God’s gonna trouble the water

FREEDOM’S CALL AND RESPONSE IN AFRICAN AMERICAN SPIRITUALS

WEDNESDAY, SEPTEMBER 21, 2016
WASHINGTON NATIONAL CATHEDRAL

presented in celebration of the Grand Opening of the Smithsonian National Museum of African American History and Culture
2016–2017 concert season
AT WASHINGTON NATIONAL CATHEDRAL

SCHUMANN’S PIANO QUINTET
September 14, 7:30 pm
Diderot String Quartet

VETERANS DAY CONCERT
November 11, 7 pm
“President’s Own” United States Marine Band Orchestra & Cathedral Choir

HANDEL’S MESSIAH
December 2, 7:30 pm
December 3 & 4, 4 pm
Cathedral Choir & Orchestra

CHRISTMAS WITH THE KING’S SINGERS
December 18, 5 pm

THE TRUMPET SHALL SOUND
February 4, 7:30 pm
PostClassical Ensemble & Cathedral Choir

BACH TO THE FUTURE
March 12, 7:30 pm
Diderot String Quartet

J. S. BACH’S B MINOR MASS
April 9, 4 pm
Cathedral Choir & Orchestra

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NATIONAL CATHEDRAL ASSOCIATION

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INFORMATION AT CATHEDRAL.ORG/NCA
God’s Gonna Trouble the Water
Freedom’s Call and Response in African American Spirituals
Wednesday, September 21, 2016, at 7 pm
WASHINGTON NATIONAL CATHEDRAL

PRELUDE

Come Sunday  
Duke Ellington, arr. William Cleary

Balm in Gilead  
traditional, arr. Andrew Barnett

Water From an Ancient Well  
Abdullah Ibrahim, arr. David Chevan

WELCOME

The Very Rev. Randy Hollerith, Cathedral Dean, and the Rev. Dr. Kelly Brown Douglas, Canon Theologian

I. Code Songs: Contesting and Subverting Slavery’s Narrative

Wade in the Water  
traditional, arr. William Cleary

Readings

“I resolved that I would be free if running away could make me so. I had heard that Canada was a land of liberty, somewhere in the North; and every wave of trouble that rolled across my breast, caused me to think more and more about Canada, and liberty. But more especially after having been flogged, I have fled to the highest hills of the forest, pressing my way to the North for refuge; but the river Ohio was my limit. To me it was an impassable gulf. I had no rod wherewith to smite the stream, and thereby divide the waters. I had no Moses to go before me and lead the way from bondage to a promised land. Yet I was in a far worse state than Egyptian bondage; for they had houses and land; I had none; they had oxen and sheep; I had none; they had a wise counsel, to tell them what to do, and where to go, and even go with them; I had none.”

Henry Bibb

“But through all my mother’s trials and deprivations her trust and confidence was in Him who rescued his faithful followers from the fiery furnace and the lion’s den, and led Moses through the Red Sea.”

Anonymous

Go Down Moses  
traditional, arr. William Cleary

Swing Low, Sweet Chariot  
traditional, arr. Andrew Barnett

PANEL DISCUSSION

II. Blues: Sorrow Songs Oriented Toward Hope

Watch and Pray  
arr. Undine Smith Moore

Reading

“September 15, 1963, 10:22 in the Morning. The Ku Klux Klan bombed the Sixteenth Street Baptist Church in Birmingham, Ala., killing four girls. Dressed in their “Youth Sunday” best and ready to lead the 11:00 service at the church, they prepared to hear a sermon entitled “The Love that Forgives.” Only a few minutes before the explosion, they had been together in the basement women’s room, excitedly talking about their first days at school. Following an event that the Rev. Dr. Martin Luther King, Jr., called “one of the most vicious and tragic crimes ever perpetrated against humanity” no prosecutions would ensue until 1977. We now observe a moment of silence for Addie Mae Collins, Denise McNair, Carole Robertson, and Cynthia Wesley. May their souls, and the souls of all the faithful departed, rest in peace.”

