

ARTIST: Brian Thornton II



FISS UNIVERSITY'S 96th ANNUAL

SPRING ARTS FESTIVAL

MARCH 31–APRIL 6, 2025



Art Across Generations:

Celebrating Shared Journeys, Community, Culture, and Creativity

The Fisk University Department of Art is delighted to participate in the University's Annual Spring Arts Festival which celebrates the arts and the humanities. In 2025, as in previous years, we continue our tradition of showcasing the creative efforts of our students, and of those who have taught and trained them. Student artists are selected from the Painting, Ceramic, Sculpture, and Photography Studios. In classes, they are taught and given constructive criticism, and each student has the opportunity to present work, created from their interests, imaginations, and experiences.

The department was founded by Aaron Douglas, known as "the father of black American art." He was the department chairman for 22 years and chairman Emeritus from 1966 until his death in 1979. An illustrious list of faculty and alumni have followed and left a remarkable impression. For over seventy-five years, the department has continued to produce exceptional graduates dedicated to the study of the arts and visual culture. Fisk's museum collections have consistently been an integral teaching resource for students, artists, and scholars as well as the national and global community.

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Office of the President

Welcome to the 96th Annual Spring Arts Festival at Fisk University!

Fisk University extends a warm welcome to you and our community as you join us in this glorious celebration of the arts. We're looking forward to you participating with the Fisk family for this 96th year of the Spring Arts Festival. Come and immerse yourselves in the beauty and inspiration of the arts at Fisk.

To honor the profound connection between Fisk and the arts—and to cultivate the development of well-rounded scholars—each spring, Fisk University provides a vibrant showcase for the University's artistic students and professors while celebrating the artistic achievements of gifted professionals in the visual and performing arts.

This Festival will offer you a breathtakingly broad range of artistic endeavors, including student visual art, soul-stirring jazz, captivating storytelling, and thought-provoking film. It features a riveting theatrical performance by the Stagecrafters and showcases the legendary Fisk Jubilee Singers®. The artistic expression reflected in this year's Festival is bold, innovative, and culturally grounded. It is purposeful and striking, a vibrant tapestry of the "Fisk Family's" creativity. There is indeed a vital message of hope and revitalized aspiration in the activities of this year's Festival, as embodied in the theme:

"Art Across Generations: Celebrating Shared Journeys, Community, Culture and Creativity"

Our Festival's history has included luminaries such as visual artists Greg Ridley and Aaron Douglas; poets like the late Nikki Giovanni (Fisk alumna) and Rebera Foston; literary giants James Weldon Johnson and Langston Hughes; filmmakers Johnny Simmons and Rel Dowdell; actress Sheryl Lee Ralph; dancer the late Judith Jamison; pioneering politician the late Shirley Chisholm; and performers from the Boys Choir of Harlem, the Nashville Symphony Orchestra, the Garth Fagan and Jean Leon Destine dance troupes.

While much has changed at Fisk since these illustrious individuals graced our campus, as we approach 100 years of the Festival, Fisk's tradition of celebrating the arts continues to flourish.

The Spring Arts Festival is essential to our ongoing efforts at Fisk to honor our famed past traditions and personalities and build momentum toward our promising and impactful global future.

Thank you for your support and for taking the time to experience "Art Across the Generations."

Dr. Agenia W. Clark
President



HISTORICAL OVERVIEW

The Annual Spring Arts Festival is an established tradition at Fisk University. In 1929, the first Festival was held under the auspices of the Fisk Music School with Ray Francis Brown as director. Invitations were sent to Nashville patrons of music and to friends of Fisk all over the country requesting their presence at the three-day celebration known then as "The Festival of Negro Music and Fine Arts."

This cultural event opened with a concert of Jubilee Music, which featured the Fisk Jubilee Singers®, under the direction of Mrs. James A. Myers, and the Men's Glee Club and Mozart Society (Choir) both directed by John W. Work. The second day featured a program of folk songs, dances and gymnastics by the Department of Physical Education for Women, a talk by James Weldon Johnson, a student recital, an art exhibit and a fashion show with the theme "Sugar and Spice - Fisk Fashions for 1929." Festivities for the third day began with regular Sunday morning church service. The afternoon activities consisted of a concert of sixteenth century church music, music by Russian composers, Bach, and others. The festival closed with a tea in the parlor of Jubilee Hall honoring Maggie Porter Cole, one of the original Fisk Jubilee Singers®, Mabel Lewis Imes, a former Jubilee Singer and Mary Fisk Park, daughter of Clinton B. Fisk. The Board of Trustees, who met during the Festival, was present at the tea.

As a result of the success of the first Festival, it was decided that the event should become an annual affair. Over the years, guest participants have included such luminaries as Countee Cullen and Robert Hayden who shared their poetry, Arthur Spingarn, Martin Luther King, Jr., Pearl Buck, Ralph Ellison, Langston Hughes, Margaret Walker, Carl Rowan, Ossie Davis, Harry Belafonte, Sidney Poitier and J. Mason Brewer who have been among the convocation and seminar speakers, musicians who have ranged from Roland Hayes, Philippa Duke Schuyler and the Nashville Symphony Orchestra to Miriam Mekeba, Quincy Jones and Cannonball Adderly, and dancers representing the Pearl Primus, Jose Limon and Jean Leon Destine Dance Troupes.

In conjunction with the seminars, concerts, film showings and play productions, there have been several noteworthy art exhibits. Items from the Metropolitan Museum of Art, paintings by Aaron Douglas and other members of the Fisk faculty, portraits by Carl Van Vechten and works by Elizabeth Catlett have been displayed at the Library, Livingston Hall and in later years, the Carl Van Vechten Art Gallery.

There were several historic events connected with the University, which occurred during the Festivals. In 1930, there was the laying of the cornerstone for the Erastus Milo Cravath Library. In 1959, there was the dedication of the Adam K. Spence Student Union Building, the W.E.B. DuBois Hall and Park-Johnson Hall. Events such as the crowning of the Festival King and Queen, the Beaux Art Ball and dance recitals were some of the most popular activities for Fisk students. Several awards have been presented to individuals for their outstanding achievements. In 1932, Roland Hayes received the Doctor of Music degree and Marian Anderson, Dorothy Maynor, Pauli Marshall and Undine Smith Moore are among those who have received the Humanitarian Award.

No account of the history of the Annual Spring Arts Festival would be complete without mentioning our own talented "in house" artists. The Fisk Jubilee Singers® and the University Choir have been integral parts of the Festival since its inception. The Stagecrafters, founded in 1926, joined the festivities in the early thirties and Orchesis made its first appearance in 1954. The Modern Black Mass Choir and the Jazz Ensemble became part of the Festival in 1972.

During recent years, the Festival has attracted well-known participants like Shirley Chisholm, Nikki Giovanni, Hubert Laws, and the Boy's Choir of Harlem. From all indications, it is evident that Fisk University stands in the forefront as a medium for cultural expression while she continues to subscribe to her legacy of excellence in the arts.

