



**St. David's Episcopal Church**  
Wayne, PA

## **Singing the African American Spirituals with Integrity**

A workshop for clergy, musicians, and congregants  
Saturday, November 22, 2025 at 2:00pm

Clinicians:

Ruth Naomi Floyd  
Dr. Jay Fluellen  
Carrie Lessene  
Dr. Thomas Lloyd

Guest choir:

Intermezzo Choir Ministry, Philadelphia  
Carrie Lessene, director

Homilist:

Rev. Thomas J. Szczerba, Jr  
Vicar, St. David's Episcopal Church

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*Spirituals are available to all persons  
who are prepared to open themselves to the unsettling healing power  
that inhabits these marvelous songs of life.*

Psychologist Dr. Arthur C. Jones, *The Wisdom of the Spirituals*

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*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 a faith in death,  
sometimes assurance of boundless justice in some fair world beyond.  
But whichever it is, the meaning is always clear;  
that sometime, somewhere, men will judge men by their souls and not by their skins.  
Is such a hope justified? Do the Sorrow Songs sing true?*

W. E. B. DuBois – *The Souls of Black Folk*

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*With other races the making of the folk song was incidental to life;  
with the creators of the Spiritual, it was life itself.*

R. Nathaniel Dett, composer

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*The spirituals told a tale of woe  
which was then [as a child]  
altogether beyond my feeble comprehension;  
they were tones loud, long, and deep,  
they breathed the prayer and complaint of souls  
boiling over with the bitterest anguish.  
Every tone was testimony against slavery,  
and a prayer to God for deliverance from chains.  
I did not, when a slave, understand the deep  
meaning of those rude and apparently incoherent songs.*

Frederick Douglass - from *Narrative of the Life  
of Frederick Douglass, an American Slave,  
Written by Himself*

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# The Walls Came Tumbling Down

Carrie Lessene

$\text{♩} = 148$

Soprano

Alto

Tenor

Bass

Come down, Come down, Come down, Come down,

They came down. (Close to the "n") They came

6

S.

A.

T.

B.

Comedown, Comedown, Comedown, Comedown, Comedown, Comedown,

down They came down

12

S.

A.

T.

B.

Didyou hear a-bout Jo - shua? Didyou

Come down, Come down, Come down, Come down, Come down,

They came down

17

S. and the

A. hear a-bout Jo - shua?

T. Come down, Come down, Come down, Come down,

B. They came down

21

S. wallscame tum-bl - in' down.

A. Did you

T. Come down, Come down, Come down, Come down,

B. They came down

25

S. and the

A. hear a-bout Jo - shua?

T. Come down, Come down, Come down, Come down,

B. They came down

29

S. walls came tum-bl - in' down.

A. Did you

T. Come down, Come down, Come down, Come down,

B. They came down

33

S. and the walls came tum-bl-in'

A. hear a-bout Jo - shua?

T. Come down, Come down, Come down, Come down, Come down,

B. They came down

38 Refrain

S. Joshua fit the bat-tle of Je - ri - cho, Je - ri - cho, Je - ri - cho.

A. Joshua fit the bat-tle of Je - ri - cho, Je - ri - cho, Je - ri - cho.

T. Joshua fit the bat-tle of Je - ri - cho, Je - ri - cho, Je - ri - cho.

B. Joshua fir the bat-tle of Je - ri - cho, Je - ri - cho, Je - ri - cho.

42

S.   
 Joshua fit the bat-tle of Je-ri - cho, and the walls came tum-bl - in' down

A.   
 Joshua fit the bat-tle of Je-ri - cho, and the walls came tum-bl - in' down.

T.   
 Joshua fit the bat-tle of Je-ri - cho, and the walls came tum-bl - in' down

B.   
 Joshua fit the bat-tle of Je-ri - cho, and the walls came tum-bl - in' down

46 Verses

S.

A.

T.

B.

54 Refrain


S.   
 Joshua fit the bat-tle of Je-ri - cho, Je - ri - cho, Je - ri - cho.


A.   
 Joshua fit the bat-tle of Je-ri - cho, Je - ri - cho, Je - ri - cho.


T.   
 Joshua fit the bat-tle of Je-ri - cho, Je - ri - cho, Je - ri - cho.


B.   
 Joshua fir the bat-tle of Je-ri - cho, Je - ri - cho, Je - ri - cho.

58

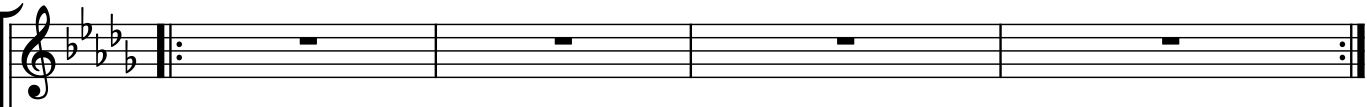
S. 
  
