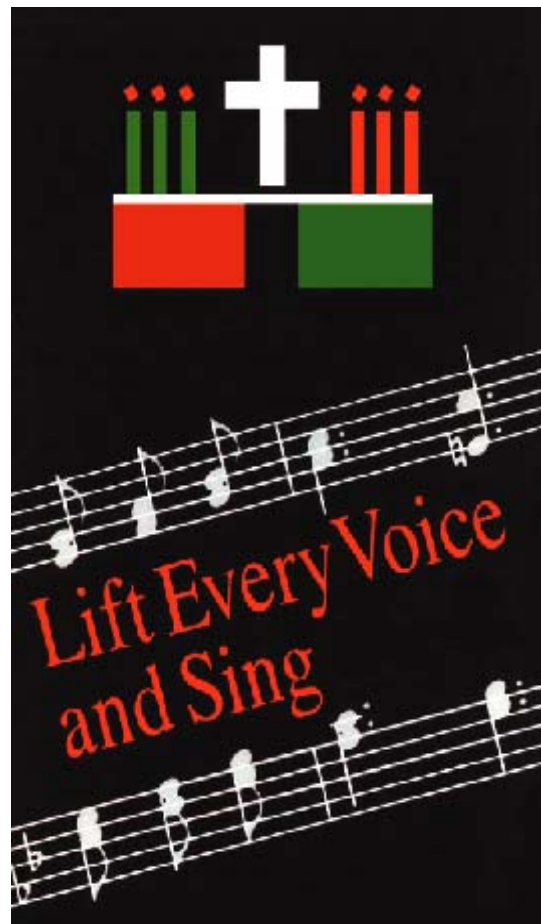


Celebrating Black History Month Honoring Dr. Necia Desiree Harkless



Solemn Choral Evensong and Concert

The Choirs of The Church of the Good Shepherd

With Guest Soloists

Sabrina Coleman-Clark & William Edward Clark

Sunday 12 February 2006
5:00pm

Church of the Good Shepherd
533 East Main Street (at Bell Court)
Lexington, Kentucky

Honoring



Necia Desiree Harkless, Ed.D

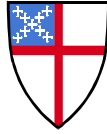
Necia Desiree Harkless, Ed.D, Wayne State University, is a nationally and internationally know scholar in early childhood education, curriculum development, leadership, and multicultural education. She has served as an educational consultant all over the United States, assisting school districts and other organizations develop new programs for children, parents and others. Additionally, Dr. Harkless received a fellowship at the University of Kentucky to train future teachers. While at the University of Kentucky in 1974-75, she developed the first undergraduate courses for kindergarten and preschool certification. From 1981 to 1985, Dr. Harkless taught graduate courses at Georgetown College, influencing the lives of some of Kentucky's best teachers. She has contributed to curriculum development projects in two (2) universities in Nigeria, was a state delegate to the International Women's Year Conference in Houston, TX and as U.S. representative at the World Conference on Young Children in Melbourne, Australia.

For her commitment to the education of children and to the advance of the arts, Georgetown College awarded Dr. Harkless a Doctor of Philosophy degree in Arts and Letters Honoris Causa in 2004. As a lover of the arts and a Donovan Scholar, she has pursued her interest in Nubian studies under Dr. William Y. Adams and "Nubian Pharaohs and Meroitic Kings: The Kingdom of Kush" is ready for publication. The King Library Press is publishing the second of "Heart to Heart," a collection of poems and images of the Black Madonna written and published by Dr. Harkless in 1995. In addition, she has exhibited her art in Georgetown's Anne Wright Wilson Art Gallery and elsewhere.

Since discovering the Fine Arts Computer Lab and Music and Technology, Dr. Harkless has been compelled to revisit the years that she taught piano and theory for the Detroit Institute of Musical Arts in the 1950s and is now studying composition with Dr. Joseph Baber and has resumed studies on the organ with Dr. Schulyer Robinson.

Solemn Choral Evensong

Order of Service



About the Office of Evensong

Evensong (Evening Prayer) is the Anglican derivation by Archbishop Thomas Cranmer (1489-1556) from the Roman canonical evening hours of Vespers and Compline. Following the English Reformation, Evensong (as well as the morning Office of Matins, Cranmer's compilation of the Roman hours of Matins, Lauds, and Prime) was sung daily in cathedral and collegiate churches to modified adaptations of traditional chant. These chants evolved into elaborate settings with improvised harmonies, and thus this music was written down for the Daily Offices. Eventually boys' voices joined the men's voices and countless composers seized the opportunity to write music for this unique sound. This evening's service is sung by a mixed choir of men, women, boys, and girls. It is from the Daily Offices that comes the greatest wealth of our rich heritage of Anglican music. This evening we pray with song and with silence. We place before God our petitions and pray on behalf of all those who are not in attendance.

Please note that while congregational applause within the context of the service is not particularly appropriate, your appreciation in the form of applause is most appropriate during the Concert that follows the Service.

Voluntary

African Drums

Performed by Mr. Lawrence Bowie

An African Libation

Mr. Bruce Mundy

A libation is a prayer used in traditional African life. Unlike Western prayers, where the eyes are closed, libations are done with eyes open to see what God has brought. Performed at significant events, libation comes from the same cultural wellspring that gave us communion. As a sacred communal ritual, it helps to bind families and communities with everything that lives and everything that has lived.