— Beth M. Howse '65 (1943-2012)
Special Collections Librarian

FISK UNIVERSITY'S 96th ANNUAL

SPRING ARTS FESTIVAL

MARCH 31 - APRIL 6, 2025

Art Across Generations: Celebrating Shared Journeys, Community, Culture, and Creativity



1000 17th Avenue North
Nashville, TN 37208

MONDAY, MARCH 31

6:00 pm—Artist talk: Alice Randall

Hostess: President Agenia Clark
Fisk Memorial Chapel
Tickets - \$30/person. Purchase Link:
<https://givebutter.com/alicerandall>

TUESDAY, APRIL 1

10:00–12:00 pm—Tanner Art Society

Drop In and Draw After
Raffle Drawing at 11:00 am
Carl Van Vechten Art Gallery, Lower level

12:00 pm—Jazz and Lunch

Outdoors or inside (Multipurpose Room)

12:00 pm—Nathalie Best, Mezzo-Soprano

Sophomore Vocal Proficiency
Nathalie Best, Mezzo-Soprano
Appleton Room, Jubilee Hall

6:30 pm—Musical Theatre Showcase

A Taste of Broadway, Appleton Room

8:30 pm—Fisk Vibez, *The First Vibe*

Appleton Room, Jubilee Hall

WEDNESDAY, APRIL 2

10:00 am—Arts and Physics

Dr. Kent Wallace
Literary component sponsored by
Dr. James Pratt and Dr. La Tanya Rogers
Library, 3rd Floor

12:00–1:00 pm—Original Skit

by Brynn Patterson and Brayden Hamilton
Women's Reproductive Rights, Honors Building

6:00 pm—Go Poetry, Tribute to

Nikki Giovanni
Starbucks Cafe, 1st floor

7:00 pm—Battle of the DJs, On the Yard

THURSDAY, APRIL 3

Tours—*Kindred Spirits*

Carl Van Vechten Art Gallery

10:00–12:00 pm—Tanner Art Society

Drop In and Draw After
Raffle Drawing at 11:00 am
Carl Van Vechten Art Gallery, Lower level

12:00 pm—Lunch & Learn, Crystal Bridges Museum

Adam K. Spence, Multipurpose Room

2:00 pm—Student Art Show:

*"Blossom and Beyond: Stories
of the Three R's,"*
3:45–Tanner Arts Society, Raffle Drawing
Honors Building

3:00 pm—Student Film Showcase

Library, 3rd floor

6:30–8:30 pm—Curators Perspective,

Kindred Spirits, discussion
Frist Art Museum Auditorium

FRIDAY, April 4

12:00 pm—Sophomore Piano Recital

Amara Frazier, Fisk Memorial Chapel

3:00 pm—*REVIVAL*, Stage Reading

by Viktor Ié. Givens-Ewing, Appleton Room

6:00 pm—Cal-Met Singers

Fisk Memorial Chapel

8:00 pm—Senior Recital, Elise Golden, Soprano

Appleton Room, Jubilee Hall

8:30 pm—Fashion Show

Sponsored by The Beginning, Appleton Room

SATURDAY, April 5

12:00 pm—Celebration of the Art and Legacy of Alicia Henry

John Hope and Aurelia Franklin Library, 3rd floor

SUNDAY, April 6

3:00 pm—*KEYS TO THE KINGDOM*

Scholarship Concert, Memorial Chapel
Advance ticket price: \$25.00, Tickets \$35.00
as of April 6. Link to purchase tickets—<https://fiskalumni1866.ticketspice.com/keys-to-the-kingdom-concert>

STUDENT ART

Fisk University's Discipline of Art is delighted to participate in the University's 96th Annual Spring Arts Festival which celebrates the arts and the humanities. In 2025, as in previous years, we continue our tradition of showcasing the creative efforts of our students and of those who have taught and trained them.

The department, founded, by Aaron Douglas, known as "the father of black American art," was the department's chairman for 22 years and chairman Emeritus from 1966 until his death in 1979. An illustrious list of faculty and alumni have followed and left a remarkable impression. For over seventy-five years, the arts at Fisk have continued to produce exceptional graduates dedicated to the study of the arts and visual culture. Fisk's museum collections have consistently been an integral teaching resource for students, artists, and scholars, as well as the national and global community.



Madison Hightower

Junior

Art

Hendersonville, TN

BLOSSOM AND BEYOND

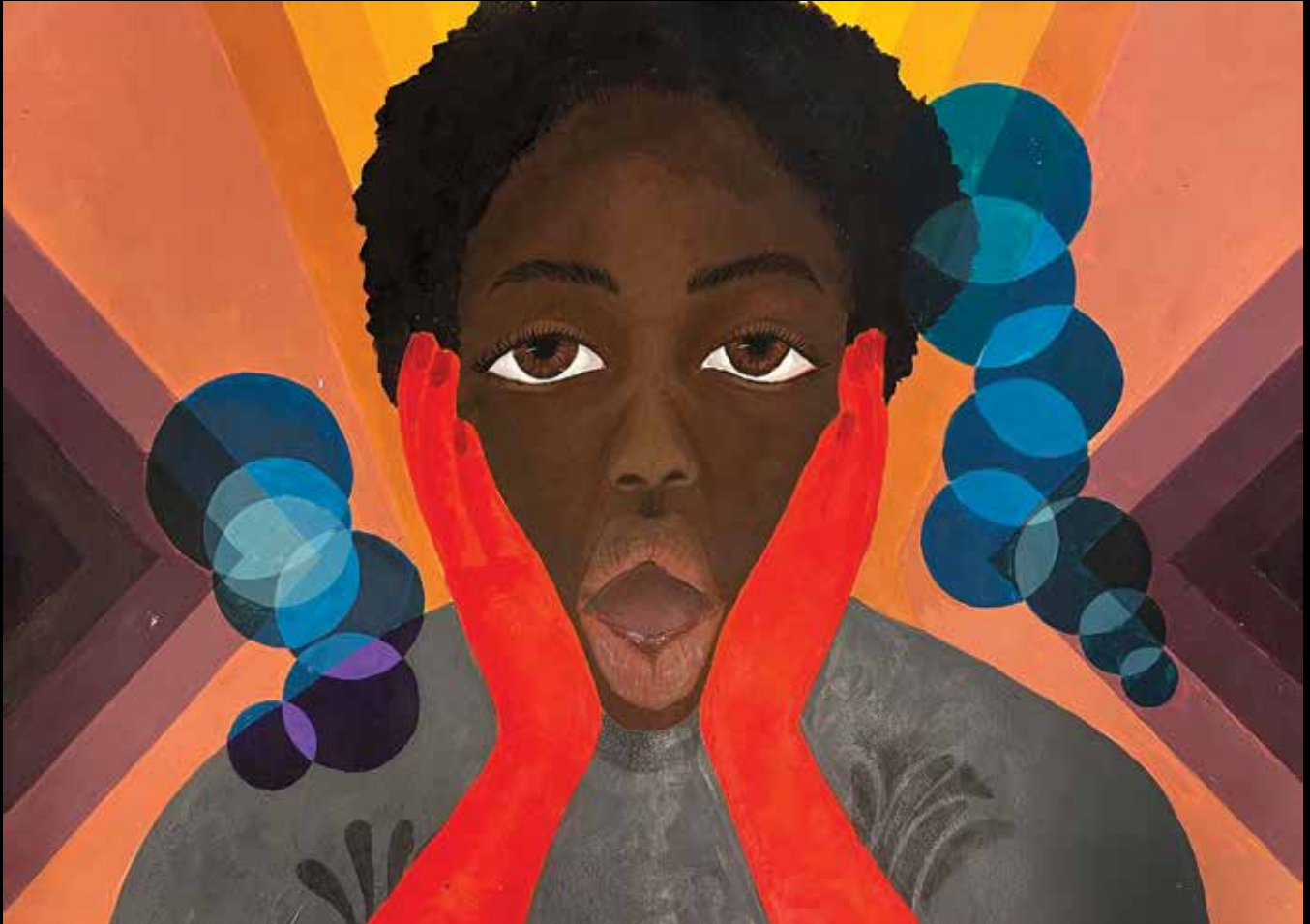
STORIES OF THE THREE R'S

FISK UNIVERSITY'S ANNUAL SPRING ARTS FESTIVAL STUDENT ART EXHIBITION

Thursday, April 3, 2025, 2:00 pm, Honors Building

What does Rebirth, Reclaim, and Redefining mean to you?