Joshua fit the bat-tle of Je-ri - cho, and the walls came tum-bl - in' down


A. 
  
Joshua fit the bat-tle of Je-ri - cho, and the walls came tum-bl - in' down.


T. 
  
Joshua fit the bat-tle of Je-ri - cho, and the walls came tum-bl - in' down


B. 
  
Joshua fit the bat-tle of Je-ri - cho, and the walls came tum-bl - in' down

62


S. 
  
down.

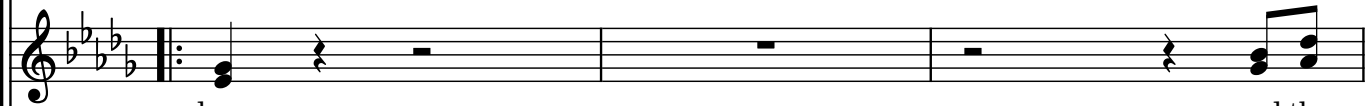
A. 
  
down. and the walls came tum-bl - in'


T. 
  
Come down, Come down, Come down, Come down,


B. 
  
down. They came

66

S. 
  
Play them ram horns child - ren Play them ram horns child

A. 
  
down. and the

T. 
  
Come down, Come down, Come down,

B. 
  
down

69

1. 2.

S. - ren ren and the wallscame a - tum-bl - in' down. 8 *gliss.*

A. wallscame tum-bl - in' down. and the wallscame a - tum-bl - in' down. 8 *gliss.*

T. 8 Come down, Come down, and the wallscame a - tum-bl - in' down. *gliss.*

B. They came down. and the wallscame a - tum-bl - in' down. *gliss.*



# My Lord What A Morning

For Jillian Patricia Pirtle and the Marian Anderson Historical Society  
August 30th, 2025

arr. Jay Fluellen

$\text{♩} = 80$

Soprano

My Lord, whata morn-ing My Lord, whata morn-ing Oh, My Lord, whata

Alto

My Lord, whata morn-ing My Lord, whata morn - ing My Lord, whata

Tenor

My Lord, whata morn-ing My Lord, whata morn - ing My Lord, whata

Bass

My Lord, whata morn-ing My Lord, whata morn - ing My Lord, whata

6

S.

morn-ing whenthe stars be-gin to fall, whenthe stars be-gin to fall. You will

A.

morn - ingwhenthe stars be-gin to fall, whenthe stars be - gin to fall. You will

T.

morn - ingwhenthe stars be-gin to fall, whenthe stars be - gin to fall You will

B.

