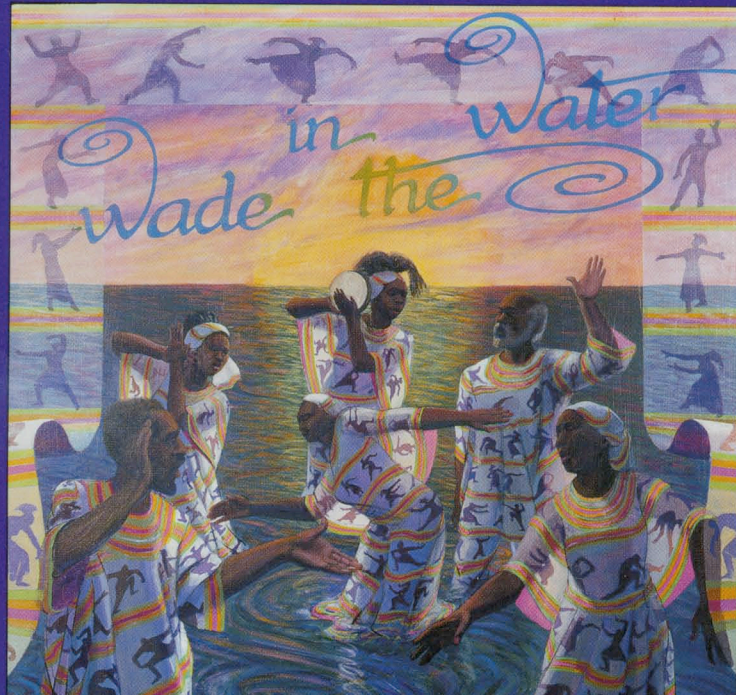




# AFRICAN AMERICAN SPIRITUALS: THE CONCERT TRADITION



Smithsonian  
Folkways

Smithsonian/Folkways Recordings  
Center for Folklife Programs & Cultural Studies  
955 L'Enfant Plaza, Suite 2600  
Smithsonian Institution  
Washington DC 20560

The Fisk Jubilee Singers  
Photo courtesy of Fisk  
University Archives

# AFRICAN AMERICAN SPIRITUALS: THE CONCERT TRADITION

*Compiled and annotated by Bernice Johnson Reagon  
Recorded 1993, produced in collaboration with National Public Radio*

1. There Is a Balm in Gilead **The Florida A&M University Concert Choir** 5:49
2. We Shall Walk through the Valley in Peace **The Princely Players** 3:11
3. Roll, Jordan, Roll **The Princely Players** 2:12
4. I've Been Baked and I've Been Scorned **The Florida A&M University Concert Choir** 4:34
5. Swing Low, Sweet Chariot **The Princely Players** 2:43
6. Joshua Fit de Battle **The Fisk Jubilee Singers** 2:21
7. Wade in the Water **The Fisk Jubilee Singers** 2:21
8. Deep River **The Howard University Chamber Choir** 2:52
9. Listen to the Lambs **The Howard University Chamber Choir** 5:19
10. Everytime I Feel the Spirit **The Florida A&M University Concert Choir** 1:37
11. Oh Freedom **The Princely Players** 2:06
12. Gospel Train **The Princely Players** 2:23
13. I'm a-Rolling through an Unfriendly World **The Princely Players** 5:32
14. Sometimes I Feel like a Motherless Child **Kehembe Eichelberger** 5:26
15. Steal Away **The Princely Players** 5:32
16. Go in the Wilderness **The Princely Players** 3:43
17. Ezekiel Saw the Wheel **The Florida A&M University Concert Choir** 2:15
18. Ain't Got Time to Die **The Howard University Chamber Choir** 2:42
19. Wade in the Water **The Howard University Chamber Choir** 2:05

The African American concert spiritual tradition began with a tour by Fisk College students in 1871 and continues today on college and university campuses throughout the United States. Combining African and European musical elements, arranged spirituals have enriched and expanded the western concert tradition.