- Life is a continuous cycle of growth, Rebirth is where transformation begins.
- Reclaim what is rightfully ours—our voices, our passions, and our truth.
- With strength and self-awareness, we begin Redefining what it means to be us.



Seynabou Diallo

Senior

Art

Louisville, KY

2nd ANNUAL FISK MINI-FILM FESTIVAL

1. ***Black Gymnast in Herstory***
Short Documentary
2. ***Stop The Toxins***
Short Documentary
3. ***Febreze***
30 second Commercial
4. ***A Fisk Love Story***
Short Film
5. ***Crystal Miller Band***
Behind the Scenes, Making the Music Video
6. ***Air Pods***
30 second Commercial
7. ***The Queer, The Community and The Closet***
Short Documentary
8. ***Going Through It***
Short Film
9. WORLD PREMIERE: ***Can't Get What You Want***
Crystal Miller and the Crystal Miller Band

Funds for the recording at Curb Studios on Music Row in Nashville, and mastering at Blackbird Studio in Berry Hill, Tennessee was graciously provided by EMP—Empowerment Media Program, a 501c3, dedicated to providing local youths with experiences in the music industry. And a very special thanks to the Sony Corporation for providing video and audio equipment used in creation of the student short films.

Kindred Spirits

Intergenerational Forms of Expression, 1966–1999

Kindred Spirits: Intergenerational Forms of Expression, 1966–1999 spans the overlapping tenures of David C. Driskell (1966–1976) and Earl J. Hooks (1968–1999) at Fisk University’s art department. The year 1966, Fisk University’s centennial, marked a pivotal transition following the retirement of Aaron Douglas, founder and chair emeritus of the art department and a leading figure of the Harlem Renaissance. David C. Driskell’s appointment as Douglas’s successor ushered in a bold new era of experimentation, pedagogic innovation, progressive exhibitions, and artist-centered programming.

Artistic networks and geographies, in the context of art historicism, give rise to movements or schools of thought that become canonized or framed many times in retrospect. This exhibition examines how mobility, cultural exchange, and sociopolitical climates shaped the artistic expressions and consciousness of the artists whose works are on view, placing them within the context of broader artistic

movements and art canons while also exploring their influences and highlighting their unique visual languages and schools of thought. Illuminating the interplay between individual and institutional artistic contributions, this exhibition underscores Fisk University’s role in shaping a global cultural discourse.



LiFran Fort. Pink Kiss, 1966

Kindred Spirits celebrates the profound interpersonal and artistic relationships between students and faculty, colleagues and peers, and the greater Nashville community. These connections form a lineage of kinship, homage, and mutual respect, mapping the transmission of knowledge from one generation to the next.

Featuring more than fifty artworks and archival materials, Kindred Spirits

is co-organized by and on display at both the Frist Art Museum and Fisk University. Visit the Carl Van Vechten Gallery at Fisk University to experience the other half of the exhibition in the heart of the artistic network it celebrates.

ART TALK AT THE FRIST: Thursday, April 3, 2025, 6:30 • Free college night for students
<https://fristartmuseum.org/event/curators-perspective-kindred-spirits/>



John Simmons.
My House is Your House
 1973
 Mixed media collage
 63 x 54 in.
 Fisk University Galleries
 Nashville, TN
 Photo: Jerry Atnip



Walter Henry Williams, Jr.
Roots, 1975-77
 Oil and mixed media
 on wood board
 47 3/4 x 60 7/8 in.
 Courtesy of
 Fisk University Galleries
 Nashville, TN, 1991.2211.
 Photo: Jerry Atnip

From Co-Curator Jamaal B. Sheats

Fisk University, a private Historically Black College and University (HBCU) founded in 1866—just six months after the end of the Civil War—has been consistently recognized for academic excellence. Its importance as a cultural repository is underscored by its university collections that span over four hundred years within the galleries, featuring more than 4,500 objects in African, American modernist, Asian, European, and Oceanic art.

Within these collections, the largest component highlights artists of the African diaspora working from the late nineteenth century to the present—among them Romare Bearden, Elizabeth Catlett, Aaron Douglas, David C. Driskell, Ben Enwonwu, William Henry Johnson, Jacob Lawrence, Suzanne Ogunjami, Henry O. Tanner, and Alma W. Thomas. Fisk University's Carl Van Vechten Gallery and Aaron Douglas Gallery showcase the university's extensive holdings and highlight Fisk as one of the nation's greatest repositories of cultural and archival material.

Kindred Spirits offers a critical retelling of a movement, an institution, and its impact in Nashville, centered on the contributions of artists, teachers, and students. This exhibition brings forward both new and continued scholarship, exemplifying a key component of what Driskell so eloquently described in the foreword of *The Rites of Color and Form: Paintings, Prints, Ceramics, and Sculpture* by Earl Hooks and David Driskell:

An exhibition . . . brings us together as colleagues and friends but most importantly as artists whose common goal is that of sharing with our students and friends the "rites of color and form" that are as much a part of our being as the air we breathe.

