Larenée Davis
Sequina Dubose
Stephanie Fisher
Alaysha Fox
Trina Renay
Morghan Pastrana
Renay Peters-Joubert
Jasmen Reyes
Arcia Stokes
Nicole Vega

Alto

Kalia Baptiste
Lucia Bradford
Chenee Campbell
Andrew Darling
Khady Gueye
Willana Mack
Michala Williams

Tenor

Chris Anthony
Omar Bowey
Kaleb Hopkins
Brandon Hornsby-Selvin
Kidar Miller
Andre Rogers
Linwood Smith, Jr.
Jordan Watkins

Bass

Vladimir Dugue
Darryl Jordan
Steven Kirby
Wayne Paul
Cliff Smith
Anthony Turner
Antonio Watts

Song Texts

Lord, How Come Me Here?

Lord, how come me here?
I wish I never was bo'n.
Dere ain't no freedom here, Lord.
Dey treat me so mean here, Lord.
Dey sol' my chi'ren away, Lord.
Lord, how come me here?

"I been in the storm so long. Oh, give me little time to pray."

Go Down, Moses

When Israel was in Egypt land,
Oppressed so hard they could not stand.
Let my people go.

Go down, Moses, way down in Egypt land.
Tell ol' Pharaoh: Let my people go.

Thus spoke the Lord, ol' Moses said,
Let my people go;
Or else I'll strike your firstborn dead.

Avadeem hayeenu ba mitz rayim.
Vaneezak Adonai la Elohim.

Roll, Jordan, Roll

Roll, Jordan, roll,
I want to go to heaven when I die,
To heah ol' Jordan roll.

Bruthah (sistah), you oughta been there,
Sittin' up in the kingdom to heah ol' Jordan roll.

City Called Heaven

I am a po' pilgrim of sorrow,
I'm tossed in dis wide worl' alone,
No hope have I for tomorrow,
I've started to make Heav'n my home.

Sometimes I am toss-ted an' driven, Lord,
Sometimes I don't know where to roam.
I heard of a city called Heaven,
I've started to make it my home.

My mother has reached that pure glory,
My father's still walkin' in sin.
My brothers and sisters won't own me
Because I am tryin' to get in.

I've Been 'Buked, and I've Been Scorned

I've been 'buked, and I've been scorned, children,
I've been talked about sho's you' born.
Dere is trouble all over dis worl', children.
Ain' gwine lay my 'ligion down, children.

Hush

Hush, somebody's callin' my name,
Oh, my Lord, what shall I do?
Sounds like Jesus, somebody's callin' my name.
Soon one mornin' death come creepin' in my room.
I'm so glad trouble don't last always.
I'm so glad got my 'ligion in time.

Give Me Jesus

In de mornin' when I rise, give me Jesus.
Give me Jesus, give me Jesus,
You may have all dis worl', give me Jesus.

Dark midnight was my cry, give me Jesus.
Just about de break of day, give me Jesus.

Wade in the Water

Wade in the water, children.
God's gonna trouble the water.

See that band all dressed in white,
Must be the children of the Israelites.
Who's that yonder all dressed in red?
It looks like the band that Moses led.

Jordan's water is chilly and cold,
It chills the body, but not the soul.

I was walking down the highway and the water was low,
Now I'm walking down the highway, nowhere to go.

I'm sometimes up, and sometimes down,
Sometimes I'm almost to the ground.

If you don't believe I've been redeemed,
Just see the Holy Ghost looking for me.

Mary Had a Baby

Mary had a baby, my Lord.
Where was he born? (Born in a manger)
What did she call Him? (King Jesus)
Everlasting Father, Prince of Peace.

Swing Low, Sweet Chariot

Swing low, sweet chariot,
Comin' for to carry me home.

I looked over Jordan, and what did I see?
A band of angels comin' after me.

I'm sometimes up, and sometimes down,
But still my soul is heavenly bound.

Ride Up in the Chariot

Ride up in the chariot, soon-ah in the mornin',
And I hope I'll join the band.
Oh, Lord, have mercy on me ...