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(J. Harold Montague) Fisk Jubilee Singers 2:21
7. **Wade in the Water**  
(Patsy Ford Simms/Jenson Publications) Fisk Jubilee Singers 2:21
8. **Deep River**  
(Harry T. Burleigh/Beam Me Up Music, ASCAP) Howard University Chamber Choir 2:52
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(R. Nathaniel Dett) Howard University Chamber Choir 5:19
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(Hall Johnson/G. Schirmer, Inc., ASCAP) Howard University Chamber Choir 2:42
19. **Wade in the Water**  
(Howard Roberts) Howard University Chamber Choir 2:05

## INTRODUCTION

### Spirituals

*Lord, I got a right,  
Lord, I got a right,  
Lord, I got a right,  
I got a right to the tree of life.*

This declaration song of freedom belongs to a body of musical literature unparalleled in documenting the voice of African American people struggling to battle the yoke of bondage. The songs are called "spirituals."

What are these songs, and what do they mean? I know little of music and can say nothing in technical phrase, but I know something of men, and knowing them, I know that these songs are the articulate message of the slave to the world.

W.E.B. DuBois

The makers of the spirituals, looking toward heaven, found their triumphs there. But they did not blink their eyes to the troubles here. As the best expression of the slave's deepest thoughts and yearnings, they speak with convincing finality against the legend of contented slavery. This world was not their home.

'Swing low, sweet chariot,  
coming for to carry me home,'  
or,  
'I'm a rolling through an unfriendly world.'

Sterling Brown

I did not, when a slave, fully understand the deep meaning of those crude and



apparently incoherent songs. I was, myself, within the circle, so that I could then neither hear nor see as those without might see and hear. They breathe the prayer and complaint of souls overflowing with bitterest anguish.

Frederick Douglass

African Americans moved out of slavery into freedom with the story of their journey wrapped in the songs they sang. The repertoire that became known as spirituals held the cries, and moans, and shouts, and yes, the hallelujahs of a people rising and falling as we moved beyond our shackles. This repertoire of sacred songs has continued to travel within the African American culture, and today, as we near the end of the twentieth century, we can still hear them sung in churches, in homes, and from the

concert stages throughout the world.

With this recording we share the journey of the spiritual as it moved with its people into freedom, transformed by the more westernized hybrid culture created within the schools organized to educate African Americans. To understand the story of the spiritual and the relationship between the spiritual as concert repertoire and the existence of Fisk University, one must understand the intensity of the African American's desire for education during and after slavery.

For more than a hundred years before the end of slavery there had been clandestine schools and tenacious attempts by Black people, though slaves, with occasional support from whites, who risked everything to gain an education. When the day of Jubilee came, the floodgates opened, and the people and their children poured into every

opportunity they could find to gain access to an education.

This recording offers a selection of spirituals that belong to a tradition that began in the struggle to save a new school for freed men and women who desperately wanted an education. The story began on the campus of Fisk College (now Fisk University) in Nashville, Tennessee, established by the American Missionary Association, with the help of the Western Freedman's Aid Commission and General Clinton B. Fisk of the Freedman's Bureau.

Fisk opened six months after the end of the Civil War, on January 9, 1866, in what had been a Union Army facility. Like all the schools which were started during Reconstruction expressly for free and freed Black people, Fisk struggled from day one. Because Fisk was committed to providing a liberal arts education for its students, it

was not very popular with northern philanthropists, who tended to support instead schools that stressed industrial education programs. There were no funds coming in, and a few years after it opened its doors, Fisk was on the verge of closure.

It was the school's treasurer and music teacher, George L. White, who came up with the idea of taking his students on a tour of northern cities attempting to raise money to save the school. They already had some experience performing in Nashville and area towns, so in spite of those who thought it would fail, in 1871, George L. White and eight students — seven of whom had been born in slavery — started out.