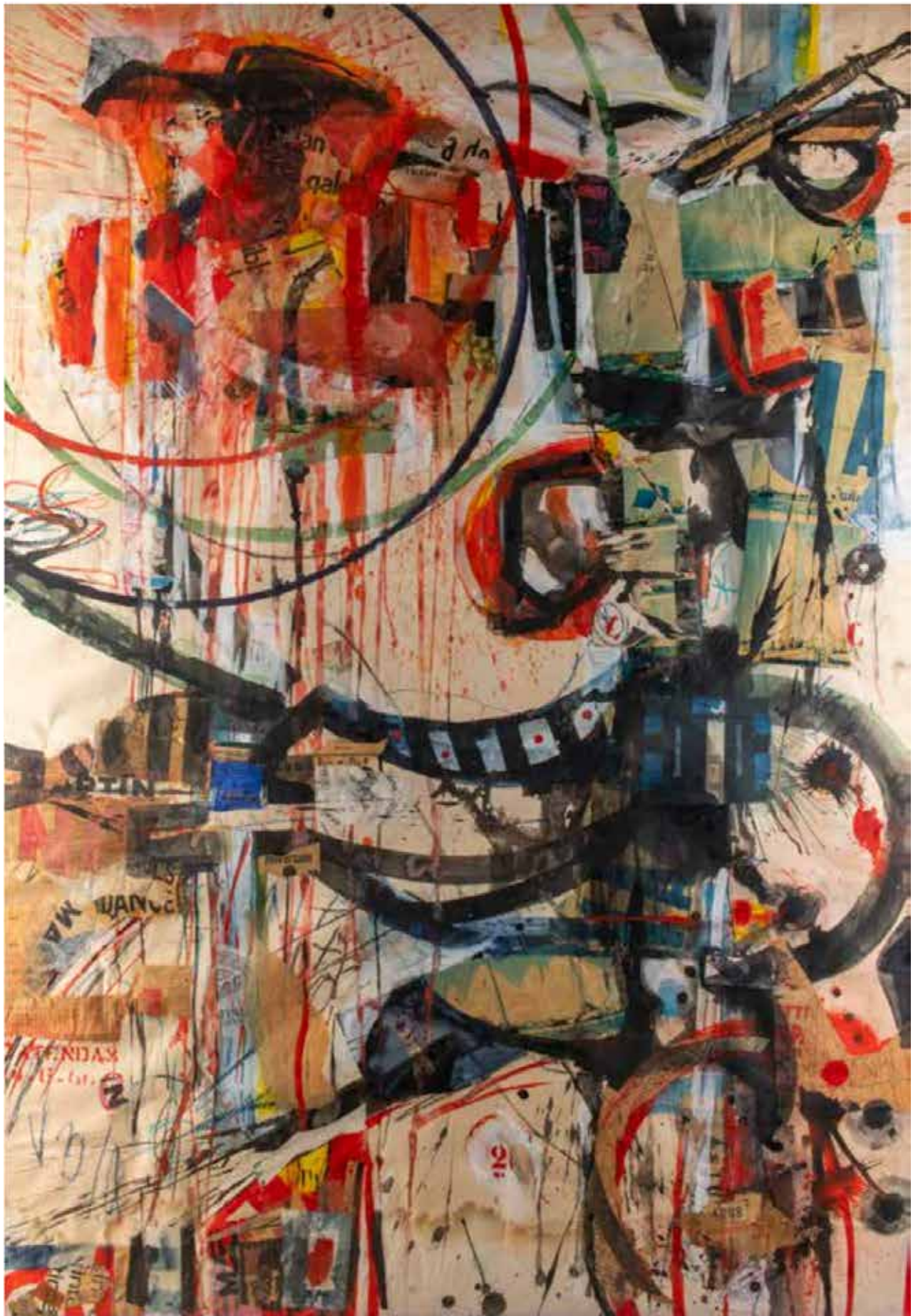
My hope is that through this exhibition, we will inspire our visitors—a new generation of thinkers and intellectuals—to contextualize and recontextualize the contributions of these artists.

I wish to express my gratitude to my co-curator, Michael J. Ewing, who has been a catalyst for this exhibition. I first met Michael in the spring of 2013, when he was a student; today, he is my colleague. His scholarship, leadership, and commitment have been invaluable.

I am equally grateful for a community of thinkers who have supported this project through their research, scholarship, and advocacy, including Earl J. Hooks Jr., Robert Hall, John Simmons, LiFran Fort, Julie McGee, Sarah Battles, Victor Simmons, DeLisa Minor Harris, and the John Hope and Aurelia E. Franklin Library and Fisk University Galleries staff. We extend special thanks to Agenia Clark, president of Fisk University, and Robert Carr, vice president of academic affairs, for their ongoing institutional support.

Jamaal B. Sheats
Associate Provost, Director, Fisk University
Galleries

Right: Sam Middleton. *Untitled*, 1967. Collage on paper; 71 1/8 x 50 3/4 in. Fisk University Galleries, Nashville, TN. Photo: Jerry Atnip





ALICIA HENRY

May 11, 1966-October 17, 2024

A CELEBRATION OF THE ART AND LEGACY OF **ALICIA HENRY**

APRIL 5, 2025 ♦ 12:00 PM

PROGRAMME

MASTER OF CEREMONIES **Jamaal Sheats**

OPENING REMARKS/WELCOME **Dr. Agenia Clark,**
President, Fisk University

REMARKS **Dr. Robert Carr,**
Academic Vice President and Provost
Dr. La Tanya Rogers,
Interim Dean, School of Humanities,
Behavioral and Social Sciences
Dr. Katherine Burnett,
Chair, Arts and Languages

OFFICE OF INSTITUTIONAL
DEVELOPMENT **Dr. Robert Carr,**
Alicia Henry Endowed Scholarship Fund
Gaetane Verna
Daina Angaitis

OPEN FORUM FOR REFLECTIONS **Lifran Fort, Victor Simmons,**
Jamaal Sheets, Lakesha Calvin,
Vando Rogers, Ted Jones,
Paul Edoho-Eket, Michael Ewing,
Persephone Felder-Fentress,
Kent Wallace, Phyllis Freeman,
Sydney Kai Inis, Le'antyne Bracks,
Peter A. Fields

FAMILY REMARKS **Gabriel Henry AND Charla Henry**



Cara Croom
 Junior
 Art
 Nashville, TN



Kendall-Vaughn Rimbart
 Junior
 Art
 Louisville, KY

Make Lemonade: Remembering Alicia Henry

by Victor Simmons

Alicia Henry was an artist and professor of art at Fisk University in Nashville, Tennessee. She made art that explores the complex relationship between identity, perception, isolation, and connection. Her dominant motifs were the human face and the human body. She culled the rich diversity of the African diaspora to create art that exudes the timeless power of archetypes. Alicia was a keen observer of human pathos and social relations.

I met Alicia in July of 2003 at Fisk's Carl Van Vechten Gallery. I was the university's newly hired curator. She was chair of the art department, which she had joined six years earlier. Not long after our introduction, I visited her office. We talked about Chicago and the Art Institute of Chicago, where I had worked at the museum and she had studied as an undergraduate in the early 1990s. We also discussed the art department's involvement with the university's Van Vechten and Aaron Douglas galleries and the challenges we were both facing at Fisk. At some point she asked, "What do you plan to do at the galleries?" My response was automatic, "We're going to turn our lemons into lemonade."

A few years later, I'm not sure when, it occurred to me that our paths had crossed in Chicago. Alicia was one of the rare art

students who would visit the museum regularly to explore its galleries, unburdened by the looming deadline of a school assignment. That's where I first encountered her. There was no way I could have known that our paths would intertwine over a decade later.

For nearly three decades she gave Fisk and its students her all, introducing them to the world of art and what it takes to be an artist. She and the art faculty sent students to professional schools, graduate programs, museum internships, and advanced study programs at places like the Penland School of Crafts (North Carolina) and Skowhegan's School of Painting and Sculpture (Maine). Along the way, she built an audience for her art and received the Joan Mitchell Foundation Award, the Guggenheim Fellowship, the 1858 Prize for Contemporary Southern Art and many other accolades. Proof of her excellence.

During good and not-so-good times, Alicia would remind me to "make lemonade." They were words of encouragement, shorthand for getting the most out of what you got. She did just that. In the process, she authored a legacy that will live on through her art, those who knew her, and her students.

