

WE OUT : **VOICING OUR TRUTH**

THURSDAY, JULY 23
7PM CST



BREAKING DOWN BARRIERS



It's time to celebrate, uplift, and rejoice in Black Art and Artistry with a continued call to action; to keep our boots on the ground and fight for justice for BIPOC rights, Black lives, and Black Trans lives.

We Out: Voicing Our Truth is a program of resilience and resistance in Black compositions presented and curated by all Black artists.

Please stay tuned after the performance for a round table discussion on equity and racial justice in the arts.

**Free to attend,
donations are encouraged.**

100% of proceeds will go directly to our artists and community partners Free Black Dirt.

DONATE AT bit.ly/WeOutDonate

Produced by AOT, *this event is entirely conceived by the performers.*

ARTISTS

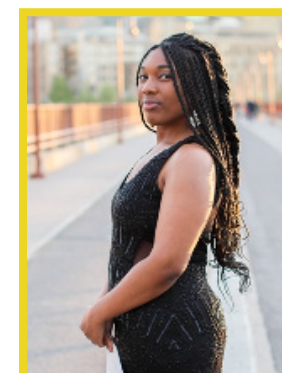


DENISHA BALLEW

She/Her/Hers

Denisha recently made her Metropolitan Opera debut in the opening 2019-20 season production of The Gershwin's *Porgy and Bess* in the Glorious Ensemble and covering

the role of Annie! Recently, she performed in a symposium honoring Jessye Norman, entitled "Black Opera: Uncovering Music History, produced by TorontoLibrary & Glenn Gould Foundation. Prior to the MET, Denisha debuted at Avery Fisher Hall as a soloist with the American spiritual ensemble. With the ensemble she has performed throughout N.America, S.American and Europe. In addition to opera, Denisha navigates other genres including musical theatre; here Denisha was Serena in the 1st National Broadway Tour of The Gershwin's *Porgy and Bess*! Denisha Ballew is a proud native of Kentucky and continues to explore multiple genres of music throughout her career!



MIKALIA BRADBERRY

She/Her/Hers

Mezzo-soprano Mikalia Bradberry is a recent graduate of the University of Minnesota with a master's degree in vocal performance. Ms.

Bradberry was born in Oklahoma City, Oklahoma to Niagara Falls natives and received her bachelor's degree in vocal performance from Abilene Christian University. This past fall, Bradberry performed the title role

of Carmen in *Le Tragedie de Carmen* and learned the role of Madame de Croissey in Poulenc's *Les Dialogues des Carmelites* for the University of Minnesota's opera program. She also prepared the role of Lucretia from Britten's *The Rape of Lucretia* with Arbeit Opera Theatre. She is a former student of Dr. Julie Pruett and Adriana Zabala.

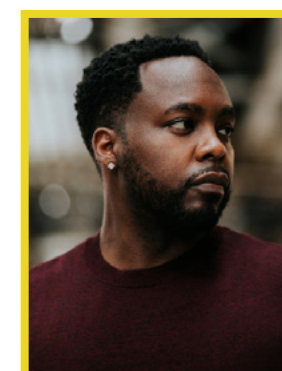


DOM EMBRETSON

He/Him/His

Sweden based tenor Dom Embretson is happy to be working with Arbeit Opera Theater (Divas and Drag was epic!

-Dom) again since moving to Europe from Minneapolis last year. Dom has worked with LOFTrecital, Out of the box Opera, Theater Latte Da, Artistry, The Moving Company and more. He most recently performed with Lara Bolton's VoxSpex. Dom would like to thank the cast and crew of We Out for their hard work and emotional capacity through this revolution. All Black Lives Matter!