In the beginning the Fisk Jubilee Singers' repertoire consisted of ballads, arias, and a few other religious and popular choral art songs of the day. Although in their

own free time the student singers would sing the songs that came out of their experience in slavery, they did not view this sacred repertoire as concert material. It spoke with an inside voice that they could understand. George White and his band of singers stepped out on faith that first tour in 1871. Many times faith seemed all they had. During the first month and a half they were turned away from hotels, they lacked warm clothes needed for the northern weather, and they often barely made enough money from their concerts to cover their expenses. While their early concerts were fairly well received, it seemed that their goal of raising enough to help save their school was farfetched. When they started out they did not have a name, but White named them the Fisk Jubilee Singers to avoid references in local newspapers to the group as “minstrel singers.”

During mid-November the group appeared before the Council of Congregational Churches in Oberlin, Ohio, and that changed the direction of the tour. Here they performed some of their special songs, “Steal Away” and “Swing Low, Sweet Chariot,” and the response was electric. This audience reaction brought the group close to \$1,500 and a person to book the group as well as a crucial invitation to perform at Plymouth Church in Brooklyn, New York, the pastorate of abolitionist Reverend Henry Ward Beecher. They received rave reviews in the New York press, and their fortunes changed. As the Fisk Jubilee Singers continued on the road with their song — to Connecticut, to Massachusetts, to New York — so did the flow of accolades and funds. They raised over \$20,000 on that first tour and in 1972 published *Jubilee Songs*, a collection of

the spirituals they had performed for the first time to concert audiences.

On their second tour, the Fisk Jubilee Singers set sail for Europe where they sang before royalty and audiences who flocked to hear the singing of these wonderful songs. They performed with great success in England, Scotland, Ireland, and Wales; on the continent they sang in Belgium, the Netherlands, Switzerland, France, Italy, and Spain. In 1878, after seven years of touring, the Fisk Jubilee Singers had raised nearly \$150,000 for their school and in the process had become the first Black singing group to garner international acclaim.

The success of this repertoire and the popularity of the Fisk Jubilee Singers spawned a cultural movement, as every Black school formed groups to go on the road. The Fisk Jubilee Singers continued for many years as representatives of

Fisk University and as a private organization. They took the spirituals many times to Europe, India, and Australia, and an offshoot group spent five years in South Africa during the 1890s performing and teaching the spirituals to school and church groups throughout the country.

The Fisk Jubilee Singers created a new repertoire for the concert stage when they performed the spirituals. They were singing the songs that they had brought with them out of slavery. However, the songs were changed as the musicians began to create arrangements based on the harmonic and compositional techniques and traditions of the European classical music in which they had been trained. They rendered the songs with smoother tones and in harmony. On the lips of these educated songsters, the lyrics flowed forth with a more polished pronunciation. As well, the

uninhibited, spontaneous foot stomping and hand clapping were replaced with a more professional performance stance, without body movements, in the European choral tradition. Some found the sound restrictive and missed the dynamism, freedom, and fire of the more traditional Africanized practice — one that continued wherever Blacks gathered in communal worship and sang the songs that had held them through the dark days of slavery. However, the concert spiritual tradition had a power: it was the voice of the campus, it was the musical cultural outpouring that emerged as African Americans carried out their dream of getting an education and building a stronger community and society for the race. The culture of the educational programs, the style of the campuses where they studied, was based on the European model. Even as the students continued to

sing, their songs documented a great cultural transition as the race surged forward.

The pioneering work of the Fisk Jubilee Singers, followed by the proliferation of other “jubilee singers,” marked the beginning of the preservation of the spirituals as a Black community and national treasure. And because they were arranged along the lines of European classical traditions for performances on concert stage, they came to be known as Concert or Arranged Spirituals.

By the turn of the century there were African Americans who, having trained in Western classical music, began to redress the status of the spirituals. The spirituals were very popular, but they were not regarded as “serious” music by many of those in the field of classical music.