After Presenter says "We pour libation, Ashay!" the People respond "Ashay!"

All stand

Introit

Wa wa wa Emimimo (Come Holy Ghost)

Nigerian

*Wa wa wa Emimimo. Wa wa wa Alagbara.
Wao, wao, wao*

*Come, O Holy Spirit, come! Come,
Almighty Spirit, come. Come, come, come!*

Hymn in Procession (Choir) Down to the river to pray

Traditional

The Officiant begins the Office with the following sentences of scripture.

Let my prayer be set forth in thy sight as the incense, and let the lifting up of my hands be an evening sacrifice. Psalm 141:2

Jesus said, "I am the light of the world; he that followeth me shall not walk in darkness, but shall have the light of life." John 8:12

Silence is kept.

Confession of Sin

The Officiant says to the people

Dear friends in Christ, here in the presence of Almighty God, let us kneel in silence, and with penitent and obedient hearts confess our sins, so that we may obtain forgiveness by his infinite goodness and mercy.

Silence is kept.

Officiant and People together, all kneeling

Almighty and most merciful Father,
we have erred and strayed from thy ways like lost sheep,
we have followed too much the devices and desires of our
own hearts,
we have offended against thy holy laws,
we have left undone those things which we ought to
have done,
and we have done those things which we ought not to
have done.

But thou, O Lord, have mercy upon us,
spare thou those who confess their faults,
restore thou those who are penitent,
according to thy promises declared unto mankind
in Christ Jesus our Lord;
and grant, O most merciful Father, for his sake,
that we may hereafter live a godly, righteous, and sober life,
to the glory of thy holy Name. Amen.

The Priest alone stands and says

The Almighty and merciful Lord grant you absolution and remission of all your sins, true repentance, amendment of life, and the grace and consolation of his Holy Spirit. Amen.

All Stand

The Invitatory and Psalter

Sung by the Choir

The African Versicles and Responses

Barry S

- V. O Lord, open thou our lips.
R. And our mouth shall shew forth thy praise
V. O God, make speed to save us.
R. O Lord, make haste to help us.
Glory be to the Father, and to the Son: and to the Holy Ghost; As it
was in the beginning, is now, and ever shall be: world without end.
Amen.
V. Praise ye the Lord.
R. The Lord's name be praised.

Phos Hilaron

Steal Away

Traditional arr. Nicholas White

The congregation is seated as the Choir sings the Psalm Appointed, the text of which can be found in the Book of Common Prayer on page 741.

Psalm 106:1-12

Confitemini Domino

Chant: David Hurd

The First Lesson: *Exodus 6: 2 – 8*

Reader: A Lesson from the book of Exodus

God also spoke to Moses and said to him: ‘I am the Lord. I appeared to Abraham, Isaac, and Jacob as God Almighty but by my name “The Lord” I did not make myself known to them. I also established my covenant with them, to give them the land of Canaan, the land in which they resided as aliens. I have also heard the groaning of the Israelites, whom the Egyptians are holding as slaves, and I have remembered my covenant. Say therefore to the Israelites, “I am the Lord, and I will free you from the burdens of the Egyptians and deliver you from slavery to them. I will redeem you with an outstretched arm and with mighty acts of judgment. I will take you as my people, and I will be your God. You shall know that I am the Lord your God, who has freed you from the burdens of the Egyptians. I will bring you into the land that I swore to give to Abraham, Isaac, and Jacob; I will give it to you for a possession. I am the Lord.”’

Reader: Here endeth the Lesson.

Silence is kept.

All stand as the Choir sings the Magnificat, the text of which can be found on page 65 of the Book of Common Prayer.

Magnificat (*The Song of Mary*)

The African Canticles

Stephen L. Carletti

All are seated.

The Second Lesson: *James 2: 8, 12 - 17*

Reader: A Lesson from the book of James.

You do well if you really fulfil the royal law according to the scripture, ‘You shall love your neighbour as yourself.’ So speak and so act as those who are to be judged by the law of liberty. For judgment will be without mercy to anyone who has shown no mercy; mercy triumphs over judgment.

What good is it, my brothers and sisters, if you say you have faith but do not have works? Can faith save you? If a brother or sister is naked and lacks daily food, and one of you says to them, ‘Go in peace; keep warm and eat your fill,’ and yet you do not supply their bodily needs, what is the good of that? So faith by itself, if it has no works, is dead.

Reader: Here endeth the Lesson.

Silence is kept.

All stand as the Choir as the Choir sings the Nunc dimittis, the text of which is found on page 66 of the Book of Common Prayer.

The Creed is then sung on a monotone, all standing facing East.

The Apostles' Creed

(I believe in God), the Father almighty,
maker of heaven and earth;
And in Jesus Christ his only Son our Lord;
who was conceived by the Holy Ghost,
born of the Virgin Mary,
suffered under Pontius Pilate,
was crucified, dead, and buried.
He descended into hell.
The third day he rose again from the dead.
He ascended into heaven,
and sitteth on the right hand of God the Father almighty.
From thence he shall come to judge the quick and the dead.
I believe in the Holy Ghost,
the holy catholic Church,
the communion of saints,
the forgiveness of sins,
the resurrection of the body,
and the life everlasting. Amen.