WILL LIVERMAN

He/Him/His

Called "one of the most versatile singing artists performing today" (Bachtrack), baritone Will Liverman is a

recipient of the 2020 Marian Anderson

Vocal Award. This season, Liverman is scheduled to make debuts at LA Opera as Leporello in Don Giovanni, and Austin Opera as the Count in Il barbiere di Siviglia. He will additionally return to the Met Opera as the Hunter in Rusalka and Seattle Opera as Silvio in Pagliacci, and will appear in a solo recital at The Kennedy Center. Performance highlights include the Metropolitan Opera's holiday production of The Magic Flute (Papageno), in addition to its premiere of Akhnaten (Horemhab); Il barbiere di Siviglia (Figaro) with Seattle Opera, Love of Three Oranges (Pantalone) with Opera Philadelphia; Charlie Parker's Yardbird (Dizzy Gillespie) with Opera Philadelphia and English National Opera; and La bohème (Schaunard) with Opera Philadelphia, Santa Fe Opera, and Dallas Opera.



JORDAN WEATHERSTON PITTS

He/Him/His
Tenor Jordan Weatherston Pitts made his principal artist debut to critical acclaim as Renata

in Iain Bell and Mark Campbell's world premiere of Stonewall with New York City Opera and continues an active performance schedule of romantic and lyric repertoire. His most recent roles include MacDuff in Verdi's MacBeth, the cover of Romeo in Gounod's Romeo et Juliette with the Hawaii Opera Theatre, The Magician in Menotti's The Consul with Opera Saratoga, Don Ottavio in Don Giovanni, Achille in La Belle Helene, Rinuccio in Gianni Schicchi, Alfredo in La Traviata, and Younger

Thompson in Tom Cipullo's Glory Denied. In 2018 Jordan was both a Studio Artist with Opera Saratoga's Young Artist Program as well as an Orvis Studio Artist with the Hawaii Opera Theatre.



MARIA THOMPSON CORLEY

She/Her/Hers
PIANIST/COMPOSER
Maria Thompson Corley (DMA, piano, The Juilliard School) began composing and

arranging as a child. Her works for choir and solo voice have been commissioned by Dr. Odell Hobbs (Florida A&M University); Randy Jones, soprano; Dr. Darryl Taylor, countertenor; Dr. Louise Toppin, soprano; Dr. Buddy James (California State East Bay University), and Dr. Jillian Harrison-Jones (MUSE: Cincinnati's Women's Choir), among others. Her arrangement of "Mary had a Baby" was published by Walton, and her song cycle, For Terry, is published by Classical Vocal Reprints. Her art songs and arrangements have been performed, recorded and/or taught in the United States and abroad.

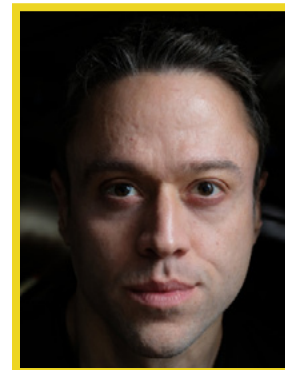


JONATHAN KING

He/Him/His
PIANIST
Jonathan King is a Baltimore-based pianist and conductor "whose attention to textural detail and rhythmic precision leave nothing

to be desired" (ArtsFuse). He is currently a Choral Activities Graduate Assistant at

the University of Maryland, where he has directed the University Chorale and served as Chorus Master and Assistant Conductor with Maryland Opera Studio. King previously served as assistant conductor to the Grammy® Award-winning UMS Choral Union, and has prepared choirs to work with eminent conductors including Leonard Slatkin, Marin Alsop, and Gianandrea Noseda. He has also assisted conductor John Nelson in several engagements internationally, and has served as a répétiteur with the Lyric Opera of Chicago and at the Oregon Bach Festival, where he was an assistant conductor during the 2018 and 2019 seasons. King is currently completing a Doctor of Musical Arts degree in Choral Conducting at the University of Maryland.