The importance of spirituals is evident in their tenacious survival

in the twentieth century in African American churches and in formal concert performances by high school, community, and university ensembles such as those represented in this collection. There was a conscious effort to be sure these songs would be heard as serious musical compositions. Composers and arrangers like Harry T. Burleigh, Nathaniel Dett, Hall Johnson, Margaret Bonds, Florence Price, and William Dawson led the way with new arrangements. There were more than one hundred schools of higher education for Blacks by the 1930s, and the concert spiritual repertoire was an important part of the culture of most of the schools. Choral groups were organized in African American colleges and universities: Fisk University in Tennessee, Hampton Institute in Virginia, Tuskegee Institute in Alabama, Atlanta University in Georgia, Howard Univer-

sity in the nation’s capital, Rusk College in Holly Springs, Mississippi, and Southern University in Louisiana were all schools that developed strong performance and teaching programs in the concert spiritual tradition.

Singers trained in the classical European tradition who began to perform spirituals as a part of their formal concert repertoire included Roland Hayes and Marion Anderson. During the 1920s another great voice, Paul Robeson, performed full concerts of the spirituals as a tribute to their beauty and power. These pioneers created a path that others followed—Leontyne Price, William Warfield, Simon Estes, William Brown, Florence Quivar, Jessye Norman, and Kathleen Battle.

In this collection of spirituals we have included performances from three college campus groups: The Fisk Jubilee Singers, Howard Uni-

versity Chamber Choir, and Florida A & M University Concert Choir; and one community group: The Princely Players of Nashville, Tennessee. These performances give attention to that aspect of the African American tradition that began with the 1871 tour of the Fisk Jubilee Singers. All selections except for the solo “Sometimes I Feel like a Motherless Child,” performed by Kehembe Eichelberger, are choral arrangements.

Spirituals, sprung from an African tradition that has its own standards for the performance and function of music, have served to steady and exalt Africa’s people in America and enrich the wider society as well. Here we have a body of music that cannot be grasped solely through discussions of melody, harmony, and rhythm. Neither can we complete the picture by pursuing a strictly sociological discussion of the music’s function and the

ways in which it reflects the world view of its creators. Understanding African American spirituals requires a combined approach: one must study performance styles, musical qualities, and social function together. Spirituals record the struggle of a people to survive, but like no other histories, they also have the power to touch the souls and stir the emotions of the people who sing and hear them. The African American spiritual and its evolution within American society—like a great river shooting off hundreds of tributaries to be joined together somewhere further down the way—gives us the richest opportunity to view African American choral tradition in a way that unleashes the powerful human story it holds.

## Texts of the Songs

### 1. **There is a Balm in Gilead**

Florida A & M University Concert Choir, recorded April 17, 1993.

#### *Chorus:*

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

#### *Verses:*

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 Peter, if you  
cannot preach like Paul,  
You can tell the love of Jesus, and  
say He died for all.

### 2. **We Shall Walk through the Valley in Peace**

Princely Players, recorded June 12, 1993.

We shall walk through the valley  
and the shadow of death,  
We shall walk through the valley in  
peace.  
If Jesus himself shall be our leader,  
We shall walk through the valley in  
peace.

#### *Other lines:*

There will be no sorrow there...

### 3. **Roll, Jordan, Roll**

Princely Players, recorded June 12, 1993.

#### *Chorus:*

Roll, Jordan, roll; roll, Jordan, roll,  
I want to go to Heaven when I die  
to hear Jordan roll. [repeat]

*Verse:*

Oh, brother, you oughta been  
there,  
Yes, my Lord!  
A-sitting in the Kingdom,  
To hear Jordan roll.

*Other lines:*

Oh, sister, you oughta been  
there...  
Oh, sinners, you oughta been  
there...

**4. I've Been Boked and I've Been  
Scorned**

Florida A & M University Concert  
Choir, recorded April 17, 1993.