Gonna walk and talk with Jesus, soon-ah in the mornin'.
Gonna see my sister Mary.
Gonna chatter with the angels.

Calvary

Calvary, Calvary, Calvary, Calvary,
Sho'ly He died on Calvary.

Cain't you hear dose hammers ringin' ...?
Ev'ry time I think about Jesus ...

In Bright Mansions Above

In bright mansions above,
In bright mansions above,
Lord, I want to live up yonder
In bright mansions above.

My sister's (brother's, mother's) gone to Glory,
I want to go there, too.
Lord, I want to live up yonder
In bright mansions above.

Hold On

Noah, Noah let me come in,
Door's all fastened and the window's pinned.
Keep your hand on the plough, hold on.
Noah said, "You done los' your track,
Can't plough straight and keep a-lookin' back."
Keep your hand on the plough, hold on.

Hold on, hold on,
Keep your hand on the plough, hold on!

Mary had three links of chain,
Every link was in my Jesus name.
Keep on a-plowin' an don't you tire,
Every round goes a-higher and higher.

Wanna get to heaven, I'll show you how—
Keep your hand on the gospel plough, hold on.
If that plough stays in your hand
Gonna land you straight in the Promised Land.

Heard the voice of Jesus say,
"Come to me, I am the way."
When my way gets dark as night,
I know the Lord will be my light.

Got my hand on the gospel plough,
Wouldn't take nothing for my journey now.
When I get to heaven gonna sing an' shout,
Nobody there for to put me out.

Gospel Train

Git on board, lil' chillun,
Dere's room for many a more.

De gospel train's a comin',
I hear it close at hand,
I hear de car wheels movin'
An' rumblin' through the land.

De fare is cheap an' all kin go,
De rich an' po' are dere,
No second class abo'd dis train,
No difference in de fare.

I hear dat train a-comin',
A-speedin' round de curb,
She's loosened all her steam and brakes,
An' strainin' ev'ry nerve. Git on board ...

I Don't Feel No-Ways Tired / Farther Along

I don't feel no-ways tired,
Come too far from where I started from.
Nobody told me the road would be easy,
I don't believe He brought me this far to leave me.

"Farther along we'll know all about it,
Farther along we'll understand why.
Cheer up, my brother, and live in the sunshine."

Glory, Glory, Hallelujah / Come Out the Wilderness

Glory, Glory, Hallelujah,
Since I laid my burdens down.

Burdens down, Lord, burdens down, Lord,
Since I laid my burdens down.

Tell me, how did you feel when you
Come out the wilderness,
Come out the wilderness,
Come out the wilderness?
Leanin' on the Lord.

Did your soul feel happy?
Did you feel like singin'?

Fix Me, Jesus

Oh, fix me. Fix me, Jesus, fix me.
Fix me for my long white robe.
Fix me for my journey home.
Fix me for my dyin' day.
Fix me, Lord, don't let me stray.

Climbin' High Mountains

Climbin' high mountains tryin' to get home,
Climbin' high mountains, climbin' high mountains,
Climbin' high mountains tryin' to get home.

Bearin' my burdens tryin' to get home ...
Havin' hard trials tryin' to get home ...
Road has been rocky tryin' to get home ...
Ma way's sometimes weary tryin' to get home ...

Balm in Gilead

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

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

If you cannot sing like angels,
If you cannot preach like Paul,
Go home and tell your neighbor,
He died to save us all.

Let Us Break Bread Together

Let us break bread together on our knees.
When I fall on my knees
With my face to the risin' sun,
Oh, Lord, have mercy on me.
Let us drink wine together on our knees.
Let us praise God together on our knees.

Ain't Gonna Let Nobody Turn Me 'Roun'

Don' you let nobody turn you 'roun',
Keep on a-walkin', keep on a-talkin',
Marchin' up to Freedom Land!

'Twas at the river of Jerdin,
Baptism was begun,
And John baptized the multitude,
But he sprinkled nary one.

The Baptis', they go by water;
The Methodes' go by lan';
But when they get to Heaven
They shake each other's han'.
Keep on a-walkin', keep on a-talkin',
Marchin' up to Freedom Land!