PAUL SÁNCHEZ

He/Him/His
PIANIST
Praised as a "great artist" (José Feghali, 2013; Cecilia Rodrigo, 2019), pianist and composer Paul Sánchez has

concertized in North America and Europe, and has appeared on CBS national television and in radio broadcasts nationwide. Dr. Sánchez is Director of Piano Studies and the International Piano Series at the College of Charleston in South Carolina. He is a co-founder of the San Francisco International Piano Festival, the Charleston Chamber Music Intensive, and the Dakota Sky Foundation.



RICKARD SÖDERBERG

He/Him/His
PIANIST
The Swedish tenor Rickard Söderberg studied at the Danish Opera Academy in Copenhagen with

Kirsten Buhl Möller, Tonny Landy, Anthony Rolfe Johnsson and Fiona McSherry. Already during his studies his career took off with appearances in concerts with major Scandinavian symphony orchestras and in roles like Don Ottavio in Don Giovanni and Egeo in Cavalli's Giasone. Rickard Söderberg has also made a name for himself as a dedicated spokesperson for LGBT and environmental issues, and has actively through Greenpeace helped free captive activists out of Russia. Through his charismatic persona and dedication to human rights issues he has become a much desired and respected guest in Swedish media and Television.



MARY J TROTTER

She/Her/Hers
PIANIST
Known for her lyrical and expressive sound, pianist Mary J. Trotter has been referred to as a 'poet at the piano'. Equally at home with

operatic and concert repertoire, she is in high demand as a collaborative artist. She has recently completed her DMA in collaborative piano and coaching.



KYLE P WALKER

He/Him/His
PIANIST

A strong advocate for social equality, critically-acclaimed pianist Kyle P. Walker believes music can speak to social issues

better than verbal language can, the understanding of which he brings to both traditional Western repertoire and that of the living world-wide composers with whom he collaborates. Highlights of this season include concerto, chamber, and solo appearances with the Colour of Music Festival, a solo recital tour throughout the East and West coast, and a Lincoln Center appearance alongside Miss America 2019.

ROUND TABLE PANELISTS



MARIA THOMPSON CORLEY

She/Her/Hers
PIANIST/COMPOSER

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arranging as a child. Her works for choir and solo voice have been commissioned by Dr. Odell Hobbs (Florida A&M University); Randy Jones, soprano; Dr. Darryl Taylor, countertenor; Dr. Louise Toppin, soprano; Dr. Buddy James (California State East Bay University), and Dr. Jillian Harrison-Jones (MUSE: Cincinnati's Women's Choir), among others. Her arrangement of "Mary had a Baby" was published by Walton,

and her song cycle, For Terry, is published by Classical Vocal Reprints. Her art songs and arrangements have been performed, recorded and/or taught in the United States and abroad.



KETURAH J HERRON

She/Her/Hers

Keturah J. Herron, born and raised in Kentucky, is a social justice advocate and change agent with over 15 years experience working

with youth and families involved in the social service and the criminal systems. Currently she is a Policy Strategist at the ACLU of Kentucky and is leading the work

for legislation in the Breonna Taylor case. She is dedicated to Black Liberation and reimagining what our community looks like for all Black Kentuckians.



JUNAUDA PETRUS

She/Her/Hers

Junauda Petrus is a creative activist, writer, playwright, and multi-dimensional performance artist who is Minneapolis-born, West-Indian descended, and African-

sourced. Her work centers around Black wildness, Afro-futurism, ancestral healing, sweetness, spectacle and shimmer. She has received a Givens Foundation fellowship, Jerome Travel and Study grant, Many Voices Mentorship with the Playwright's Center, Naked Stages Residency at the Pillsbury House and a 2016 Jerome Film grant to write and direct an experimental and poetic web series about Black teens coming of age in Minneapolis, Sweetness of Wild, with filmmaker Mychal Fisher.