morn - ingwhenthe stars be-gin to fall, whenthe stars be - gin to fall You will

11 **Con moto** ♩ = 96

S. hear thetrum-pet sound towake the na - tions un - der - ground.

A. hear thetrum-pet sound towake the na - tions un - der - ground

T. hear thetrum-pet sound towake the na - tions un - der - ground.

B. hear thetrum-pet sound towake the na - tions un - der - ground.

15 *A tempo*

S. Look-ing to my God'sright hand when the stars begin to fall. My Lord, what a

A. Look-ing to my God'sright hand when the stars begin to My Lord,

T. Look-ing to my God'sright hand when the stars begin to My Lord,

B. Look-ing to my God'sright hand My Lord,

20

S. morn-ing My Lord, what a morn-ing Oh, My Lord, what a

A. what a morn-ing My Lord, what a morn-ing Oh, My Lord, what a

T. what a morn-ing My Lord, what a morn-ung Oh, My Lord, what a

B. what a morn-ing My Lord, what a morn-ing Oh, My Lord, what a

Con moto ♩ = 96

24

S. morn-ing when the stars be-gin to fall. You will hear the Chris-tian shout to wake the

A. morn - ing when the stars be - gin to fall. You will hear the Chris-tian shout to wake the

T. morn - ing when the stars be - gin to fall You will hear the Chris-tian shout to wake the

B. morn - ing when the stars be - gin to fall You will hear the Chris-tian shout to wake the

29

S. na - tions un - der - ground Look-ing to my God's right hand, when the stars be-gin to

A. na - tions un - der - ground Look-ing to my God's right hand, when the stars be-gin to

T. na - tions un - der - ground Look-ing to my God's right hand, when the stars be-gin to

B. na - tions un - der - ground Look-ing to my God's right hand

34 *A tempo*

S. fall My Lord, whata morn-ing My Lord, whata morn-ing Oh,

A. My Lord, whata morn - ing My Lord, whata morn - ing Oh,

T. 8 My Lord, whata morn - ing My Lord, whata morn - ing Oh,

B. My Lord, whata morn - ing My Lord, whata morn - ing Oh,

39

S. My Lord, whata morn-ing when the stars begin to fall when the stars begin to

A. My Lord whata morn - ing when the stars begin to fall when the stars begin to

T. 8 My Lord, whata morn - ing when the stars begin to fall when the stars begin to

B. My Lord, whata morn - ing when the stars begin to fall when the stars be - gin to

44

S. fall, when the stars be - gin to fall.

A. fall, when the stars be - gin to fall.

T. fall, when the stars be - gin to fall.

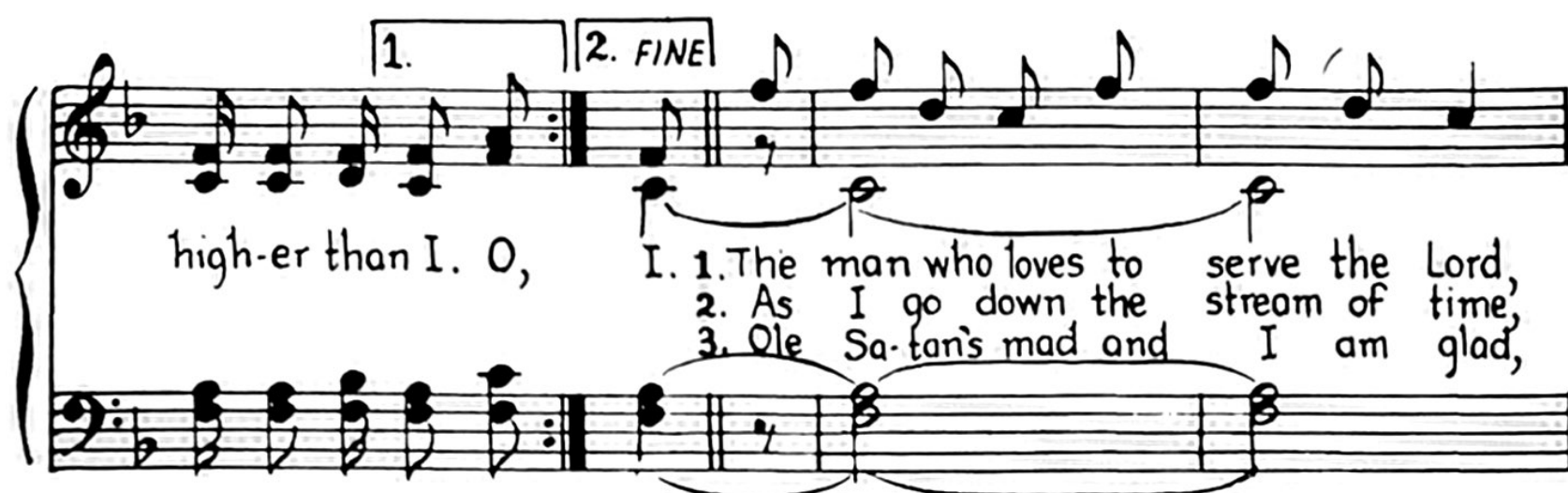
B. fall, when the stars be - gin to fall.

Detailed description: This is a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in G major (one sharp) and consists of measures 44 and 45. The lyrics for all parts are 'fall, when the stars be - gin to fall.' The Soprano part begins with a quarter rest, followed by quarter notes G4, A4, B4, and a half note G4. The Alto part begins with a quarter rest, followed by quarter notes G4, A4, B4, C#4, D4, E4, and a half note D4. The Tenor part begins with a quarter rest, followed by quarter notes G3, A3, B3, and a half note G3. The Bass part begins with a quarter rest, followed by quarter notes G2, A2, B2, and a half note G2. All parts conclude with a double bar line.