I've been buked and I've been  
scorned, [repeat 3 times]  
I've been talked about, sure you  
born.

*Other lines:*

There is trouble all over this  
world...  
Ain't gwine lay my 'ligion done...

**5. Swing Low, Sweet Chariot**

Princely Players, recorded March 20,  
1993.

Swing low, sweet chariot, coming  
for to carry me home,  
Swing low, sweet chariot, coming  
for to carry me home.

*Verses:*

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

If you get there before I do,  
Please tell all my friends, I'm com-  
ing too.

**6. Joshua Fit the Battle of Jericho**

Fisk Jubilee Singers, recorded May 2,  
1993.

*Chorus:*

Joshua fit [fought] the battle of  
Jericho, Jericho, Jericho,  
Joshua fit the battle of Jericho, and  
the walls came tumbling down.

*Verses:*

You may talk about your man of  
Gideon,  
You may talk about your man of  
Saul,  
There's none like good ole Joshua  
At the battle of Jericho.

Joshua fit the battle of Jericho...

Up to the walls, oh, Jericho  
He marched with spear in hand,  
"Go blow them ram horns," Joshua  
cried  
"Cause the battle am in my hand."

Then the lamb ram sheep horns  
begin to blow,  
Trumpets begin to sound,  
Joshua commanded the children to  
shout  
And the walls came tumbling down.

The walls came down, down,  
down...

Wasn't that a mighty day, oh Lord,  
when Joshua fit the battle.

**7. Wade in the Water**

Fisk Jubilee Singers recorded May 2,  
1993.

*Chorus:*

Wade in the water, wade in the  
water, children,  
Wade in the water, God's gon' trou-  
ble the water. [repeat twice]



---

*Verses:*

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

They're gonna take me to the heav-  
enly place,  
Where the streets are paved with  
gold, and they got pearly gates.

Some say I've never been  
redeemed,  
Just follow me down to Jordan  
stream.

I tell you how the Lord has set  
myself free,  
When I get to heaven, how happy  
I'll be.

### 8. **Deep River**

Howard University Chamber Choir,  
recorded May 1, 1993.

*Chorus:*

Deep, deep river, my home is over  
Jordan,  
Oh, deep, deep river, Lord,  
I want to cross over into camp-  
ground, Lord. [repeat]

*Refrain:*

Don't you want to go to that Gospel  
feast,  
That promised land where all is  
peace.

### 9. **Listen to the Lambs**

Howard University Chamber Choir,  
recorded May 1, 1993.

Listen to the lambs all a-crying,  
Listen to the lambs all a-crying,  
Listen to the lambs all a-crying,  
All a-crying, all a-crying, all a-cry-  
ing. [repeat]

He shall feed his flock like a shep-  
herd  
And carry the young lambs in his  
bosom  
That Promised Land where all is  
peace.

### 10. **Everytime I Feel the Spirit**

Florida A & M University Concert  
Choir, recorded April 17, 1993.

*Chorus:*

Everytime I feel the spirit moving  
in my heart, I will pray.  
Everytime I feel the spirit moving  
in my heart, I will pray.

*Verses:*

Up on the mountain, my God  
spoke,  
From his mouth came fire and  
smoke.  
Looked all around me it looked so  
fine,  
That I asked my Lord if all was  
mine.

Jordan river is chilly and cold,  
It chills the body but not the soul.  
There ain' but one train on this  
track,  
It runs to heaven and right back.

### 11. **Oh Freedom**

Princely Players, recorded March 20,  
1993.

Oh freedom, oh freedom, oh free-  
dom, over me.  
And before I be a slave, I'll be  
buried in my grave,  
And go home to my Lord and be  
free.

*Other lines:*

No more weeping...

### 12. **Gospel Train**

Princely Players, recorded June 12, 1993.

The gospel train is a-coming, I hear  
it just at hand,

---

I hear them car-wheels rumbling,  
and rolling through the land.