ERIN SHARKEY

She/Her/Hers

Erin Sharkey is a poet, essayist, educator and graphic designer based in Minneapolis. She is the co-founder of an artist collective called Free Black Dirt

and serves as the co-host for Black Market Reads, a weekly podcast about literature and black cultural production. Erin was a 2015 Givens Writing Fellow and is currently a Givens Foundation cultural producer-in-residence and Coffee House Press in the Stacks artist-in-residence at the Archie Givens, Sr. Collection of African American Literature at the University of MN and also is a consultant with Umbra: Search African American History.

OUR COMMUNITY PARTNER

A MINNEAPOLIS-BASED ARTIST COLLECTIVE BRIDGING THE CULTURAL AND THE MAGICAL.



Free Black Dirt is an artistic partnership formed by Minneapolis based collaborators Junauda Petrus and Erin Sharkey. Committed to creating original theatre and performance, hosting innovative events, organizing local artists, and promoting and supporting the emerging artists' community in the Twin Cities, Free Black Dirt seeks to spark and engage in critical conversations.

T H E P R O G R A M

Love Let the Wind Cry

Music & Lyrics by Undine Smith Moore
DENISHA BALLEW & KYLE P. WALKER

~ *A Reading from the works of Assata Shakur* ~

All Night, All Day

Arranged by Damien Sneed
DOM EMBRETSON & RICKARD SÖDERBERG

Songs of Separation

Music by William Grant Still
JORDAN WEATHERSTON PITTS & MARIA THOMPSON CORLEY

I. Idolatry II. Poème III. Parted IV. If You Should Go V

~ *A Reading from the works of Malcom X* ~

I Am Moses, The Liberator

from *Harriet Tubman* | Music and Text by Nkeiru Okoye
DENISHA BALLEW & KYLE P WALKER

Two Black Churches

Music by Shawn E. Okpebholo | Composed for Will Liverman and Paul Sánchez
WILL LIVERMAN & PAUL SÁNCHEZ

I. Ballad of Birmingham II. The Rain

~ *A Reading from the works of Langston Hughes* ~

Dream Portraits

Music by Margaret Bonds | Text by Langston Hughes
MIKALIA BRADBERRY & MARY J TROTTER

I. Minstrel Man II. Dream Variation III. I, Too

Steal Away

Arranged by Maria Thompson Corley
DENISHA BALLEW & KYLE P WALKER

Difficulties

from *Songs of Love and Justice*
Music & Lyrics by Adolphus Hailstork
JORDAN WEATHERSTON PITTS & MARIA THOMPSON CORLEY

~ *Post-Traumatic Slave Syndrome by Dr. Joy DeGruy* ~

Freedom

Music & Lyrics by Beyoncé
DOM EMBRETSON & RICKARD SÖDERBERG

The Human Heart

from *Once on this Island* | Music by Stephen Flaherty | Lyrics by Lynn Ahrens
DENISHA BALLEW

Selections from Grasping Water

Music & Lyrics by Maria Thompson Corley
JORDAN WEATHERSTON PITTS & MARIA THOMPSON CORLEY

I. Violin II. My Heart Is Awake III. The Long Goodbye

Strange Fruit

Music & Lyrics by Abel Meeropol
MIKALIA BRADBERRY & MARY J TROTTER

Total Praise

Music & Lyrics by Richard Smallwood
DOM EMBRETSON & RICKARD SÖDERBERG

~ *A Reading from the works of Kelvin Kelley* ~

Make Them Hear You

from *Ragtime* | Music by Stephen Flaherty | Lyrics by Lynn Ahrens
WILL LIVERMAN & JONATHAN KING

TWO BLACK CHURCHES

PROGRAM NOTES

Two Black Churches is a song set in two movements—a musical reflection of two significant and tragic events, each perpetrated at the hands of white supremacists in two black churches, decades apart:

- The 1963 16th Street Baptist Church bombing in Birmingham, Alabama which took the lives of four girls.
- The 2015 Mother Emanuel AME Church shooting in Charleston, South Carolina, resulting in the deaths of nine parishioners.