National Park Service, 16th Street Baptist Church, adapted.
Alabama

Reading

“In consequence of [my master’s] decease, it became necessary to sell the estate and the slaves, in order to divide the property among the heirs; and we were all put up at auction and sold to the highest bidder, and scattered over various parts of the country. My brothers and sisters were bid off one by one, while my mother, holding my hand, looked on in an agony of grief, the cause of which I but ill understood at first, but which dawned on my mind, with dreadful clearness, as the sale proceeded. My mother was then separated from me, and put up in her turn. She was bought by a man named Isaac R., residing in Montgomery County [Maryland], and then I was offered to the assembled purchasers. My mother, half distracted with the parting forever from all her children, pushed through the crowd, while the bidding for me was going on, to the spot where R. was standing. She fell at his feet, and clung to his knees, entreatings him in tones that a mother only could command, to buy her baby as well as herself, and spare to her one of her little ones at least. Will it, can it be believed that this man, thus appealed to, was capable not merely of turning a deaf ear to her supplication, but of disengaging himself from her with such violent blows and kicks, as to reduce her to the necessity of creeping out of his reach, and mingling the groan of bodily suffering with the sob of a breaking heart—I was bought by a stranger … at five or six years of age.”

Henson, p. 3–4

Sometimes I Feel Like a Motherless Child

Reading

“They’ve got all my children. Last week they took the last one. God only knows where they’ve sold her. They let me have her sixteen years, and then—O! O! Pray for her brothers and sisters! I’ve got nothing to live for now. God, make my time short!”

Nobody Knows the Trouble I’ve Seen

Reading

“Fix Me, Jesus

Readings

“I know what slavery is. You can’t tell me anything about slavery. I would rather be in the street and let the wagons run over me every day, then be in slavery.”

“[There is one thing about this, that people in the free States do not understand. When they ask slaves whether they wish for their liberty, they answer, “No.” And very likely they will go so far as to say they would not leave their masters for the world. But at the same time, they desire liberty more than anything else, and have, perhaps, all along been laying plans to be free. The truth is, if a slave shows any discontent, he is to be treated worse, and worked the harder for it and every slave knows this. … When they are alone by themselves, all their talk is about liberty—liberty!!! It is the great thought and feeling that fills the mind full all the time.”

James L. Bradley, born Africa; enslaved South Carolina, Arkansas
He’s Got the Whole World In His Hands  
traditional, arr. Margaret Bonds

PANEL DISCUSSION

IV. A Nation Begins to Respond: Civil Rights

Precious Lord, Take My Hand  
traditional, arr. Andrew Barnett

Reading

“The fear down here is tremendous. I didn’t know whether I’d be shot at, or stoned, or what. But when the singing started, I forgot all that. I felt good within myself. We sang ‘Oh Freedom’ and ‘We Shall Not be Moved,’ and after that you just don’t want to sit around any more. You want the world to hear you, to know what you’re fighting for.”  
SNCC Field Secretary, Phyllis Martin

Lift Every Voice and Sing  
traditional, arr. Andrew Barnett

Lift every voice and sing, ‘til Earth and Heaven ring,  
Ring with the harmonies of liberty;  
Let our rejoicing rise, high as the listening skies,  
Let it resound loud as the rolling sea.  
Sing a song full of the faith that the dark past has taught us,  
Sing a song full of the hope that the present has brought us;  
Facing the rising sun of our new day begun,  
Let us march on ’til victory is won.  
Stony the road we trod, bitter the chastening rod,  
Felt in the days when hope unborn had died;  
Yet with a steady beat, have not our weary feet,  
Come to the place for which our fathers sighed?  
We have come over a way that with tears has been watered,  
We have come, treading our path through the blood of the slaughtered;  
Out from the gloomy past, till now we stand at last  
Where the proud gleam of our bright star is cast.  
God of our weary years, God of our silent tears,  
Thou Who hast brought us thus far on the way;  
Thou Who hast by Thy might, led us into the light,  
Keep us forever in the path, we pray.  
Lest our feet stray from the places, our God, where we met Thee.  
Lest our hearts, drunk with the wine of the world, we forget Thee.  
Shadowed beneath Thy hand, may we forever stand,  
True to our God, true to our native land.