The Prayers

The African Versicles and Responses

Barry Smith

Sung by the Choir

V. The Lord be with you.

R. And with thy spirit.

V. Let us pray.

*The Congregation kneels, as the Choir remains standing.
A brief silence is kept.*

R. Lord, have mercy upon us.

Sung by all on a monotone:

Our Father, who art in heaven,
hallowed be thy Name,
thy kingdom come,
thy will be done,
on earth as it is in heaven.

Give us this day our daily bread.

And forgive us our trespasses,
as we forgive those who trespass against us.

And lead us not into temptation,
but deliver us from evil. Amen.

V. O Lord, shew thy mercy upon us.
R. (Choir) And grant us thy salvation.
V. O Lord, save the State.
R. And mercifully hear us when we call upon thee.
V. Endue thy ministers with righteousness.
R. And make thy chosen people joyful.
V. O Lord, save thy people.
R. And bless thine inheritance.
V. Give peace in our time, O Lord.
R. Because there is none other that fighteth for us, but only thou, O God.
V. O God, make clean our hearts within us.
R. And take not thy Holy Spirit from us.

The Collects

A Collect for 6 Epiphany

O God, the strength of all those who put their trust in thee: Mercifully accept our prayers; and because, through the weakness of our mortal nature, we can do no good thing without thee, grant us the help of thy grace, that in keeping thy commandments we may please thee both in will and deed; through Jesus Christ our Lord, who liveth and reigneth with thee and the Holy Spirit, one God, for ever and ever. (Choir) *Amen.*

A Collect For the Human Family

O God, you made us in your own image and redeemed us through Jesus your Son: Look with compassion on the whole human family; take away the arrogance and hatred which infect our hearts; break down the walls that separate us; unite us in bonds of love; and work through our struggle and confusion to accomplish your purposes on earth; that, in your good time, all nations and races may serve you in harmony around your heavenly throne; through Jesus Christ our Lord. (Choir) *Amen.*

A Prayer for Mission

Keep watch, dear Lord, with those who work, or watch, or weep this night, and give thine angels charge over those who sleep. Tend the sick, Lord Christ; give rest to the weary, bless the dying, soothe the suffering, pity the afflicted, shield the joyous; and all for thy love's sake. (Choir) *Amen.*

The Officiant invites prayers and petitions from the Congregation, after which is said

V. Lord, in thy mercy,
R. Hear our prayer.

All stand

Hymn (Program P. 26)

Amazing Grace

John Newton

The People are seated for the Anthems and Historical Presentations.

Anthem

Go down, Moses

Traditional, arr. Sir Michael Tippett

*Go down, Moses, way down in Egypt land; tell old Pharoah, to let my people go.
When Israel was in Egypt land, oppressed so hard they could not stand. "Thus spake
the Lord," bold Moses said, "if not, I'll smite your first-born dead," let my people go. Go
down, Moses, way down in Egypt land; tell old Pharoah, to let my people go!*

Historical Presentation

St. Thomas Church & The Rev. Absalom Jones

Presenter: Mandy Kaiser, a chorister

Anthem

There is a balm in Gilead

William L. Dawson

*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 discourage, 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, you can tell the love of Jesus, and say "He died for all."*

Historical Presentation

St. Andrew's Church, Lexington

Presenter: Andrew Burton, a chorister

Anthem

Plenty good room! Negro Spiritual, arr. Wm. Henry Smith

*Plenty good room! Plenty good room in my Father's kingdom. Plenty good room, so
choose your seat and sit down. I would not be a back-slider, I'll tell you the reason why:
'cause if my Lord should call on me, I wouldn' be ready to die. I wouldn' be a liar, I'll
tell you the reason why: 'cause if my Lord should call on me, I wouldn' be ready do die.
Oh heav'ns so high and I'm so low; Oh, my Lord, I've had my trials here below, Oh, my
Lord. But my Lord says there's room enough, Oh, my Lord, there's room for you,
there's room for me; Oh, my Lord. Plenty good room! Plenty good room in my Father's
kingdom; plenty room for you, there's plenty room for me, there's room enough for all!*

Historical Presentation

The Right Reverend Desmond Tutu

Presenter: Margaret Leer, a chorister

Anthem

Psalm 139 (world premiere)

Necia Desiree Harkless

*God in Your wisdom, examine me in your wisdom. Know me, know me. You know
when I sit down. You know when I arise. You know my conduct. God in Your wisdom,
examine me, know me. You knitted me in my mother's womb, knitted me.*

Praise be my Lord for his marvels! Especially in my innermost thoughts.

God in Your wisdom search me and know my heart. Surely I have not missed the mark!

For Your Divine Love and Justice guides me on the pathway to Paradise. Eternity.

Amen.

[Text: Paraphrase of Psalm 139 by Necia Desiree Harkless]

An offering will be collected to assist in underwriting the Choirs' 2006 Residency at Lichfield and Durham Cathedrals, England. Your contribution is greatly appreciated.
(Suggested Donation: \$10)

All stand for the Hymn

Hymn (Program P. 22) Let us break bread together Traditional, arr. David Hurd

The General Thanksgiving

Officiant and People

(Almighty God), Father of all mercies,
we thine unworthy servants
do give thee most humble and hearty thanks
for all thy goodness and loving-kindness
to us and to all men.