Alicia made lemonade.

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The roots of Fisk University's music program trace back to its earliest days. In 1871, George L. White, a talented musician and educator, formed the Fisk Jubilee Singers. This groundbreaking ensemble embarked on tours across the United States and Europe, captivating audiences with their renditions of spirituals and gospel music. Their performances not only raised funds for the university but also drew attention to the richness of African American musical traditions.

Through the efforts of White and the Jubilee Singers, Fisk gained international recognition and laid the foundation for its esteemed Music Department. Over the years, the department expanded its offerings, attracting renowned faculty members and nurturing generations of talented musicians.

In the early 20th century, under the leadership of John W. Work II, the Fisk Music Department flourished. Work, a distinguished

composer, ethnomusicologist, and educator, elevated the department's profile through his scholarly contributions and commitment to preserving African American musical heritage.

His research and compositions helped document spirituals and folk songs, ensuring that they would not fade into obscurity.

The Fisk Music Department continued to evolve, embracing diverse musical genres and fostering innovation. It became a hub for creativity and expression, attracting students from all walks

of life who were drawn to its rich history and vibrant community.

Today, the legacy of the Fisk University Music Department endures. Its graduates have gone on to become leaders in the music industry, making significant contributions to jazz, classical, gospel, and beyond. The department remains dedicated to excellence, striving to uphold its tradition of artistic achievement and social impact.

Music Department Historical overview



SOPHOMORE PROFICIENCY RECITAL

Nathalie Best, Mezzo-Soprano

Kyle Hankins, Collaborator

Tuesday, April 1, 2025, 12:00 pm
Fisk University Jubilee Hall, Appleton Room



PROGRAM

<i>Wie Melodien Zieht es Mir....</i>	Johannas Brahms (1833–1897)	<i>Va! Laisse couler me larmes.....</i>	Jules Massenet (1833–1897)
<i>Voi Che Sapete.....</i>	Wolfgang Mozart From <i>Marriage of Figaro</i> (1756–1791)	<i>I'm not that girl.....</i>	Stephen Schwartz From <i>Wicked</i> b. 1948
<i>Night</i>	Florence Price (1887–1953)	<i>She Used to Be Mine</i>	Sara Bareilles From <i>Waitress</i> b. 1979
<i>Give me</i>	Jesus Moses Hoga (1957–2003)		

SOPHOMORE PROFICIENCY RECITAL

Amara Frazier-Connor, Piano

Friday, April 4, 2025, 12:00 pm
Fisk University Jubilee Hall, Appleton Room



PROGRAM

<i>Prelude and Fugue in D minor, BWV 851</i>	Johannas Brahms from the <i>Well-Tempered Clavier, Book 1</i> (1685–1750)
<i>Piano Sonata No. 38 in F major, Hob. XVI:23</i>	Franz Joseph Haydn I. <i>Allegro moderato</i>
	II. <i>Adagio</i> (1732–1809)
<i>Oh, He Raise a Poor Lazarus, Op. 59 No. 14.....</i>	Samuel Coleridge-Taylor from <i>24 Negro Melodies.....</i> (1875–1912)



FISK
UNIVERSITY
ESTABLISHED 1844

FISK UNIVERSITY'S 96TH ANNUAL
SPRING ARTS FESTIVAL

A TASTE OF **BROADWAY**

Kyle Hankins, Accompanist

*Featuring the students and faculty from the
Fisk University Department of Music*

Tuesday

01

APRIL

6:30 pm

The Appleton Room | Jubilee Hall

1000 17th Ave. N

Nashville, TN 37208

FREE ENTRY

A TASTE OF BROADWAY

featuring the Students and Faculty
from the Fisk University Department of Music
Kyle Hankins, Collaborator

Summertime

George Gershwin
From *Porgy and Bess*, (1898–1937)
Kristen Jones, lyric soprano
Character: Clara

It Ain't Necessarily So

George Gershwin
From *Porgy and Bess*
Dr. G. Preston Wilson, tenor
Character: Sportin' Life

Feeling Good

Leslie Bricusse and Anthony Newley
From *The Roar of the Greasepaint, the Smell of the Crowd*, (1931–2021) and (1931–1999)
Grace Eliza Smith, mezzo-soprano
Character: The Stranger

Something Wonderful

Richard Rogers and Oscar Hammerstein
From *King and I*, (1902–1979) and (1885–1960)
Gwendolyn Brown, contralto
Character: Lady Thiang

What would I do if I Could Feel

Charlie Smalls
From *The Wiz*, (1943–1987)
Tyreek Solomon, lyric baritone
Character: Tin Man

Home Smalls

From *The Wiz*
Daisha Venson, coloratura soprano
Character: Dorothy

I've Got a Feeling

I'm Falling
Thomas Fatts Waller
From *Ain't Misbehavin'*, (1904–1943)
Dr. Cordelia Anderson, lyric soprano
Original Performer: Nell Carter

One Night Only

Henry Krieger
From *Dreamgirls*, b. 1945
Laila Cooper, lyric soprano
Character: Effie White

I Can Be That Guy

Alan Menken
From *Sister Act*, b. 1949
Ja'ir Cross, tenor
Character: Eddie

Flowers

Anis Mitchell
From *Hadestown*, b. 1981
Anna Sims, lyric soprano
Character: Eurydice

She Used to Be Mine

Sara Bareilles
From *Waitress*, b. 1979
Nathalie Best, mezzo soprano
Character: Jenna

Home

Eddie Perfect
From *Beetlejuice, the Musical*, b. 1977
Asante Bates, mezzo soprano
Character: Lydia Deetz

I Know Where I've Been

Mark O'Donnell and Thomas Meehan
From *Hairspray, the Musical*, (1954–2012) and (1929–2017)
Celeste Gordon, mezzo soprano
Character: Motormouth Mabel

The Wizard and I

Stephen Schwartz
From *Wicked*, b. 1948
Imani Suitt, mezzo soprano
Character: Elphaba

The Color Purple (Act II Reprise)

Brenda Russell
From *The Color Purple*, b. 1949
Kristen Jones, soprano
Character: Nettie
Layla Cooper
Character: Celie