*Chorus:*

Then get on board, chillen [children],  
get on board, chillen,  
Get on board, chillen, there's  
room for many a-more  
(hmmmm...)

I hear the bell and the whistle,  
they're coming 'round the  
curve,  
She's playing all the steaming  
parts, straining every nerve.

No signal for another train to follow  
on that line,  
Oh, Sinner you're forever lost if  
once you're left behind.

This is the Christian banner, the  
motto's new and old,  
Salvation and repentance are  
burned there in gold.

She's nearing now the station, oh,  
sinner don't be vain,  
But come and get your ticket, and  
be ready for that train.

The fare is cheap and all can go,  
the rich and poor are dere,  
No second-class aboard this train,  
no difference in the fare.

### 13. **I'm a-Rolling through an Unfriendly World**

Princely Players, recorded March 20,  
1993.

I'm a-rolling, I'm a-rolling,  
I'm a-rolling through an unfriendly  
world.  
I'm a-rolling through an unfriendly  
world.

Oh brothers won't you help me,  
Oh brothers won't you help me to  
pray.

Oh brothers won't you help me,  
Won't you help me in the service of  
the Lord.

*Additional line:*

Oh sisters want you help me...

### 14. **Sometimes I Feel like a Mother- less Child**

Kehembe Eichelberger, recorded May  
4, 1993.

Sometimes I feel like a motherless  
child,  
Sometimes I feel like a motherless  
child,  
Sometimes I feel like a motherless  
child,  
A long way from home, a long way  
from home.

True believer, true believer, a long  
way from home.

*Other lines:*

Sometimes I feel like I'm almost  
gone.  
Sometimes I feel I ain't got no  
home.

### 15. **Steal Away**

Princely Players, recorded March 20,  
1993.

Steal away, steal away, steal away to  
Jesus,  
Steal away, steal away home.  
I ain't got long to stay here.

My Lord calls me, he calls me by  
the thunder,  
The trumpet sounds within my  
soul.  
I ain't got long to stay here.

Green trees are bending, poor sin-  
ner stands a-trembling,  
The trumpet sounds within my  
soul.  
I ain't got long to stay here.

### 16. Go in the Wilderness

Princely Players, recorded March 20, 1993.

I wait upon the Lord, I wait upon  
the Lord,  
I wait upon the Lord my God, who  
take away the sins of the world.

If you want to find Jesus, you have  
to go in the wilderness,  
Go in the wilderness, go in the  
wilderness, leaning on the Lord.

#### *Other lines:*

If you want to be a Christian...  
If you want to get religion...  
[Ex]pect to be converted...  
Weeping Mary...  
[Con]flicted sister...  
Half-done Christian...  
Come backslider...  
Baptist member...  
Seek, Brother Bristol...  
Jesus, a-waiting...

### 17. Ezekiel Saw de Wheel

Florida A & M University Concert Choir,  
recorded April 17, 1993.

Ezekiel saw de wheel, way up in the  
middle of the air,  
Ezekiel saw de wheel, way in the  
middle of the air.  
The big wheel runs by faith,  
And the little wheel runs by the  
grace of God.  
A wheel in a wheel, way in the mid-  
dle of the air.

Better mind my brother how you  
walk on the cross,  
Your foot might slip and your soul  
get lost.  
Old Satan wears a clef-foot shoe,  
If you don't mind, he'll slip it on  
you.

Some go to church for to sing and  
shout,

Some go to church for to sing and  
shout  
Hallelu, hallelu, hallelujah!  
Before six months they's all turned  
out!

### 18. Ain't Got Time to Die

Howard University Chamber Choir,  
recorded May 1, 1993.

Lord, I keep so busy praising my  
Jesus [three times]  
Ain't got time to die.

'Cause when I'm healing the sick,  
I'm praising my Jesus [three  
times]  
Ain't got time to die.