We bless thee for our creation, preservation,
and all the blessings of this life;
but above all for thine inestimable love
in the redemption of the world by our Lord Jesus Christ,
for the means of grace, and for the hope of glory.

And, we beseech thee,

Give us that due sense of all thy mercies,
That our hearts may be unfeignedly thankful;
and that we show forth thy praise,
not only with our lips, but in our lives,
by giving up our selves to thy service,
and by walking before thee
in holiness and righteousness all our days;
through Jesus Christ our Lord,
to whom, with thee and the Holy Ghost,
be all honour and glory, world without end. Amen.

A Prayer of St Chrysostom

Officiant

Almighty God, who hast given us grace at this time with one accord to make our common supplication unto thee, and hast promised through thy well-beloved Son that when two or three are gathered together in his Name thou wilt be in the midst of them: Fulfill now, O Lord, the desires and petitions of thy servants as may be best for us; granting us in this world knowledge of thy truth, and in the world to come life everlasting. *Amen.*

Concluding Versicle and Response

V. Let us bless the Lord.

R. (Choir) Thanks be to God.

Hymn in Procession (Program P. 24) Lift Every Voice & Sing James Weldon Johnson



Program Notes

“Not long after Columbus set sail for the New World, the French and Spanish brought slaves with them on various expeditions. Slaves accompanied Ponce de Leon to Florida in 1513, for instance. But a far greater proportion of slaves arrived in chains in crowded, sweltering cargo holds. The first dark-skinned slaves in what was to become British North America arrived in Virginia -- perhaps stopping first in Spanish lands -- in 1619 aboard a Dutch vessel. From 1500 to 1900, approximately 12 million Africans were forced from their homes to go westward, with about 10 million of them completing the journey. Yet very few ended up in the British colonies and young American republic. By 1808, when the trans-Atlantic slave trade to the U.S. officially ended, only about 6 percent of African slaves landing in the New World had come to North America. (Wahl, Jenny. "Slavery in the United States". EH.Net Encyclopedia, edited by Robert Whaples. August 15, 2001)

“The newly enslaved left behind a scenic homeland, beloved kin and treasured objects, carrying with them only their intellect, their strength, the infrastructure of their culture and their courage... Captive Africans came to the Americas with a system of religiosity and spirituality well in place, a system that included belief in a Supreme Being, a Creation theory, and the concept of a sacred virgin birth. It was not hard to fit Western notions of Christianity into such a framework. The metaphors were interchangeable. However, the privilege of worship was not universal under slavery; some slaves were allowed, even encouraged to worship. Many others were savagely beaten if they were even suspected of clandestine worship. Thus, the advent of the ‘invisible church’...the African-matrixed cultural infrastructure that enabled the slaves and their descendents not only to survive travail but to transcend or to rise, Phoenix-like, from what were intended to be merely the ashes of their humanity. . . Faith, the enslaved worshippers concurred, was indeed ‘the substance of things hoped for, the evidence of things unseen.’...Religious expression took on many forms. The spirituals branched out into several different musical modes, some lending themselves to elaborate arrangements, some were simply phrased narratives, others were pulsed by oppression, heavy with a recital of travail in bondage; and some were ecstatic affirmations of Freedom soon, of release and justice at the hands of a loving, all-seeing God. The notion of physical freedom from external control and spiritual salvation was generally held, and may be seen as the concept that enabled slaves to survive the long nightmare of brutally enforced servitude... That what distinguishes their struggle, makes it unique in the annals of the world’s history is that Africans spoke through their cultural infrastructure, releasing into the Universe the passion, the depth, the power and the originality of the African voice; a voice that reverberates through the Diaspora, which has, since time, energized and enormously influenced cultural direction around the world.” (From *The Long Road to Freedom: An Anthology of Black Music*, Harry Belafonte, 2001)

“When the Church of England came to America, it sought to embrace all of the people, without respect to race. Despite the difficulties and unfavorable conditions the very early records of parish churches disclose the fact that babes of African descent were brought to Holy Baptism and incorporated into the Church of Christ.” In 1981, the Episcopal Commission for Black Ministries, “in an attempt to share some of the gifts that black people bring to the whole church,” published *Lift Every Voice and Sing: A Collection of Afro-American Spirituals and Other Songs*. The music and some of the liturgy for this Choral Evensong have been selected to provide a historical perspective of the influence of African culture on the music and worship of the church. (From *History of the Afro-American Group of the Episcopal Church*, George Freeman Bragg, 1922)



The Music

“**The African Versicles & Responses**” composed by Dr. Barry Smith, Organist & Choirmaster, St. George’s Cathedral, Cape Town, South Africa and “**The African Canticles**” composed by Stephen L. Carletti for the Choir of St. George’s Cathedral are excellent examples of music composed for Anglican worship influenced by Blacks of African descent. Capturing the essence of the Mary’s song, joyful exuberance permeates throughout the Magnificat, punctuated by a rhythmically lively organ score. Energy is gathered with each repetition of the *Gloria patri* culminating in a raucous, boisterous finale. The Nunc dimittis is scored for 4-part male chorus (TTBB) giving the text a sense of strength not found in many of the other hundreds of settings of this particular text. In the Nunc upper voices are saved for the final *Gloria patri*, but in the end the lower voices have the final say, dramatically concluding on a unison pitch as if to sum up the petitions of mankind to God.