# LEAD ME TO THE ROCK



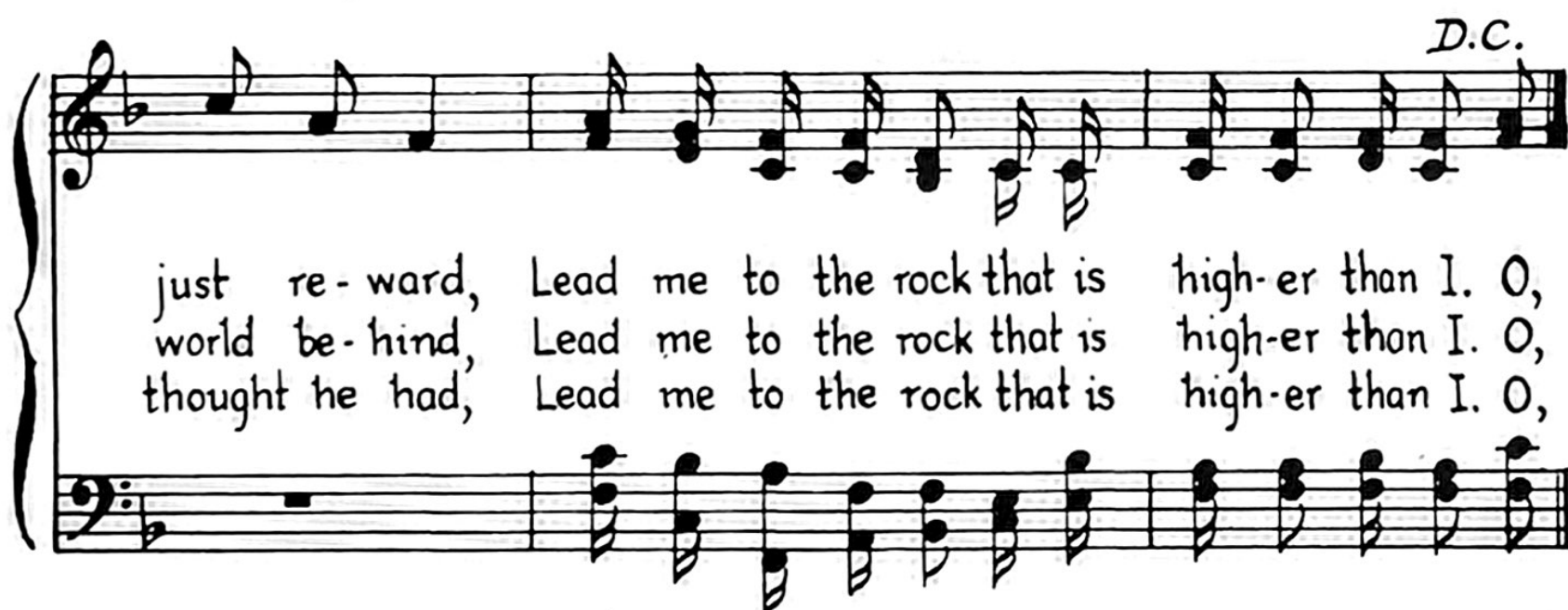
Lead me, Lead me, my Lord; Lead me, Lead me to the Rock that is



high-er than I. O, I. 1. The man who loves to serve the Lord,  
2. As I go down the stream of time,  
3. Ole Sa-tan's mad and I am glad,



Lead me to the Rock that is high-er than I- Will sure-ly get his  
Lead me to the Rock that is high-er than I- I leave this sin-ful  
Lead me to the Rock that is high-er than I- He missed that soul he



just re-ward, Lead me to the rock that is high-er than I. O,  
world be-hind, Lead me to the rock that is high-er than I. O,  
thought he had, Lead me to the rock that is high-er than I. O,

John W. Work II

75

American Negro Songs (1940)

Reprint by Dover 1998



# Done Made My Vow to the Lord

Traditional Negro Spiritual

10/15/02

Arr. Nolan Williams, Jr.

This is just the first page of N. Williams' arrangement.



Piano

Done made my vow to the Lord, and nev-er will turn back! Oh, I

6

To Coda 1. 2.

will go, I shall go to see what the end will be! Done be! When

MWBC uses solos here; changes words on one verse.

11

Pno

I was a moan-er just like you. To see what the end will be! I

15

Pno

moaned and I moaned till-a I came through. To see what the end will be! Done

D.S.

19

⊙ Coda

Pno

Be! To see what the end will

A - ma zing grace how sweet the sound:

23

Pno

be! To see what the end will

I once was lost- but now I'm found.



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Though the music has not been changed Mr. Gilmer prefers this sequence: Begin with bass line singing alone 2 times; then add tenor, soprano, and alto in turn, growing in intensity as the song reaches its end.

27

Soprano  
be! Done made my vow to the Lord, and I

Alto  
be! (be!) Done made my vow! Yes!

Tenor  
be! (be!) Done made my vow to the Lord!

Bass  
be! Done made my vow to the Lord!

Piano

S.  
nev - er will turn back. Oh, I will go I

A.  
Done made my vow! Oh, I will go! I

T.  
Done made my vow to the Lord! Done made my

B.  
Done made my vow to the Lord! Done made my

Pno



S. shall go to see what the end will be! Done be! To

A. shall go just to see what the end will see what the end will be! To

T. vow to the Lord! To see what the end will, see what the end will be! To

B. vow to the Lord! to see what the end will be! be! To

Pno

1. 2, 3 4.

2

S. see what the end will be; To see what the end will be!

A. see what the end will be; To see what the end will be!

T. see what the end will be; To see what the end will be!

B. see what the end will be; To see what the end will be!

Pno

(Piano: 5 min. arpeggio)

# Oh Freedom!

Dedicated to Marian Anderson Historical Society Scholars

arr. Jay Fluellen

♩ = 68  
*mp* *mf* *f*

Soprano  
Oh, Free-dom! Oh, Free-dom! Oh, Free-dom!

Alto  
*mp* *mf* *f*  
Oh, Free-dom! Oh, Free-dom! Oh, Free-dom!

Tenor  
*mp* *mf* *f*  
Oh, Free-dom! Oh, Free-dom! Oh, Free-dom!