'Cause it takes all of my time, to  
praise my Jesus,  
All of my time to praise my Lord.  
If I don't praise Him, the rocks  
gonna cry out!

Glory and honor, glory and honor,  
ain't got time to die.

Lord, I keep so busy working for  
the Kingdom [three times]  
Ain't got time to die.

'Cause when I'm feeding the poor,  
I'm working for the Kingdom  
[three times]  
Ain't got time to die.

Lord, I keep so busy serving my  
Master [three times]  
Ain't got time to die.

'Cause when I'm giving my all, I'm  
serving my Master [three times]  
Ain't got time to die.

Now, won't you get out of my way  
let me praise my Jesus  
Get out of my way let me praise my  
Lord  
If I don't praise him the rocks  
gonna cry out

Glory and Honor, glory and honor,  
Ain't got time to die!

### 19. **Wade in the Water**

Arrangement created for the Alvin  
Ailey ballet "Revelations."  
Performed by the Howard University  
Chamber Choir, recorded May 1, 1993.

#### *Chorus:*

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

#### *Verses:*

See that band all dressed in white,  
Well, it looks like the band of the  
Israelites.

See that band all dressed in red,  
Well, it looks like the band that  
Moses led.

### **The Artists**

Fisk Jubilee Singers, Fisk University,  
Nashville, Tennessee, directed by  
Delise Perkins-Hall.

Howard University Chamber Choir,  
Howard University, Washington,  
D.C., directed by J. Weldon Norris.

Kehembe Eichelberger, Music Fac-  
ulty of Howard University, Washing-  
ton, D.C.

Florida A & M University Concert  
Choir, Florida A & M University,  
Tallahassee, Florida, directed by  
Augustus Pearson.

Princely Players, Nashville, Ten-  
nessee, community ensemble,  
directed by Orlandus Hannah.

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By": *Pioneering African American  
Gospel Composers*. Washington,  
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Press, 1992.

Southern, Eileen. *The Music of  
Black Americans: A History*. 2nd  
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### **Selected Listening**

If you want to hear more African  
American sacred music, here are a  
few suggestions:

#### **1. Contemporary Gospel**

If you have a local or regional  
radio station that plays gospel  
music, listen to it to learn which  
contemporary artists you particu-  
larly like. Then visit record stores  
in your community to find out

which ones carry the best selection  
of African American sacred music,  
contemporary and historical. If you  
have an opportunity to travel to  
other cities, check out the gospel  
and sacred music sections of stores  
there.

#### **2. Historical Recordings**

Visit your local and regional record  
stores to find out which ones carry  
more traditional recordings of all  
kinds of music. Look for recordings  
of African American spirituals  
(sometimes found in the Classical  
or Vocal sections of the store).  
Check the Jazz and Folk Music sec-  
tions for recordings by the artists  
you have heard on this recording.  
Many historical recordings are  
being reissued on CD. You might  
want to write to get on the mailing  
lists for the following catalogues:

Fantasy, Inc. This company is re-  
suuing wonderful recordings from  
the Specialty Records archive:  
Tenth and Parker, Berkeley, CA  
04710.

Malaco Music. This company now  
owns the Savoy Records catalogue.  
P.O. Box 9287, Jackson, MS 39286.

New World Records, 701 Seventh  
Ave., New York, NY 10030

Roots and Rhythm, 6921 Stockton  
Avenue, El Cerrito, CA 94530

Smithsonian/Folkways Recordings,  
414 Hungerford Drive, Suite 444,  
Rockville, MD 20850.

### **Selected Recordings:**

Marian Anderson, *Tribute*. Fanfare  
3447.