96TH ANNUAL SPRING ARTS FESTIVAL

THE FIRST VIBE



12
PM

1ST
APRIL

JAZZ AT LUNCH

FISK GROVE OR MULTIPURPOSE ROOM

4/1/25
AT 8:30

FREE ENTRY

FISK VIBEZ CONCERT

STUDENT LED ORGANIZATION

TUESDAY | APRIL 1ST

APPLETON ROOM



JAZZ ENSEMBLE SET LIST

All Blues

by Miles Davis

Blue Bossa

by Kenny Dorham

Equinox

by John Coltrane

Fly Me to the Moon

by Bart Howard

Girl from Ipanema

by Antonio Carlos Jobim

I Want You

by Marvin Gaye

Love's Train

by Michael Cooper

Sandu

by Clifford Brown

Song For My Father

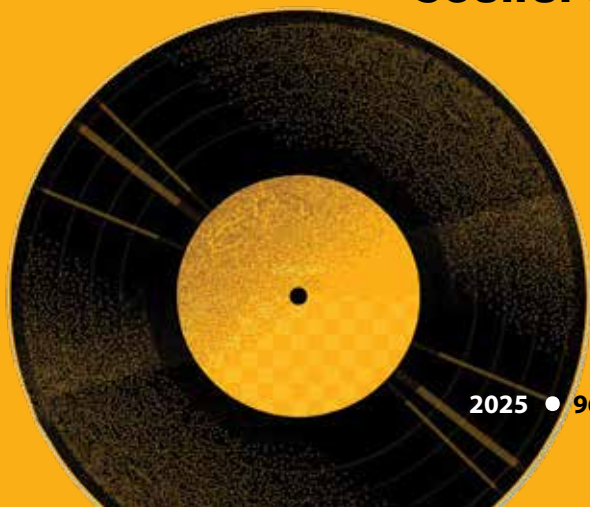
by Horace Silver

Soulful Strut/Am I the Same Girl

by Eugene Record

Sugar

by Stanley Turrentine



ELISE GOLDEN, SOPRANO

SENIOR RECITAL



AN EXPERIENCE OF
TRUE MUSICIANSHIP

APRIL 4TH | AT 8 PM

1000 17th Ave N Nashville, TN 37208 Appleton Room.
Jubilee Hall 8:00pm

FEATURING WORKS BY MOZART, VERDI, HANDEL, RAGLAND & MUSIC FROM COLOR PURPLE THE MUSICAL
IN PARTIAL FULFILLMENT OF THE BACHELORS OF MUSIC DEGREE-VOCAL PERFORMANCE

ELISE GOLDEN

Soprano
Senior Recital

Lebe wohl, no. 36 Hugo Wolf
From *Mörike Lieder* (1860–1003)

Here's One arr. William Grant Still
(1895–1978)

I Want Jesus to Walk with Me arr. Jasmine Barnes
b. 1991

*E pur così in un giorno/
Piangerò la sorte mia* George Frideric Handel
From *Giulio Cesare* (1685–1759)

INTERMISSION

Gualtier Malde/Caro nome Guiseppe Verdi
From *Rigoletto* (1813–1901)

Calvary Dave Ragland
b. 1978

Ladies Who Lunch Stephen Sondheim
From *Company* (1930–2021)

I'm Here Brenda Russell
From *The Color Purple: The Musical* b. 1949

O mio babbino caro Giacomo Puccini
From *Gianni Schicchi* (1858–1954)

Celebrating the 96th Spring Arts Festival

The Living Legacy

UPON THESE SHOULDERS

Friday, April 4th, 2025

Fisk Memorial Chapel

Phillip St, Nashville, TN

FREE ADMISSION

Doors Open - 5:45 PM

Event Starts - 6:30PM



Presented by:



Choral Arts Link, Intersection, and Fisk University

Present

Upon These Shoulders

The Living Legacy: From Generation to Generation

Order of Program

Welcome & Greetings from Fisk University

Dr. Cordelia Anderson, Chair of the Department of Music

Threads

"The legacy lives on, symphonies of discovery conducted by women who dared to lead."

Intersection

Artistic Director & Conductor Kelly Corcoran

"At the Purchaser's Option with Variations"

Rhiannon Giddens

"Testimony"

Charlton Singleton

"Source Code"

Jessie Montgomery

STRING QUARTET

Christina McGann, Violin Esther McMahon, Violin Cristina Micci-Barreca, Viola Kaitlyn Raitz, Cello

Threads

"The legacy lives on — a crescendo of courage, echoing from trailblazers to the next generation."

Spotlight Feature: Retired Professor Valija Mellins Bumbulis

"I want to die while you love me" arr. Undine Smith Moore

Elise Golden Soprano, Fisk University class of 2024

Video Presentation

"You Won't Find a Man Like Jesus" arr. Florence Price

Kristen Jones Soprano, Fisk University class of 2024

Threads

"The legacy lives on — a celestial chorus, voices of past pioneers guiding tomorrow's probes."

W. Crimm Singers "Wakanda Chorale"

Director - Patrick Dailey, Assistant Director - Nicole Symone

"Striving After God"

arr. Undine Smith Moore

"Resignation"

arr. Florence Price

"Jesus is All the World to Me"

arr. Jimmy Dowell, Adapted by Brandon Waddles

Threads

"The legacy lives on, where history's chorus and the music of the cosmos unite in exploration."

MET Singers

Founder - Margret Campbelle-Hollman, Director - Dr. Nita Smith, Assistant Director - Allen J. Christian, Accompanist - Barbra Santoro

"Hallelu" - Transcribed from a John W. Work, III,

arr. Margret Campbelle-Holman

"Get on Board"

Traditional Negro Spiritual

"United, We Are"

Brandon Boyd

Finale

Combined Ensembles

Lift Every Voice

arr. Roland Carter

www.intersectionmusic.org/upon-these-shoulders



THE FISK UNIVERSITY DEPARTMENT OF MUSIC

KEYS TO THE KINGDOM

SCHOLARSHIP CONCERT



APRIL 6, 2025 | 3PM | FISK CHAPEL

Special Performances by

MICHAEL ANDREWS
WAYNE BUCKNOR
CEDRIC DENT
NANCY DUDLEY

SHELTON KILBY III
BRIAN JONES
GALE JONES MURPHY
ADRIAN WESTNEY

TICKETS \$25 IN ADVANCE | \$35 AT THE DOOR

**SPONSORED BY THE FISK UNIVERSITY
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**CONTACT: DR. C.A. DUKE
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INTRODUCTION

I've Got the Keys To the Kingdom,
Dr Wayne Bucknor, Dr Cedric Dent, Nancy Dudley, Brian Jones,
Dr.Gale Jones Murphy, Adrian Westney, Jr.

PART I

Every Time I Feel The Spirit, arranged Spiritual
Nancy Dudley & Adrian Westney, Jr.

Take My Hand, Precious Lord, Thomas Dorsey
Dr.Cedric Dent

Great Is Thy Faithfulness, Thomas Chisholm/*Prelude In C# Minor*,
Rachmaninoff
Dr.Gale Jones Murphy

Warsaw Concerto, Richard Addinsell
Brian Jones, pianist

Procession of the Levites, Darin Atwater/
Anthem of Praise, Richard Smallwood
Dr. Gale Jones Murphy, Dr. Wayne Bucknor

PART II

God and God Alone, Phil McHugh
Brian Jones and Dr. Gale Jones Murphy

Peace in the Moonlight, in the style of Beethoven
Dr. Wayne Bucknor

For All the Saints, Joseph Bamby
Nancy Dudley and Adrian Westney, Jr.

Special Feature
Carter Ethan Hammonds, Junior Keys To the Kingdom

This is My Father's World, Franklin L. Sheppard
Dr. Cedric Dent

Worship While I Wait, Composer, Gale Jones Murphy, Strings arr.
John Stoddart
Dr. Gale Jones Murphy, vocalist and Adrian Westney, Jr. pianist

FINALE

Amazing Grace
Keys to the Kingdom Pianists

PERFORMERS FOR *KEYS TO THE KINGDOM*

DR. WAYNE BUCKNOR



Wayne Bucknor is an international concert pianist, composer, songwriter, producer, and arranger. He is a professor of piano at Oakwood University in Huntsville, Alabama and enjoys teaching, directing the Jazz Ensemble, and playing for the school's world renowned Aeolians choir. As a baritone, he has performed with the a cappella group, Take 6 on two of their world tours. As a composer, he accomplished a personal feat of writing a song on every day of the year in 2016. His most recent publication is his three movement Gospel Sonatina for Hal Leonard Publishing.