Bass  
*mp* *mf* *f*  
Oh! Free-dom! Free-dom! Oh, Free-dom! Free-dom! Oh,

6  
S. *mf* *sf*  
Free-dom o - ver me. And be - fore I'd be a slave. I'll be

A. *mf* *sf*  
Free-dom o - ver me, o - ver me. And be - fore I'd be a slave. I'll be

T. *mf* *sf*  
Free-dom o - ver me, o - ver me. And be - fore I'd be a slave. I'll be

B. *mf* *sf*  
Free - dom o - ver me, o - ver me. And be - fore I'd be a slave. I'll be

11

S. *f* *p* *mp* *mf*  
bur-ied in my grave, and go home to my Lord and be free.

A. *f* *p* *mp* *mf*  
bur-ied in my grave, and go home to my Lord and be free.

T. *f* *p* *mp* *mf*  
bur-ied in my grave, and go home to my Lord and be free.

B. *f* *p* *mp* *mf*  
bur-ied in my grave, and go home to my Lord

16  $\text{♩} = 120$  *mf*

S. *mf*  
Oh,

A. *mf*  
Oh,

T. *mf*  
Oh,

B. *mf*  
Oh, Free-dom! Oh, Free-dom! Oh, Free-dom! Oh, Free-dom! Oh, Free-dom!

21

S. Free-dom! Oh, Free-dom! Oh,

A. Free-dom! Oh, Free-dom! Oh,

T. Free-dom! Oh, Free-dom! Oh,

B. Oh, Free-dom! Oh, Free-dom! Oh, Free-dom! Oh,

25

S. Free-dom o - ver me And be - fore I'd be a slave.

A. Free-dom o - ver me, o - ver me. And be - fore I'd be a slave.

T. Free-dom o - ver me, o - ver me. And be - fore I'd be a slave.

B. Free - dom o - ver me, o - ver me. And be - fore I'd be a slave.

29

S. I'll be bur - ied in my grave, and go home to my Lord and be

A. I'll be bur - ied in my grave, and go home to my Lord and be

T. I'll be bur - ied in my grave, and go home to my Lord and be

B. I'll be bur - ied in my grave, and go home to my Lord and be

34

S. free. Free - dom! Oh, *p* Oh, Free-dom! Oh,

A. free. Free-dom! Free - dom! Oh, *p* Oh, Free-dom! Oh,

T. free. Free-dome! Free - dom! Oh, *p* Oh, Free-dom! Oh,

B. free. Oh, Free-dom! Free - dom! Oh, *f* Free-dom! Oh,

39

S. Oh, Free - dom! Oh, Free - dom o - ver me, o - ver

A. Oh, Free - dom! Oh, Free - dom o - ver me, o - ver

T. Oh, Free - dom! Oh, Free - dom o - ver me, o - ver

B. Free-dom Oh, Free - dom o - ver me,

43

*f*

S. me. And be - fore I'd be a slave. I'll be bur-ied in my

*f*

A. me. And be - fore I'd be a slave. I'll be bur-ied in my

*f*

T. me. And be - fore I'd be a slave. I'll be bur-ied in my

*p*

B. And be - fore I'd be a slave. I'll be bur-ied in my

47

$\text{♩} = 84$

*mf*

S. grave, and go home to my Lord, and go home to my Lord, and go

*mf*

A. grave, and go home to my Lord, and go home to my Lord, and go

*mf*

T. grave and go home to my Lord, and go home to my Lord, and go

*mf*

B. grave, and go home to my Lord and go home to my Lord, and go

52

S. *ff*  
home to my Lord and be free.

A. *ff*  
home to my Lord and be free.

T. *ff*  
home to my Lord and be free.

B. *ff*  
home to my Lord and be free.

# Oh! What a beautiful city!

African American Spiritual  
Arranged by Irma Tillery (1925-2021)

Oh! what a beau-ti-ful ci-ty, Oh! what a beau-ti-ful ci-ty,

5 Oh! what a beau-ti-ful ci-ty, Twelve gates-a to the ci-ty, Hal - le -

9 1. lu - jah! jah! 1. There's three gates in - a the East,  
2. Oh, my Lord built - a that day,

14 three gates in - a the West; Three gates in - a the North, and  
that was just - a four square; wan - ted al - a you sin - ners to

18 three gates in - a the South, mak - ing it  
meet Him in - a the air, 'cause He built

20 twelve gates - a to the ci - ty, a - Hal - le - lu - jah. D.C.

The musical score is written for voice and piano in G major and 4/4 time. It consists of six systems of music. The first system (measures 1-4) introduces the melody and accompaniment. The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-13) includes a first ending (1.) and a second ending (2.). The fourth system (measures 14-17) continues the melody and accompaniment. The fifth system (measures 18-19) continues the melody and accompaniment. The sixth system (measures 20-23) concludes the piece with a double bar line and a repeat sign.