“**Steal Away**” - The lyrics of Black folk songs and spirituals often had double meanings, serving as code songs that conveyed plans to escape the yoke of bondage. The phrase “steal away” thus meant absconding; “Jesus” and “home” symbolized the yearned for freedom in the North; and the words “I ain’t got long to stay here” meant that flight northward was imminent. (From *Steal Away, Steal Away...A Guide to the Underground Railway in New Jersey*)

“**Amazing Grace**” was composed by the former slave trader John Newton, who left school at age eleven became a corrupt seaman, and eventually, captain of a slave ship. He engaged in the trade and ferrying of African people under the most vile conditions. Finally, terrified by a storm, guilt-ridden and contrite, he converted to Christianity, studied for the ministry and became a powerful preacher. To augment his ministry, he composed hymns. “Amazing Grace” became a classic. Ironically, it brought much comfort to an enslaved people and retains that mantle of comfort today.

“Go Down Moses” – Slaves understood the message of the Bible story of Moses leading his people to freedom in a way that slave owners often overlooked. In another example of coded language, they could sing about this story right in front of the master. The name Moses might refer to the biblical character or to a “conductor” like Harriet Tubman or John Brown. Pharaoh, the slaveholder, would not expect Israel, the slaves, to make an attempt to leave Egypt, bondage, for the Promised Land, freedom. (From *Steal Away...Songs of the Underground Railroad*)

“There is a balm in Gilead” was composed by William Levi Dawson, an African-American vocalist, composer and conductor who organized the Tuskegee Institute School of Music in 1931 where he remained for 25 years.

“Plenty Good Room” – The joy in the hearts of the Faithful at the thought that there is a place for them in their Father’s mansion is mingled here with the resolution to avoid any lapse from grace that might make them unfit to take their places among the Redeemed. They are moved with the consciousness of their mortal weakness, but the knowledge that the Father will overlook this, and will receive them if they will but come, brings their song to a triumphant close.

“Psalm 139” was composed by Necia Desiree Harkless specifically for this afternoon’s service. It is scored in four-part SATB texture with organ accompaniment in the key of A major. The anthem is united by a thematic motive occurring with each repetition of the text “God in Your wisdom.” This afternoon is the world premiere of “Psalm 139.”

“Let us break bread together on our knees” – “At least one spiritual actually originated among black Episcopalians: ‘In the south, where the majority of black Episcopalians were to be found and where prior to the Civil War the Bishop of South Carolina claimed more black communicants than white and where black churchmen worshipped in separate galleries or chapels, it was this body which described their plantation Holy Communion services in the spiritual, *Let us break bread together on our knees*. (From the Introduction to *LEVAS II*)

“Lift Every Voice and Sing” was written in 1900 by James Weldon Johnson, while a principal at a school in his hometown of Jacksonville, Florida, for performance at celebration of the birthday of Abraham Lincoln. The music was composed by his brother and songwriting partner, J. Rosamond Johnson. The song was originally performed by children, subsequently being performed widely and is now known as the Black national anthem.

Historical Presentations



St. Thomas African Episcopal Church

In the fall of 1792, several black leaders were attending services at St. George's Methodist Church and had recently helped to expand the church. The black churchgoers were told to sit upstairs in the new gallery. When they mistakenly sat in an area not designated for blacks, they were forcibly removed from the seats they had helped build. The following spring, ground was broken and on July 17, 1794, The African Episcopal of Church of St. Thomas opened its doors. Although **The Rev. Absalom Jones** had been chosen as its minister, it's interesting to note that a white minister who spoke paternalistically of the gratitude that black church members should have to the white Christians who helped them gave the first sermon. (From 'Brotherly Love', Public Broadcasting System)



The Reverend Absalom Jones

This is the most widely recognized image of the Rev. Absalom Jones. Completed sometime prior to the winter of 1810, the painting displays a dignity rarely allowed African subjects in 19th century art. The half-length portrait shows Jones in his ecclesiastical robes with Bible in hand. Its style is simple, yet it is reminiscent of formal paintings of European clergy. The portrait was unusual in a period when just the busts or heads of blacks were typically depicted.

The portrait was painted by Raphaelle Peale, the oldest surviving child of the prominent Philadelphia portraitist Charles Willson Peale. The senior Peale was pleased to discover that his son had "painted a Portrait in oil of Absalom Jones, a very excellent picture of the Rev'd. Gentleman." The following year, in defiance of his father's wishes, Raphaelle abandoned portraiture in favor of still life.

St. Andrew's Church, Lexington



St. Andrew's - 110 W. 4th St. (1880-1961)



St. Andrew's - 4th & Upper Sts. (1961-present)