Dr. Bucknor received his DMA in piano performance and pedagogy from the University of Alabama. He and his wife Carmen have three adult children: Nina, Wayne II, and Cameryn.

DR. CEDRIC DENT



Cedric Dent is a member emeritus of the 10-time GRAMMY Award-winning vocal group, TAKE 6. Also a two-time GRAMMY-nominated music arranger, his choral compositions and arrangements are published by Gentry Publications, Walton

Music and Anchor Music Publications.

Since 2004, Dent has been a professor in the School of Music at Middle Tennessee State University where he directs the MTSU Singers (a vocal jazz ensemble), teaches history of black gospel music, music theory, and coordinates the School of Music's internship program.

Dent is also an artist/arranger-in-residence with the Jason Max Ferdinand Singers, which recorded his setting of the spiritual, "He's Got the Whole World in His Hands," in 2021. He holds degrees from the University of Michigan, the University of Alabama,

and the University of Maryland. In 2016, he was selected to receive the Hall of Fame Award from the University of Michigan's School of Music, Theatre & Dance.

NANCY DUDLEY



Nancy Dudley, born in Cleveland, Ohio, began a love affair with music when she started piano lessons at the age of seven. Focusing on spiritually uplifting music, she has dedicated her talents to the Lord. She has served as Minister of Music, pianist, choir director for several congregations in Dayton, Ohio, the metropolitan Washington, DC area and Huntsville, AL.

Having performed throughout the United States, the Caribbean and Great Britain, Nancy has accompanied recording artists the Metropolitan Baptist Youth Choir under the direction of Richard Smallwood, Clifton Davis and Wintley Phipps. She has a great interest in the role of music in worship and has conducted seminars for several organizations. Her first recording project is entitled "Great Things He Hath Done."

Nancy, with her husband Bert, currently live in Huntsville, AL and are enjoying retirement and grand-parenting

BRIAN JONES



Brian Jones is a pianist, arranger, composer, and a choral conductor. He appeared as a guest soloist on a local TV show, gave several solo recitals in and around the Chicagoland area, and was also a finalist in the Society of American Musicians' Annual Piano Competition, all during his childhood. He served as the principal accompanist for nationally renowned vocalist Wintley Phipps

for a short time, appearing in live concerts all over the U.S., Canada, and the Virgin Islands. He was also the conductor and musical director for a local 16-voice a cappella male chorus for several years, concertized with them across the U.S. and Jamaica, and helped produce their 2 CD projects.

One of his arrangements of a Bach chorale was performed by the globally renowned Aeolians, who won the world choir competition in Russia a short time ago.

Some of his later accomplishments include singing in a performance of the cantata, "Seven Last Words Of The Unarmed," composed by Joel Thompson, several dates with the Nashville Symphony Chorus and also conducting the Nashville Symphony Orchestra in his own arrangement of *Amazing Grace*.

DR. GALE JONES MURPHY



Gale Jones Murphy began playing piano at age three, and was a designated pianist at her church by age five.

She is a concert pianist, choral director, former music educator, recording vocal and piano artist, singing evangelist, minister of music, a published choral and hymn writer, and composer of more than 800 songs.

Murphy holds degrees in Music Education, from Southern Adventist University and Piano Performance from the University of Memphis. She was awarded an honorary Doctorate in Philosophy CICA University. In 2024 Gale was honored as recipient of the Roland Carter "Living Legend Award" at Hampton University.

Currently, Gale serves as a piano performer and Board Member for the Steinway Society of Central FL, and accompanist for the Orlando Choral Society with Dr. Jeffery Redding, Director.

Gale and her husband, William Murphy, have two adult children, and five grandchildren. They reside in the hills of Groveland, FL where they enjoy watching daily sunsets from their patio.

ADRIAN WESTNEY, JR



Adrian Westney, Jr. shares the love of God through music. His style covers the classic and the contemporary in a unique way. The scope of his work as a composer, arranger, media producer and educator covers a wide variety of genres and

applications for many publishers and musical artists. His award winning work has been featured on television and radio in many countries around the world. His work has been published on recordings and in print. He continues to work on the cutting edge of media production, often taking on difficult and unusual projects requiring the fusion of artistry and technology.

Adrian is the President of Westney Productions, a company that produces media for large organizations and independent entities. His production facility includes a recording and editing lab known as Westprod Studio, where he serves as one of the engineers. In addition, he maintains a schedule as a musical artist with performances at the keyboard and as a speaker.

A few highlights of Adrian's musical career include:

- Former Musical Director for Breath of Life Television.
- Multiple keyboard recordings released on AT Music.
- Producing music for a number of high profile companies and artists, including Light Records, Sonlight Records, Breath of Life Television, Voice of Prophecy Radio, General Conference of SDA, Word Music, Ralph Carmichael, Winans family, Walter Arties, Wintley Phipps, and many others.

Although his list of achievements is substantial, above all, Adrian wishes that the music he produces and performs will not only glorify God but will also allow the hearer to sense the warmth and comfort of the all encompassing love of Jesus Christ.

STAGECRAFTERS

Fisk University's Acting Ensemble

The Fisk University Stagecrafters was organized in April of 1926, with English 142 (a class in Pageantry) as a nucleus. The director was Miss L. E. Cashin, Professor in Comparative Literature. Its purpose was the "fastening of art for art's sake, the discovery and development of new talent, and the establishment of a little theatre on the Fisk campus." The initial performance was Sophocles' *Antigone*, which was presented in May, 1926.

From this rather auspicious beginning 99 years ago, Stagecrafters has evolved into the main University theatre group. They have occupied the Little Theatre since 1935. Today, the group provides opportunities for intensive study of plays and their production. Membership is open to all students, who may participate as actors, designers, lighting technicians, make-up artists, or in the construction of scenery or costumes. Major productions and student directed laboratory performances are held each year.



CAST MEMBERS OF *THE SKELETON CREW*



GIFT ENI



ASANTE BATES



CHASE GARRISON



Directed by
Persephone Felder-Fentress

Dramatist Personae

Faye	Gift Eni
Shanita	Asante Bates
Dez	Chase Garrison
Reggie	Jonathan Calhoun

TECHNICAL CREW

Technical Director	Michael Shane Lowery
Costumer	Hazel Robinson
Slide Designers	Chukwubikem Onwuchuruba, Oluwalonimi Awogbemila, and Elijah Okoroh
Sound Designer	Adebisi Arowolo
Lighting Designer	Rachel Ward
Stage Manager	Giovanni Giagnacova
Assistant Stage Manager and Props	Ella Nyren

Little Theatre • April 10–12, 2025 • 7:00 pm and April 13, 2025 • 3:00 pm
General Admission: \$10.00 • Students: \$5.00 • Fisk Students w/IDs: Free

THE SKELETON CREW CAST MEMBERS REHEARSE





REVIVAL

Just days before the ancestral eclipse, a young man is abducted by his great, great, great, great aunt to be overtaken by “revival,” an ancestral memory-based software of her making. Passionately crazed on preserving her people’s plot of land outskirting town, Auntie awakens to stir the ancient heart and mind of the last living descendant and remind him of the importance of “why we must keep keeping on.”