## Clinician Biographies



**Ruth Naomi Floyd** is a vocalist and composer who, for 30 years, has been at the forefront of creating a discography and bodies of work that explore theology, history, and justice. She has performed and lectured at numerous universities, seminaries, conferences, and performance centers worldwide, earning international fellowships, grants, awards, residencies, and commissions for her creative contributions. A dedicated music educator, Ruth made history as the first African American woman to serve as the Founding Director of a University Jazz Studies Program in the United States. She served as Director of Jazz Studies at Cairn University and is currently an Adjunct Professor in the Jazz Studies Program at Temple University, where she maintains a voice studio and directs the Swinging Voices Jazz Choir. For 2023–2024, Ruth was named the Inaugural Equity in Action Visiting Scholar for the Office of Social Equity and Community at the University of Pennsylvania and was appointed director of Penn's new Staff and Community Choir. In recognition of Ruth's unique contributions to the arts, commitment to music education, and justice work, Concordia College New York awarded her an Honorary Doctorate.



**Jay Fluellen, D.M.A.**, is a Philadelphia-born musician known as a composer, college professor, educator, accompanist, pianist, singer, and organist/choir director. He has a doctorate in music composition from Temple University, in addition to his certification in music from Eastern University. Dr. Fluellen has taught as a classroom music teacher in the School District of Philadelphia for the past 21 years. He is beginning his third year of teaching at his alma mater, the High School for the Creative and Performing Arts, CAPA. He directs the Concert Band and Jazz Ensemble, in addition to teaching Music History, Music Theory, and Solfeggio. Since October 2023, he has served as the musical director for the Marian Anderson Historical Society, Jillian Patricia Pirtle CEO, and has curated over 16 concert programs with a roster of 8 professional singers and 3 professional instrumentalists in venues across the city of Philadelphia, including; The Crystal Tea Room, Tindley Temple, The Church of the Four Chaplains, the Mary Louise Curtis Branch of the Settlement School of Music, among other locations. Since January 1997, he has served as co-minister of music, with his colleague Walt Blocker, at the historic African Episcopal Church of St. Thomas, Fr. Martini Shaw, rector.



**Carrie Walker Lessene** was born and raised in North Philadelphia, receiving musical training in piano, flute, cello, and singing in the Philadelphia public school system, including the Philadelphia High School for Girls, and concluding with a bachelor's degree in Music Therapy from Montclair University as a piano and voice major. Joining the Intermezzo Choir Ministry in 2007, she came under the tutelage of its founding director, the Rev. Dr. Verolga Nix, who later designated her as her successor. Lessene has served in that capacity since 2014. As a church musician, she has served as Director of Music and an Elder at the Berean Presbyterian Church. As a dedicated educator, she has taught for over 30 years at the Gibson School of Music and Arts. As a longtime member of the Philadelphia music educators program Musicopia she has supported music education throughout the Philadelphia school system. Carrie Lessene's credits as a conductor, arranger, pianist, and composer have involved collaborations with an exceptionally broad range of top performers, from ensembles led by Gabriel Hardeman, Robert Ladson, Jay Fluellen, and Jeremy Winston, to conductors Yannick Nezet-Seguin and André Raphael. A much sought-after clinician, this is her fourth appearance with the ARC *Singing the Spirituals with Integrity*, workshop.



**Thomas Lloyd** is a conductor, composer, and singer who currently serves as Canon for Music and the Arts at the Philadelphia Episcopal Cathedral (since 2010) and Artistic Director of the Bucks County Choral Society (since 2000). He is Emeritus Professor of Music at Haverford College, where he directed the combined Choral and Vocal Studies Program for Haverford and Bryn Mawr Colleges from 1996-2017. As a composer, the premier recording of his 70-minute choral-theater work *Bonhoeffer* by The Crossing received the choir's first GRAMMY nomination in 2017. The premiere of his second choral-theater work, *In the Light*, will be performed by Choral Chameleon in May 2026 in New York. Dr. Lloyd holds degrees from the Oberlin Conservatory, Yale Divinity School, Yale School of Music, and the University of Illinois. He has published articles and led workshops related to the Spirituals for over 20 years. In addition to developing collaborations with over 40 choirs in the Philadelphia region, he has led choirs on twelve international tours to Latin America, Africa, the Middle East, and Europe, all involving shared performances with local choirs. Lloyd was recently named as the recipient of the 2024 Elaine Brown Award for Choral Excellence by the ACDA of Pennsylvania for lifetime achievement in the choral field.