PANEL DISCUSSION

V. Hope: When All God’s Children Shall Be Free

Reading

“Through all the sorrow of the Sorrow Songs there breathes a hope—a faith in the ultimate justice of things. The minor cadences of despair change often to triumph and calm confidence. Sometimes it is faith in life, sometimes faith in death, sometimes assurance of boundless justice in some fair world beyond. But which ever it is, the meaning is always clear: that sometime, somewhere, [people will be judged] by their souls and not by their skins.”  
W.E.B. Du Bois, Souls of Black Folk, Chapter 14

This Little Light of Mine
READERS
Mikaelle Mathurin
Blaise Pelote
Charles Snowden
Donovan Rolle
Tasha Walter

PANELISTS
The Rev. Dr. Kelly Brown Douglas, Canon Theologian, Washington National Cathedral
The Rev. Dr. Rose Duncan, Canon for Worship, Washington National Cathedral
Stanley Thurston, Artistic Director, Washington Performing Arts
Dr. Kehembe V. Eichelberger, Associate Professor of Voice, Howard University
Millicent Scarlett, Adjunct Professor, The George Washington University

MUSICIANS
Millicent Scarlett, Soprano
Kehembe V. Eichelberger, Alto*
Imani-Grace Cooper, Soprano*
Reginald Golden, Tenor*
Étienne Lashley, Bass*
Ethan Philion, Upright Bass
*Representing Howard University Department of Music

USHERS
Evan Brooks (STA)
Isiah Dixon (STA)
Guyton Harvey (STA)
Macallan Penberthy (NCS)
Bofta Tiberh Leaakes (NCS)
Karis Eleanor Felton (NCS)
Maggie Elizabeth Wang (NCS)
Emnete Abraham (NCS)
McKenna Rose Dunbar (NCS)
Ally Wilkinson (NCS)

Musician Eileen Guenther of Wesley Seminary is also the author of In Their Own Words: Slave Life and the Power of Spirituals, a deeply researched text connecting narratives from enslaved people with the meanings of the spirituals. The book will be available for sale near the visitors entrance after tonight’s concert.

We wish to thank our generous donors, Nora Cameron and Valerie & Paul White, for underwriting this special event. We also wish to thank National Cathedral School and St. Albans School for supporting this event with faculty, staff, and students; and offer special thanks to faculty mentors: the Rev. Hundley Brooks, the Rev. Eva Cavalieri, Donna Denize, and Rachel Flores.

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A COMMITMENT TO RACIAL JUSTICE

In 2015, immediately following the Charleston massacre, then-Dean Gary Hall called for the removal of the Lee-Jackson windows in the Cathedral nave (stained glass windows recognizing Generals Robert E. Lee and “Stonewall” Jackson). After a year of exploration by an appointed task force, the Cathedral made the decision to remove the image of the Confederate battle flag from these two windows and to embark on a program of robust discussion and engagement on race and the Church.

This moment has led the Cathedral to a new era in our work for racial justice, grounded in a theological mandate to bring about God’s justice and restore the sacred dignity of all people. As Canon Theologian Kelly Brown Douglas puts it, “this is a kairos time in our nation’s history, a decisive moment that potentially has far-reaching impact. And so, we must live into it by indeed refusing to be content until God’s justice is made real, hence move forward committed to a robust program of social and racial justice.”

STAY CONNECTED

Please join us in the coming months and years as we explore the history of the Cathedral and the kairos moment in which we find ourselves. To stay connected and learn about future events, sign up online at tinyurl.com/WNC-RJ or go to www.cathedral.org/racialjustice and click the link on the right-hand side of the page.

SAVE THE DATE—OCTOBER 26, 7 PM

Presentations and panel discussion on the stories of the Lee-Jackson windows—told and untold. Moderated by journalist Ray Suarez, with panelists Dr. Rex Ellis of the National Museum for African American History and Culture; John Coski of the Museum of the Confederacy; and the Rev. Dr. Kelly Brown Douglas, canon theologian at Washington National Cathedral.

"God's Gonna Trouble the Water" is presented in celebration of the Grand Opening of the Smithsonian National Museum of African American History and Culture. The views, findings, conclusions or recommendations expressed in this program do not necessarily represent those of the National Museum of African American History and Culture.
THE NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY & CULTURE is the only national museum devoted exclusively to the documentation of African American life, history, and culture. It was established by an Act of Congress in 2003, following decades of efforts to promote and highlight the contributions of African Americans. To date, the museum has collected more than 36,000 artifacts. Nearly 140,000 individuals have become charter members of the museum. When the NMAAHC opens on September 24, 2016, it will be the 19th and newest museum of the Smithsonian Institution. nmaahc.si.edu

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