The text of the first movement is a poem by Dudley Randall, Ballad of Birmingham, a narrative account of the 16th Street Baptist Church bombing from the perspectives of the mother of one victim and her child. Stylistically, this movement includes 1960s black gospel juxtaposed with contemporary art song. And subtly, at moments, the civil rights anthem, We Shall Overcome, and the hymn, Amazing Grace, are heard. While there are strophic elements consistent with the structure of the poem, the work is also rhapsodic, though serious and weighty in nature.

The text of the second movement is a poem written especially for this composition by Marcus Amaker, poet laureate of Charleston, South Carolina, called The Rain. This poem poignantly reflects the shooting at Mother Emanuel AME Church. Set in the coastal city of Charleston, which often floods, The Rain is a beautifully haunting metaphor on racism and the inability of blacks in America to stay above water—a consequence of the flood of injustice and the weight of oppression. In this composition, the number nine is significant, symbolizing the nine people who perished that day. Musically, this is most evident through meter and a reoccurring nine-chord harmonic progression. The hymn, 'Tis so Sweet to Trust in Jesus, is quoted in this movement. This hymn was sung at the first service in the church after the shooting, testifying to a community that chose faith and hope over hate and fear.

Two Black Churches is dedicated to the four girls who lost their lives in the 1963 Birmingham church bombing at the 16th Street Baptist Church.

Addie Mae Collins (age 14)

Carol Denise McNair (age 11)

Carole Robertson (age 14)

Cynthia Wesley (age 14)

Two Black Churches is also dedicated to the nine men and women who lost their lives in the 2015 Charleston church shooting at Mother Emanuel AME Church.

Sharonda Coleman-Singleton (age 45)

Cynthia Marie Graham Hurd (age 54)

Susie Jackson (age 87)

Ethel Lee Lance (age 70)

Depayne Middleton-Doctor (age 49)

Clementa C. Pinckney (age 41)

Tywanza Sanders (age 26)

Daniel L. Simmons (age 74)

Myra Thompson (age 59)

TEXTS & TRANSLATIONS

Love Let the Wind Cry

Music & Lyrics by Undine Smith Moore

Love let the wind cry
On the dark mountain,
Bending the ash trees
And the tall hemlocks
With the great voice of
Thunderous legions,
How I adore thee.

Let the hoarse torrent
In the blue canyon,
Murmuring mightily
Out of the gray mist
Of primal chaos
Cease not proclaiming
How I adore thee.

Let the long rhythm
Of crunching rollers,
Breaking and bursting
On the white seaboard
Titan and tireless,
Tell, while the world stands,
How I adore thee.

Love, let the clear call
Of the tree cricket,
Frailest of creatures,
Green as the young grass,
Mark with his trilling
Resonant bell-note,
How I adore thee.

Let the glad lark-song
Over the meadow,
That melting lyric
Of molten silver,
Be for a signal
To listening mortals,
How I adore thee.

But, more than all sounds,
Surer, serener,
Fuller of passion
And exultation,
Let the hushed whisper
In thine own heart say,
How I adore thee.

All Night, All Day

Arranged by Damien Sneed

All Night, All Day, The Angels, Keep A
Watching Over Me, My Lord

Songs of Separation

Music by William Grant Still

I. Idolatry

Text by Arna Bontemps

You have been good to me, I give you this:
The arms of lovers empty as our own,
marble lips sustaining one long kiss
And the hard sound of hammers breaking
stone.

For I will build a chapel in the place
Where our love died and I will journey there
To make a sign and kneel before your face
And set an old bell tolling on the air.