Isaiah 57:15 says, “I dwell in the high and holy place, and also with him who is of a contrite and lowly spirit, to revive the spirit of the lowly, and to revive the heart of the contrite.” Revival means to restore something to life, validity, or popularity. It can also refer to a period of renewed interest in something.



There is magic, reverence, and mystery in the spaces, sculptures, and writings of Viktor Lé. Givens (class of 2009), a multimodal installation artist whose practice centers around the gathering and arrangement of ancestral objects to recontextualize the seemingly mundane into the spectacularly sacred. His material archive is comprised mostly of forgotten and discarded domestic detritus found during excavations of his family’s East Texas estate. The ownership of that land dates back to 1882 when his great, great, great grandparents, Lula Louise and Albert Bursleson, organized collective labor strategies to cultivate and barter 1500 pounds of cotton in exchange for an underutilized 20-acre

parcel of land just outside of Houston, TX. Givens has examined the under-celebrated and largely forgotten technologies of agrarian Black cultural production in spaces such as shotgun houses, vacant churches, African American cemeteries, and the many types of nourishment provided in a simple piece of homemade cornbread, pot of stewing peas, or simmering collard greens. His work is thorough, deep, interstitial, ever-evolving, and refusing to stand still as he continually investigates how these ancestral artifacts can be reimagined into contemporary platforms for reinvention. Lé. does this by connecting the material culture of his ancestors with pre-colonial and postmodern spiritual philosophies. Through the accumulation of these rich cultural artifacts, Givens seeks to create spaces that inspire the activation of cultural and spiritual memory.

CAST LIST

Auntie Geraldine, 167 year old keeper of the cemetery

Real Estate Agent is harassing nephew to sell the land

Grannie, deceased ancestral spirit living in a photograph

Nephew, young adult male, artist, wanderer,
in search for meaning filled pursuit

Tracey, tender to the garden of bones

Barcus, Bones player

Rufus, Bone player

Otha, Bone player

Washer Woman



A FIRESIDE CHAT WITH **ALICE RANDALL**

AND GUEST TO THE CONVERSATION
**CAROLINE RANDALL
WILLIAMS**

*THE INTERSECTION OF COUNTRY
MUSIC AND FISK UNIVERSITY*

March 31, 2025

(First day of the Spring Arts Festival)

6:00PM – 7:00PM

Fisk Memorial Chapel

Learn more: Givebutter.com/AliceRandall

Partially underwritten by: Sandra Schatten Foundation



SPECIAL APPEARANCE
FROM THE COUNTRY MUSIC
MOTHER-DAUGHTER DUO
O.N.E THE DUO



GO! POETRY

Go! Poetry was founded in August 2014 with the mission to cultivate a space where students can explore, create, and share their poetic voices. Comprised of students from diverse backgrounds and academic disciplines, the group provides a platform for individuals to engage with the written and spoken word in all its forms.

The group's activities center around its regular poetry slams and open mic nights, where members and guests are invited to step up and share their thoughts, stories, and emotions through poetry. These events not only showcase the talent and creativity of Fisk University students but also serve as catalysts for meaningful dialogue and connection within the community.

Go! Poetry also hosts workshops and writing sessions, providing members with the opportunity to hone their craft, receive feedback, and collaborate with fellow poets. Whether it's experimenting with different poetic forms, exploring themes of social justice and identity, or simply finding inspiration in everyday experiences, the group encourages self-expression and exploration without boundaries.

Go! Poetry is more than just a student organization—it's a testament to the power of words to inspire, empower, and unite.

DIKENGA: CROSSROADS & MINDFUL MOVEMENTS
- dem defy silence.



MAVIMBI

Salutations, greetings, news, happenings.



DINGAMA

To open spiritually, or to suspend the performance.



LOMBA

Position to demand answers from ancestors

Flags. 89 cm x 203 cm Fisk Campus, Peace Summit 2025

In connection with the Fisk/Belmont Social Justice Collaborative, Fisk's campus is adorned with flags depicting Bakongo-inspired movements and gestures made by community members. These gestures are pathways to leverage Afro-diasporic culture that can convey complex messages or express intricate states of mind. The flags call upon the spirit of the ancestors: Echoing diasporic knowledge systems and creating mechanisms—perhaps subconsciously—to resist increasingly grim or dangerous political conditions.

The dozen different gestures displayed at Fisk originate from Bakongo culture in Central Africa and are hundreds if not thousands of years old. Because of the trans-Atlantic Slave Trade, Bakongo culture is pervasive throughout the Americas, with signs and symbols inscribed on African American pottery in the Carolinas, in Haitian, Caribbean and Brazilian religions, and in burial practices adopted by African-descendant people worldwide. As an emotional alphabet, Bakongo gestures express joy, respect, sorrow, spirituality, and welcome. They summon ancestral memory and “re-memories” (in the words of Toni Morrison) that can guide our way into the future. The gestures have been re-enacted and revitalized by the extended Fisk community, including teachers, students, staff and others.

At the same time, the placement of the flags utilizes Fisk's campus layout to form an invisible Dikenga (Crossroads) sign—the central symbol of Bakongo cosmology—which represents the cyclical nature of night and day (darkness and light; spirit world and physical world) as well as the life cycle: from the unborn to the learner, the fully developed individual, and finally, the elder preparing to transition.

As Fisk University Aaron Douglas Fellow and artistic creator Michelle Eistrup explains in verse

and poetry: “These are not just symbols. They are living movements. Many of these gestures are more common and a part of our memory and everyday life than we can imagine.”

As di flags rise, dem defy silence.
Dem whisper, dem roar, dem call.
We deh yah. We always deh yah.
Di breeze carry we story forward.
May dem gestures remind we, who we be, weh we
come from, an' weh we a go.
May dem stand strong, proof of we presence, we
resilience, an' di journey dat never done.
Give thanks.

FOOTNOTES/REFERENCES

Michelle Eistrup: *Dikenga - Four Faces of the Sun*, Engine for Art, Democracy & Justice (Nashville, TN: 2023).
Ricardo Guthrie: “Confederates and Colonial Commemoration in the United States: Collective Memory and Counter-histories,” *The Palgrave Handbook on Rethinking Colonial Commemorations*, Bronwyn Carlson and Terri Ferrelly, eds. (Palgrave-Macmillan: 2023).
Cedric Robinson: *Forgeries of Memory & Meaning*, (UNC Press: 2008).

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Lomba Fuii, Flags, 89 cm x 203 cm Fisk Campus, Peace Summit 2025

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THE SKELETON CREW

By: Dominique Morisseau



World premiere presented by Atlantic Theatre Company New York City, 2016

Directed by
Persephone Felder-Fentress

• • •

April 10–12, 2025

7:00 pm

and

April 13, 2025

3:00 pm

Little Theatre

• • •

General Admission: \$10.00

Students: \$5.00

Fisk Students w/IDs: Free

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