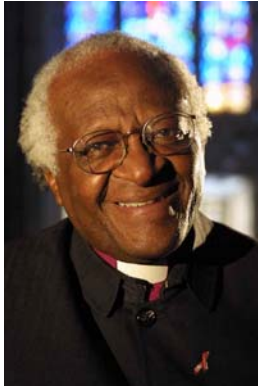
- The year is 1796 and Christ Church is established in Lexington, KY, the first Episcopal parish west of the Alleghenies. Families come to worship in the sanctuary. The slaves they own sit in the balcony to hear God's word.
- Speed forward to 1865. Slavery has been abolished. And blacks are still worshipping at Christ Church. But not all of them are sitting in the balcony. Some are beginning to sit in the main sanctuary.
- In 1880, the vestry of Christ Church decides to establish a mission for these former slaves. It buys and renovates a building at the corner of Fourth and Morris streets. This building houses the St. Andrew's mission. It is led at first by people from Christ Church.
- Bishop Dudley makes his first annual visitation in late Spring of the following year. And in 1882, the Reverend J.B. McConnell, a West Indian, becomes the first deacon. By 1885, the Reverend Henderson leads the church. The church flourishes: 10 baptisms and 7 confirmations are performed in that year. But after Reverend Henderson dies unexpectedly in 1887, the mission languishes.
- It re-energizes five years later in 1892 when the Reverend John Urling, from the Diocese of Albany, starts a successful day school at the church. He, too, dies unexpectedly, and for 6 months church services cease, and the building falls into disrepair.
- Stability begins to come to St. Andrew's a year after the Diocese of Lexington is formed in 1894. That is when Bishop Lewis Burton consecrates St. Andrew's as an organized mission. St. Andrew's is the only place of Episcopal worship for blacks in Lexington, and the church makes concerted efforts in education and evangelism within the black community.
- Up until the 1930's, St. Andrew's leaders do not have long tenure. But in 1931 the Reverend William Brown begins 28 years of service, and the church grows to 128 baptized members.
- By 1961, the church has established children's programming, created a group for young couples, and a new building is completed at 4th and Upper Streets.
- After the Reverend Brown's tenure is over, seminarians from the Episcopal Theological Seminary supply ministers for St. Andrew's, their tenure being, on average, two years.
- The Reverend John Madden serves as priest from 1979 to 1984. The Reverend Charles Amuzie, a Nigerian native, serves from 1992 to 1996.
- And early in this century, the Reverend Alice Linsley becomes the first female priest to lead St. Andrew's.
- In February 2002, 122 years after its founding, St. Andrew's attains parish status. Today its pastoral leader is the Reverend Paul Collins.
- The parish continues its legacy of providing community support, and reaches out to the community by organizing community forums, supporting families in need, sponsoring children for the Diocesan Reading camp, aiding Rwandan Episcopal congregations, providing space for the Lexington AIDS ministry, and serving on a variety of community and diocesan committees. The first refugee family it supported has, itself, recruited other refugee families to worship at St. Andrew's.
- Members of the parish have distinguished themselves in civic leadership, health professions, the media, performing arts, entrepreneurship and local and state government. Most recently the Fayette Board of Education honored a deceased member of St. Andrew's when it named a new middle school after Edith B. Hayes.
- St. Andrew's is still known as the 'black' Episcopal parish in Lexington, yet probably has the most diverse congregation. It serves about 60 baptized persons of varied race, nationality and color.

- The congregation of St. Andrew's believes firmly in the conviction of Archbishop Desmond Tutu who said, "What endows the human person with worth ... is the fact that each person is created in the image and likeness of God," and fortified with God's grace. Parishioners are determined to keep the "Flame of Hope" burning while continuing the journey of faith begun by their ancestors.

Many thanks to Dr. Austin Tuning, who provided almost all of the information for this presentation, and whose article, "Milestones in the History of St. Andrew's," has been quoted extensively.

Bishop Desmond Tutu

Former Archbishop of Cape Town, South Africa & Primate of the Church of the Province of Southern Africa



Bishop Desmond Mpilo Tutu (born October 7, 1931) is a South African cleric and activist who rose to worldwide fame during the 1980s as an opponent of apartheid. Tutu was the first black South African Anglican Archbishop of Cape Town, South Africa, and primate of the Church of the Province of Southern Africa. He was awarded the Nobel Peace Prize in 1984.

Guest Performer Biographies



Sabrina Coleman-Clark

Soprano Sabrina Coleman-Clark is a versatile, distinguished singer and educator who has won numerous vocal competitions, including the Leontyne Price, the St. Cecilia Society of Baltimore and the Dicapo Opera Theater of Manhattan. A featured soloist, she has performed opera, oratorio and concert repertoire in such world-renowned venues as the Peterborough Cathedral in England and in Paris at the American Cathedral and the Cathedral of Notre Dame.

Ms. Coleman-Clark's original education program, "Legacy of Hope: The Marian Anderson Story," has toured in schools and a variety of venues nationally, winning praise for her vocalism and dramatic multimedia display of music and projected historical images. She has also received much acclaim for her performances of "I, Too, Sing America," a concert that explores and celebrates African-American composers, arrangers and poets. She made her Kennedy Center Debut performing this dynamic program to a standing-room-only audience on the Millennium Stage of this historic Washington, DC venue. Praised by the Baltimore Sun for her "ingratiating manner and innately expressive voice," Ms. Coleman-lark is currently touring both programs around the United States and abroad.



William Edward Clark

The Washington Post describes the singing of William Edward Clark as, "...vibrant fluidity." Having made operatic and solo appearances throughout the United States and Europe, William Edward Clark has become an audience favorite in opera, oratorio and sacred music. He has made appearances with the Baltimore Opera Company, Roanoke Opera, Hudson Opera, Columbia Lyric Opera and New York's Mozart Opera Project. His roles include: Tamino - *Die Zauberflote*, Camille de Rosillion - *The Merry Widow*, Ferrando - *Così fan tutte*, Don Ottavio - *Don Giovanni* and Ichabod Crane in *Sleepy Hollow* with the Baltimore Opera Company (outreach). In 2001 Mr. Clark premiered the title role of Blake from the opera *Blake* by celebrated African-American composer, Leslie Adams.