II. Poème

Text by Philipe Thoby Marcelin

Ce n'était pas l'aurore mais je m'étais levé en me frottant les yeux. Tout dormait alentour. Les bananiers sous ma fenêtre, Frissonnaient dans le clair de lune calme. Alors, j'ai pris ma tête dans mes mains Et j'ai pensé à vous...	It wasn't even sunrise, But I arose, rubbing my eyes. All was asleep around me. The banana trees, under my window, Trembled in the light of the moon calmly. So, I took my head into my hands, And I thought of you.
---	--

TRANSLATION BY JORDAN WEATHERSTON PITTS

III. Parted

Text by Paul Laurence Dunbar

She wrapped her soul in a lace of lies,
With a prime deceit to pin it;
And I thought I was gaining a fearsome
prize,
So I staked my soul to win it.
We wed and parted on her complaint,
And both were a bit of barter,
Though I'll confess that I'm no saint,
I'll swear that she's no martyr.

IV. If You Should Go

Text by Countee Cullen

Love, leave me like the light,
The gently passing day;
We would not know, but for the night,
When it has slipped away.
Go quietly; a dream,

When done, should leave no trace
That it has lived, except a gleam
Across the dreamer's face.

V. A Black Pierrot

Text by Langston Hughes

I am a black pierrot: She did not love me,
So I crept away into the night and the night
was black, too.
I am a black pierrot: She did not love me,
So I wept until the red dawn dripped blood
over the eastern hills
and my heart was bleeding, too.
I am a black pierrot: She did not love me,
So with my once gay colored soul
shrunk like a balloon without air,
I went forth in the morning
to seek a new brown love.

I Am Moses, The Liberator

Music and Text by Nkeiru Okoye

Moses, the Liberator.
You keep on going, or die!
When I took on this role of Liberator, I said
to myself; there's one of two things I have a
right to. One of these things, my liberty or
my death.

If I cannot have one, I would have the
other.
For no man shall take me alive.

I am Moses, stealer of slaves.
Moses, stealer of slaves.
I stole my Mother, Father, cousins brother.

We do not turn back!
We've come this far and now your scared!?

You're scared!
Well, well, well. Well.

I'll hold my revolver to the space between
your eyes. Dogs get baying in the midnight
air.

Patter-roller footsteps, closing in...
What's it gonna be now?
Dead negroes tell no tails.
You keep on going or die!

Keep on going!
If you're tired, keep on going.
And if you're scared, keep on going.
If you're hungry, keep on going.
If you wanna taste freedom, keep on going!
Set your mind to freedom and the Promis'
Land.

We shall be free.
Just like in the scripture, free indeed!
I wanna be free, free, free!
I wanna be free!

We shall be free!

Two Black Churches

Music by Shawn E. Okpebholo

I. Ballad of Birmingham

Text by Dudley Randall

On the bombing of a church in Birmingham, 1963

"Mother dear, may I go downtown
Instead of out to play,
And march the streets of Birmingham
In a Freedom March today?"

"No, baby, no, you may not go,
For the dogs are fierce and wild,
And clubs and hoses, guns and jails

Aren't good for a little child."

"But, mother, I won't be alone.
Other children will go with me,
And march the streets of Birmingham
To make our country free."

"No, baby, no, you may not go,
For I fear those guns will fire.
But you may go to church instead
And sing in the children's choir."

She has combed and brushed her night-
dark hair,
And bathed rose petal sweet,
And drawn white gloves on her small
brown hands,
And white shoes on her feet.

The mother smiled to know her child
Was in the sacred place,
But that smile was the last smile
To come upon her face.

For when she heard the explosion,
Her eyes grew wet and wild.
She raced through the streets of
Birmingham
Calling for her child.

She clawed through bits of glass and brick,
Then lifted out a shoe. "O, here's the shoe
my baby wore,
But, baby, where are you?"

II. The Rain

Text by Marcus Amaker

When the reality
of racism returns,
all joy treads water
in oceans of buried
emotion.

Charleston
is doing
everything it can to only swim
in a colorless liquid
of calm sea
and blind faith.

But the Lowcountry
is a terrain
of ancient tears,
suffocating through floods of
segregation.

When a murder's gunshots
made waves
at Emanuel AME Church,
we closed our eyes,
held our breath
and went under.