Kathleen Battle, *Kathleen Battle at  
Carnegie Hall*. Deutsche  
Grammophon 435 440-2

Kathleen Battle, Jessye Norman,  
and James Levine, *Spirituals in  
Concert*. Deutsche Grammophon  
429 790-2

Fisk Jubilee Singers, *Fisk Jubilee  
Singers*. Folkways cassette 2372  
(available by mail order, see  
below for details)

*Great American Spirituals*, volume 9.  
Angel Records 0777 7 64669 27

Roland Hayes, *The Art of Roland  
Hayes*. Smithsonian Collection  
of Recordings 041.

Jessye Norman, *Spirituals*. Phillips  
416 462-2

Leontyne Price, *I Wish I Knew How It Would Feel To Be Free*. Red Seal/RCA 3183

Paul Robeson, *The Odyssey of Paul Robeson*. Omega Classics, OCD 3007.

### **Credits:**

#### *Recording Credits:*

Tracks 1, 4, 10, 17 recorded April 17, 1993, by the National Public Radio *Wade in the Water* Production Team: producers Judi Moore Latta and Sonja Williams; engineer Terry Knight.

Track 2-3, 12, 15, recorded June 12, 1993, Nashville Tennessee. Producer Sonja Williams, engineers Barry Sanders and Renee Pringle.

Tracks 5, 11, 13, 16, recorded March 20, 1993. Producer, Sonja Williams; engineer, Jason Stalluto.

Tracks 6-7, recorded May 2, 1993, in Nashville, Tennessee. Producer Sonja Williams; engineer Tom Knox.

Tracks 8-9, 18-19, recorded May 1, 1993, in Washington, D.C. Producer Sonja Williams; engineer Renee Pringle

Track 14, recorded May 4, 1993. Producer, Judi Moore Latta; engineer, Renee Pringle.

Mastered by Airshow Inc., Springfield, Virginia. Engineer, David Glasser.

Produced by Bernice Johnson Reagon and Toshi Reagon.

Production supervised by Anthony Seeger and Matt Walters.

Cover painting by Al Smith.

Cover design by Joan Wolbier.

Design and layout by Carol Hardy.

*Wade in the Water*: A series on National Public Radio and four recordings on Smithsonian/Folkways Recordings:

### **Volume I:**

## **African American Spirituals: The Concert Tradition**

### **Volume II:**

## **African American Congregational Singing: Nineteenth-Century Roots**

### **Volume III:**

## **African American Gospel: The Pioneering Composers**

### **Volume IV:**

## **African American Community Gospel**



# Smithsonian/Folkways

Folkways Records was founded by Moses Asch and Marian Distler in 1947 to document music, spoken word, instruction, and sounds from around the world. In the ensuing decades, New York City-based Folkways became one of the largest independent record labels in the world, reaching a total of nearly 2,200 albums that were always kept in print.

The Smithsonian Institution acquired Folkways from the Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are now available on high-quality audio cassettes, each packed in a special box along with the original LP liner notes.

Smithsonian/Folkways Recordings was formed to continue the Folkways tradition of releasing significant recordings with high-quality documentation. It produces new titles, reissues of historic recordings from Folkways and other record labels, and in collaboration with other companies also produces instructional videotapes, recordings to accompa-

ny published books, and a variety of other educational projects.

The Smithsonian/Folkways, Folkways, Cook, and Paredon record labels are administered by the Smithsonian Institution's Center for Folklife Programs and Cultural Studies. They are one of the means through which the Center supports the work of traditional artists and expresses its commitment to cultural diversity, education, and increased understanding.

You can find Smithsonian/Folkways Recordings at your local record store. Smithsonian/Folkways, Folkways, Cook, and Paredon recordings are all available through Smithsonian/Folkways Mail Order, 414 Hungerford Drive, Suite 444, Rockville, MD 20850. Phone 301/443-2314; fax 301/443-1819 (Visa and MasterCard accepted).

For a free catalogue, write: The Whole Folkways Catalogue, Smithsonian/Folkways Recordings, 955 L'Enfant Plaza Suite 2600, Smithsonian Institution, Washington, D.C. 20560, phone 202/287-3262, or fax 202/287-3699.