**The Reverend Thomas J. Szczerba, Jr.** has served St. David's since August 2022. He was called to St. David's especially to serve and lead the fellowship, outreach, and newcomer ministries. In addition, Thomas leads our Tuesday morning bible study, and helps with the leadership of our Family Service. Taking part in the councils of the larger Church, Thomas serves as the co-leader of a group formed in the Diocese of Pennsylvania called The Center for Courageous Women of Faith. It's a group that is called to preserving the history of the Philadelphia Eleven and Bishop Barbara Harris in this diocese. Thomas also serves on the Board of Trustees at Episcopal Community Services. A cradle Episcopalian, Thomas comes from the Diocese of New Jersey. He has significant youth ministry experiences; he was a youth minister at St. Uriel's in Sea Girt, NJ before attending seminary. He also served as an Alternate Deputy in the Diocese of NJ for General Convention in 2015 & 2018. Thomas graduated from the General Theological Seminary in New York City in May 2020.



**The first Fisk Jubilee Singers (1871)**

*(Left to Right: Minnie Tate, Greene Evans, Isaac Dickerson, Jennie Jackson, Maggie Porter, Ella Sheppard, Thomas Rutling, Benjamin Holmes, and Eliza Walker)*



## *Singing the African American Spirituals with Integrity*

There are some who do believe that only descendants of the enslaved can sing their songs with integrity. While respecting this view, others believe that *all* people can and should sing the Spirituals if they approach them with genuine respect for the historical context in which they were created. This is the view embraced by the guest artists and collaborating choirs on our programs over the years in their openness to joining us to study and sing the Spirituals.

It is especially important to be aware that this historical context includes the legacy of the malevolent appropriation of the music of the enslaved Africans through Black-face minstrelsy for over a century, at the very center of mainstream American culture.<sup>1</sup>

The suffering of the enslaved Africans brought here against their will was both entirely unique and at the same time so horrific precisely because these were human beings like the everyone else, with all the emotions people everywhere experience in a wide variety of circumstances and with a wide range of intensity: pride, humiliation, joy, grief, isolation, community, fear, courage.

It could even be said that the only way their enslavers could live with their own capacity for cruelty was by denying this common humanity. In this context, singing the Spirituals with integrity can be seen as affirming the common humanity that was once so strongly denied to the detriment of our entire nation.

Each of us must find our own way toward connecting with this common humanity so generously made available to us in the African American Spirituals. We can find our own voice in these sacred songs - not through imitation or mimicry, but through thoughtful study, listening, practice, and connecting with the choirs and performers who continue to carry this tradition forward from its source. – TL

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<sup>1</sup> For more background of the history of blackface minstrelsy, the webpage <https://www.buckschoral.org/african-american-spiritual-4> includes an overview and links to pertinent videos; see also an op-ed by Brent Staples - "How Blackface feeds White Supremacy" *New York Times*, 2019. For a more in-depth discussion, see the book by Eric Lott, *Love and Theft – Blackface Minstrelsy and the American Working Class* (New York: Oxford University Press, 1993, 2013). Lott's thesis is that the minstrelsy movement represented a complex love/hate relationship between white society and Black culture, where whites dealt with their fascination with this culture and their repressed need to overcome racial segregation, not because of the injustice it brought to Blacks, but because of the void it left in white culture.

## **A very short bibliography – The African American Spiritual**

### *Anthologies of music:*

#### *Historical collections:*

- William Francis Allen, Charles Pickard Ware, and Lucy McKim Garrison, *Slave Songs of the United States – The Classic 1867 Anthology* (reprint by Dover, 1995)
- James Weldon Johnson & J. Rosamond Johnson, *The Books of American Negro Spirituals* (1925, 1926; reprinted as one volume by Da Capo Press, 1969)
- Richard Newman, *Go Down, Moses – Celebrating the African-American Spiritual*, intro. by Cornel West with illustrations by Terrance Cummings (1998; Roundtable)
- Verolga Nix and J. Jefferson Cleveland, editors, *Songs of Zion*, (1981; Abingdon)
- Gwendolin Sims Warren, *Ev'ry Time I Feel the Spirit – 101 Best-loved Psalms, Gospel Hymns, and Spiritual Songs of the African-American Church* (1997; Holt)
- John W. Work, *American Negro Songs – 230 Folk Songs and Spirituals, Religious and Secular* (including arrangements first sung by the Fisk Jubilee Singers), (1940; reprint by Dover, 1998)

#### *Collections of concert Spirituals for choirs by multiple composers:*

- Moses Hogan, editor, *The Oxford Book of Spirituals* (2002; Oxford UP)
- Rosephanye and William C. Powell, editors, *Spirituals for Upper Voices* (2011; Oxford UP)