And we are still
trying not to
taste the salt
of our surrounding blues
or face the rising tide
of black pain.

Dream Portraits

Text by Langston Hughes

I. Minstrel Man

Because my mouth
Is wide with laughter
And my throat
Is deep with song,
You do not think
I suffer after
I have held my pain
So long?

Because my mouth
Is wide with laughter,
You do not hear
My inner cry?
Because my feet
Are gay with dancing,
You do not know
I die?

II. Dream Variation

To fling my arms wide
In some place of the sun,
To whirl and to dance
Till the white day is done.
Then rest at cool evening
Beneath a tall tree
While night comes on gently,
Dark like me-
That is my dream!

To fling my arms wide
In the face of the sun,
Dance! Whirl! Whirl!
Till the quick day is done.
Rest at pale evening...
A tall, slim tree...
Night coming tenderly
Black like me.

III. I, Too

I, too, sing America.
I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.
Tomorrow,
I'll be at the table
When company comes.

Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.
Besides,
They'll see how beautiful I am
And be ashamed—
I, too, am America.

Steal Away

Arranged by Maria Thompson Corley

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

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

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

Green trees are bending,
Poor sinners stand a-trembling;
The trumpet sounds within my soul,
I ain't got long to stay here.

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

Difficulties from Songs of Love and Justice

Music & Lyrics by Adolphus Hailstork

It is difficult to like some people,
Like is sentimental.
It is difficult to like someone bombing your
home.
It is difficult to like somebody threatening
your children.
It is so difficult, so difficult to like some
people.
But Jesus says love them, love them.
For love is greater than like.

Freedom

Music & Lyrics by Beyoncé
Additional text by Kendrick Lamar

Tryna rain, tryna rain on the thunder
Tell the storm I'm new
I'm a wall, come and march on the regular
Painting white flags blue

Lord forgive me, I've been running
Running blind in truth
I'ma rain, I'ma rain on this bitter love
Tell the sweet I'm new

I'm telling these tears, go and fall away, fall
away
May the last one burn into flames

Freedom
I can't move
Freedom, cut me loose
Singin', freedom
Freedom
Where are you?
'Cause I need freedom, too
I break chains all by myself

Won't let my freedom rot in hell
Hey! I'ma keep running
'Cause a winner don't quit on themselves
I'ma wade, I'ma wave through the waters
Tell the tide, "Don't move"
I'ma riot, I'ma riot through your borders
Call me bulletproof

Lord forgive me, I've been runnin'
Runnin' blind in truth
I'ma wade, I'ma wave through your shallow
love
Tell the deep I'm new

I'm telling these tears, go and fall away, fall
away
May the last one burn into flames

Freedom
I can't move
Freedom, cut me loose
Singin', freedom
Freedom
Where are you?
'Cause I need freedom, too
I break chains all by myself
Won't let my freedom rot in hell
Hey! I'ma keep running
'Cause a winner don't quit on themselves

Ten Hail Marys, I meditate for practice
Channel nine news tell me I'm movin'
backwards
Eight blocks left, death is around the corner
Seven misleadin' statements 'bout my
persona
Six headlights wavin' in my direction
Five-o askin' me what's in my possession
Yeah I keep runnin', jump in the aqueducts
Fire hydrants and hazardous
Smoke alarms on the back of us
But mama don't cry for me, ride for me

Try for me, live for me
Breathe for me, sing for me
Honestly guidin' me
I could be more than I gotta be
Stole from me, lied to me, nation hypocrisy
Code on me, drive on me
Wicked, my spirit inspired me
Like yeah, open correctional gates in
higher desert
Yeah, open our mind as we cast away
oppression
Yeah, open the streets and watch our
beliefs
And when they carve my name inside the
concrete
I pray it forever reads