His success with oratorio and sacred music include solo appearances with the Washington Bach Consort, Handel Choir of Baltimore, Harford Choral Society and New Jersey's Essex Chorale. He has sung *Messiah*, Evangelist in Bach's *St. John Passion*, *B Minor Mass* and many of Bach's Cantatas.



Lawrence O. Bowie

Lawrence Oliver Bowie began playing West African music under the direction of Melvin Deal's African American Dancer's and Drummer's of Washington, D.C. Touring to various universities, most noted, a performance for the 1967 "Alumnist" of Harvard University in Boston, MA. Mr. Bowie has also performed in April 1968 on the Washington, D.C. "Mall" as a participant in the "Poor People's Campaign" that culminated in Dr. Martin Luther King, Jr.'s second "Poor People's March on Washington, D.C." In 1972, Mr. Bowie began volunteering with the Lexington Kentucky's Urban League to teach youth "West African drumming." From 1972 to 2000 he performed with late founder of "Perfect Circle Ensemble," Jerry Stevens, his friend and mentor. From 2000 to 2004 Mr. Bowie performed "solo" at Lexington's Art's Place with his "African American Storytelling" act. Most recently he has performed for Community Action Council of Lexington in Douglas Park in a sponsored-related "Poor People's Campaign" (and march) to Washington, D.C. As of late, Lawrence and "friends" are "holding down" at the University of Kentucky's Multi-Cultural Center, as well as a few gigs at Alfalfa's Restaurant.

Bruce Mundy

Bruce Mundy is currently a Youth Counselor at the Bluegrass Aspendale Teen Center. Mr. Mundy also serves as the Transportation Coordinator for the Sierra Club Inner City Outing Program. As a respected local historian, he is often asked to speak at local Black history programs.

Mr. Mundy's commitment to his community is witnessed through his tireless service in leadership roles of multiple organizations. Mr. Mundy is the past board chair of the East End Empowerment Program. This program provides services to the community in the east end of Lexington. He also serves on the board of the Historical African Cemetery #2, and Open Ground, an art camp for children and adults with special needs. He also serves on the LexLinc board, a community based organization that provides services to children, families, and individuals in Fayette County.

Mr. Mundy is the recipient of the 2005 Phi Beta Sigma Fraternity, Inc., Real Fathers Real Men Award.

Mr. Mundy is married to the former Tamara Watkins and together they have two children.



Participants In The Service

The Rev'd Robert L. Sessum – *Rector*
The Rev'd James Campbell – *Officiant & Associate for Pastoral Care*
The Combined Choirs of the Church of the Good Shepherd
John Kevin Linker – *Organist/Choirmaster*
Zachary Ullery – *Assistant Organist*
Mr. Lawrence O. Bowie – *African Drummer*
Mr. Bruce Mundy – *Presenter of Libation*
Jim Willard – *Verger*
Hans Fleuck – *Thurifer*
Elizabeth Greenfield – *Crucifer*
Dr. Necia Desiree Harkless – *Lector*

Acknowledgments

The Choirs wish to thank the following individuals and businesses for their assistance and financial support in making this program possible:

The Rev'd Elise B. Johnstone, Assistant to the Rector
The Rev'd Jim Campbell, Associate for Pastoral Care
Mr. and Mrs. Robert Sawyer
Ms. Reba Roberts
Dr. Austin Tuning
Mrs. Maggie Hall
Design Edit Write (D.T.P., Inc.)
Ace Magazine
The Chevy Chaser Magazine
Lexington Herald Leader
Bella Rose & Fifth Third Bank for sponsoring Community News announcements
Selma's Catering
The Liquor Barn

Our sincerest thanks to *Lee Jenkins, our very special Choir Verger*, who has once again conceived and organized our celebration for Black History Month and who has worked tirelessly in putting this afternoon's program together "from soup to nuts."

Patrons

Mrs. Juanita Betz Peterson

Mr. & Mrs. Russell L. Bogue

James McConnell Harkless, Esq.

Necia Desiree Harkless

In Tribute to her parents James McConnell Harkless and Esther Williams Harkless

Mrs. Minnie D. Jenkins

Mr. Arturo A. Sandoval

Mr. & Mrs. Robert Sawyer

We Invite You to our Future Programs

3 March 2006
Friday

7:30pm *A Musical Heritage Celebration*
In Memorial Hall, University of Kentucky
In Memory of the late Dr. Roy P. Peterson

22 April 2006
Saturday

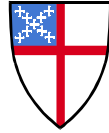
Broadway Nights
A Dinner/Dance with special entertainment
In Christ Church Cathedral's Great Hall
A fundraiser for the Choir's Summer Residency in England

21 May 2006
KY
ó Easter

5:00pm Choral Evensong in St Mary's Church, Middlesboro,
Combined Good Shepherd Choirs with the Choir of St Michael the Archangel Church

29 Jul-12 Aug 2006
England

Choir Residency in Lichfield and Durham Cathedrals,



Let us break bread together

1. Let us break bread to - geth - er on our knees (on our
 2. Let us drink wine to - geth - er on our knees (on our

1. knees); Let us break bread to - geth - er on our knees (on our
 2. knees); Let us drink wine to - geth - er on our knees (on our

1. knees).
 2. knees). When I fall on my knees, with my face to the ris - ing

sun, Oh Lord, have mer - cy on me (on me). me).