#### *Arrangements for solo voice and piano:*

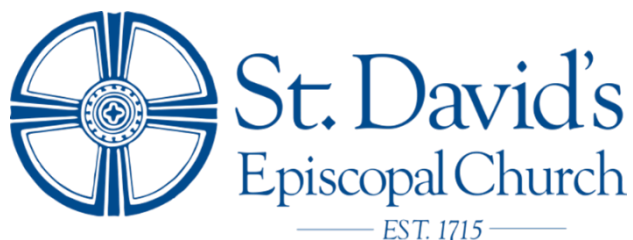
- Margaret Bonds, *In His Hand – Seven Spirituals arranged by Margaret Bonds* (2010; Theodore Presser Co.)
- Harry T. Burleigh, *The Spirituals of Harry T. Burleigh – High/Low Voice*
- Roland Hayes, *My Favorite Spirituals – 30 Songs for Voice and Piano* (1948; reprint by Dover Publications, 2001)
- Moses Hogan, *The Deep River Collection – Ten Spirituals for High/Low Voice and piano* (2000, Hal Leonard)
- Hall Johnson, *30 Spirituals for High/Low Voice and Piano* (1949; reprint by G. Schirmer 2007)

### *Books about the Spirituals and their historical context:*

- Felicia Raphael Marie Barber, *A New Perspective for the Use of Dialect in African American Spirituals* (2021; Rowman & Littlefield); important new research on understanding the role of African American Dialect (AAE) in the Spirituals
- Eileen Guenther - *In Their Own Words: Slave Life and the Power of Spirituals*, (2016; Morningstar Music Publishers); extensive quotations from written and oral accounts by formerly enslaved people related to the Spirituals
- James H. Cone, *The Spirituals and the Blues – An Interpretation* (1972; Orbis)
- W. E. B. DuBois, *The Souls of Black Folk* (each chapter begins with a text and musical quotation from a Spiritual) (1903; reprint by The Modern Library, with intro. by David Levering Lewis, 2003)
- André J. Thomas, *Way over in Beulah Lan’ – Understanding and Performing the Negro Spiritual*, with a forward by Anton Armstrong and an extensive index of concert Spiritual arrangements (2007; Heritage/Lorenz)
- Howard Thurman, *Deep River - The Negro Spiritual Speaks of Life and Death* (1975; Friends United Press)
- Eric Lott, *Love and Theft – Blackface Minstrelsy and the American Working Class* (1993, 2013; Oxford UP); Lott’s thesis is that the long history of the minstrelsy movement well into the 20thC represents a complex love/hate relationship between white society and Black culture that continues to the present day

### *Web sites:*

- The Spirituals Database - A searchable database of sound recordings of concert Negro Spirituals for solo voice - An *Art of the Negro Spiritual* Project  
<http://spirituals-database.com/#sthash.iTyPw3BJ.dpbs>
- Document Records – 5000 Series – one of the largest collections of re-issues of the earliest recordings of Fisk Jubilee Singers and other early vocal ensembles  
<http://www.document-records.com/series-5000.asp>
- Smithsonian Folkways Recordings – early recordings of choral and solo performances of the Spirituals, including the McIntosh County Shouters and other groups from the Gullah traditions of the South Sea Islands, Georgia <https://folkways.si.edu>
- *A History of the African American Spiritual* – a 13-chapter web introduction to the history of the Spiritual with links to early recordings and videos, appendices, and links for further study; based on a 2004 *Choral Journal* article by Thomas Lloyd  
<https://www.buckschoral.org/african-american-spiritual-1>



## Struggle for Justice Continues Through Spirituals

Closing Service for the Spiritual Workshop

Saturday, November 22, 2025

4 p.m. in the Chapel

### **OPENING MUSICAL SELECTION**

Led by Jay Fluellen

### **THE OPENING PRAYER**

### **FIRST READING—EXODUS 3:7-9**

Then the Lord said, "I have observed the misery of my people who are in Egypt; I have heard their cry on account of their taskmasters. Indeed, I know their sufferings, and I have come down to deliver them from the Egyptians and to bring them up out of that land to a good and spacious land, to a land flowing with milk and honey, to the country of the Canaanites, the Hittites, the Amorites, the Perizzites, the Hivites, and the Jebusites.

### **PSALM 150** *Read in unison.*

#### **1 Praise the Lord!**

Praise God in his sanctuary;  
praise him in his mighty firmament!

#### **2 Praise him for his mighty deeds;**

praise him according to his surpassing greatness!

#### **3 Praise him with trumpet sound;**

praise him with lute and harp!

#### **4 Praise him with tambourine and dance;**

praise him with strings and pipe!

#### **5 Praise him with clanging cymbals;**

praise him with loud clashing cymbals!

#### **6 Let everything that breathes praise the Lord!**

Praise the Lord!

**MUSICAL SELECTION**

Led by Ruth Naomi Floyd

**MEDITATION**

The Rev. Thomas Szczerba, Jr.

**THE PRAYERS**

**MUSICAL SELECTIONS**

The Intermezzo Choir Ministry

Carrie Lessene, Director

I'm Building Me a Home

arr. Carrie Lessene

His Name So Sweet

arr. The Rev. Dr. Verolga Nix

**MUSICAL SELECTION FOR ALL ASSEMBLED**

led by Carrie Lessene

**THE BLESSING**