Freedom
I can't move
Freedom, cut me loose
Singin', freedom! Freedom! Where are
you?
'Cause I need freedom, too
I break chains all by myself
Won't let my freedom rot in hell
Hey! I'ma keep running
'Cause a winner don't quit on themselves

The Human Heart

Lyrics by Lynn Ahrens
Music by Stephen Flaherty

The courage of a dreamer
The innocence of youth
The failures and the foolishness
That lead us to the truth

The hopes that make us happy
The hopes that make us happy
The hopes that don't come true
And all the love there ever was

And all the love there ever was
I see this all in you
You are part, part of the human heart
You are part, part of the human heart
You are part, you are part

You are part of all who took the journey
And managed to endure
The ones who knew such tenderness
The ones who felt so sure

The ones who came before you
The ones who came before you
The others yet to come
And those who you will teach it to

And those who you will teach it to
And those you learned it from
You are part, part of the human heart

You are part, part of the human heart
You are part, you are part
You are part

This is the gift I give
Through your love you'll live forever
Forever, you are part
Part of the human heart

Forever, you are part
You are part
You are part, tonight, tonight

Part of the human heart

Three Songs

Music & Lyrics by Maria Thompson Corley

I. Violin

Though closed and latched,
Your case opened easily.
You lay inside it burnished and brown.
Perfectly seasoned with age.
My fingers danced firmly, gently
Along your neck.
Your body vibrated, resonated, amplifying
your melodious moans.
As I stroked your strings,
In my imagination.
Precious treasure, you are not mine,
But your exquisite voice still sings
A jazz lullaby,
In my dreams.

II. My Heart Is Awake

My heart is awake,
Roused by the exhilarating melody.
My brain seeks to ignore,
In its quest for sleep's sweet stasis.
My heart's sparks are frequently foolish and
futile!
My brain, cold water in hand,
Basks a moment in the warm ember's glow,
And smiles

III. The Long Goodbye

I live in the past to stay in your arms,
Your lips pressed gently against my cheek.
My body snug in the sheltering warmth of
your skin.
Oh my darling friend,
The handful of sweet manna you gave me
melted in my mouth.
But, without prospect of further sustenance,
I wander through this pathless wilderness,
Emptier than if you unexpected morsel had
been denied

Strange Fruit

Music & Lyrics by Abel Meeropol

Southern trees bear a strange fruit
Blood on the leaves and blood at the root
Black bodies swinging in the southern
breeze
Strange fruit hanging from the poplar trees

Pastoral scene of the gallant South
The bulging eyes and the twisted mouth
Scent of magnolia, sweet and fresh
Then the sudden smell of burning flesh

Here is a fruit for the crows to pluck
For the rain to gather, for the wind to suck
For the sun to rot, for the tree to drop
Here is a strange and bitter crop

Total Praise

Music & Lyrics by Richard Smallwood

Lord, I will lift my eyes to the hills
Knowing my help is coming from you
Your peace You give me in time of the storm

You are the source of my strength
You are the strength of my life
I lift my hands in total praise to you
Amen

Make Them Hear You

Lyrics by Lynn Ahrens | Music by Stephen Flaherty

Go out and tell our story
Let it echo far and wide
Make them hear you
Make them hear you

How Justice was our battle
And how Justice was denied
Make them hear you
Make them hear you

And say to those who blame us
For the way we chose to fight,
That sometimes there are battles
That are more than black or white

And I could not put down my sword
When Justice was my right
Make them hear you

Go out and tell our story to your daughters
and your sons
Make them hear you
Make them hear you

And tell them, "In our struggle,
We were not the only ones"
Make them hear you
Make them hear you

Your sword could be a sermon
Or the power of the pen
Teach every child to raise his voice
And then my brothers, then

Will justice be demanded by ten million
righteous men
Make them hear you-
When they hear you, I'll be near you
Again

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Visit bit.ly/WeOutDonate to donate directly to our artists and community partner, Free Black Dirt.

100% of proceeds will go directly to the artists involved in this project.

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