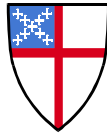
Let us praise God to - geth - er on our knees (yes, on our knees); Let us

praise God to - geth - er on our knees (yes, on our knees). When I

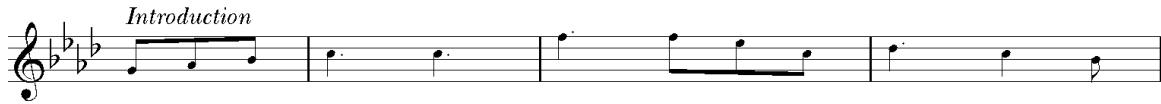
fall on my knees, with my face to the ris - ing sun, Oh —

Lord, have mer - cy on me (on me).

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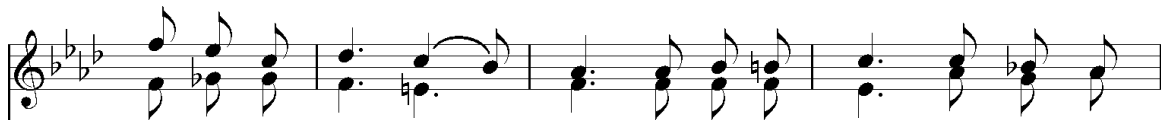
Lift every voice and sing



1 Lift ev-ery voice and sing till earth and hea - ven ring, ring with the
 2 Ston-y the road we trod, bit - ter the chas-tening rod, felt in the
 3 God of our wea - ry years, God of our si - lent tears, thou who hast



har - mon - ies of lib - er - ty. Let our re - joic - ing rise
 days when hope un - born had died; yet, with a stead - y beat,
 brought us thus far on the way; thou who hast by thy might



high as the lis - tening skies; let it re - sound loud as the
 have not our wea - ry feet come to the place for which our
 led us in - to the light; keep us for ev - er in the



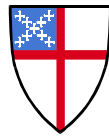
roll - ing sea. Sing a song full of the faith that the dark past has
par - ents sighed? We have come o - ver a way that with tears has been
path, we pray. Lest our feet stray from the pla - ces, our God, where we

taught us; sing a song full of the hope that the pres - ent has
wa - tered; we have come, tread - ing our path through the blood of the
met thee; lest, our hearts drunk with the wine of the world, we for -

brought us; fac - ing the ris - ing sun of our new
slaught - ered, out from the gloom - y past, till now we
get thee; sha - dowed be - neath thy hand may we for

day be - gun, let us march on, till vic - to - ry is won.
stand at last where the white gleam of our bright star is cast.
ev - er stand, true to our God, true to our na - tive land.

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Amazing grace!

1. A - maz - ing grace!_ how sweet the sound, That
 2. 'Twas grace that taught_ my heart to fear, And
 3. The Lord has prom - ised good to me, His
 4. Through man - y dan - gers, toils, and snares, I
 5. When we've been there_ ten thou - sand years, Bright

1. saved a wretch like me!_____ I once was lost, but
 2. grace my fears re - lieved;_____ How pre - cious did that
 3. word my hope se - cures;_____ He will my shield and
 4. have al - read - y come;_____ 'Tis grace that brought me
 5. shin - ing as the sun,_____ We've no less days to

1. now am found, Was blind, but now_ I see._____
 2. grace ap - pear The hour I first_ be - lieved!_____
 3. por - tion be As long as life_ en - dures._____
 4. safe thus far, And grace will lead_ me home._____
 5. sing God's praise Than when we'd first_ be - gun._____

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Sankofa

Sankofa means “go back to the past in order to build for the future” or we should not forget our past when moving ahead...*Sankofa* is a realization of self and spirit...The Sankofa bird is used to represent *Sankofa*. The symbol is a bird turning its head backward and its long beak is turned in the direction of the tail. (From The Adinkra Dictionary by Bruce Willis)

Good Shepherd Episcopal Church

The Reverend Robert L. Sessum, Rector
John Kevin Linker, Organist/Choirmaster
Zachary Ullery, Assistant Organist



Church of the Good Shepherd Choirs – Gloucester Cathedral (England) – August 2003

Music at the Church of the Good Shepherd exists to glorify God through sacred song, to lead and assist all worshipers in attendance, to pray on behalf of those not physically present, to provide musical and spiritual education to all children and adults in the community, and to uphold the traditions and musical wealth of the Anglican Communion. The church is an Affiliate to the Royal School of Church Music, an organization dedicated to the promotion of high standards in church music. The choir program consists of four (4) choirs: St. Nicholas Boys' Choir, St. Cecilia Girls Choir, Canterbury Choir and Parish Choir.

The Choir travels extensively, and has sung in such places as Washington National Cathedral in Washington, DC, Christ Church, Alexandria, VA, St. Luke's Church, Evanston, IL, and First Presbyterian Church, Chicago, IL. In 2003, the choir sang a residency at Gloucester Cathedral (England) and will return to England this summer to sing residencies in Lichfield and Durham Cathedrals, acting as a temporary "supply choir" while these prestigious Cathedral choirs are on summer holiday.