



*Soprano Osceola Davis,
accompanied by
Dr. Raymond Jackson.*

EIRNS/Stuart Lewis



*Bass-baritone
Kevin Short.*

EIRNS/Stuart Lewis

On Eve of *Million Man March* Concert Celebrates the Fight For Justice, Truth, Beauty

An estimated 2,300 people attended a Schiller Institute concert at Washington, D.C.'s Constitution Hall October 15, on the eve of the historic Million Man March. Entitled "Let Justice Ring," the concert was conceived as a musical tribute to the movement for justice and atonement.

The concert opened with an invocation, and the performance of the Lord's Prayer, by the Rev. James Cokley (tenor). Greetings from Schiller Institute founder Helga Zepp-LaRouche were read by Dennis Speed, the Institute's northeast coordinator. Her message emphasized the theme of atonement, and the indispensable role of music in lifting humanity to that condition.

Next, Schiller Institute vice-chairman Amelia Boynton Robinson was introduced as the person to whom everyone in the room owed his or her freedom, because she had invited Dr. Martin Luther King into Selma, Alabama more than thirty years ago. Mrs. Robinson spoke on the theme of the right to vote, describing her campaign for Congress in 1964. While she did not win the election, she did launch a new phase in the struggle which opened the door to the Voting

Rights Act. Today, she said, you have the responsibility to run for office, and make the necessary changes.

Former State Senator Theo Mitchell, an African-American who might well have become Governor of South Carolina had he not been politically targeted in the courts, spoke of the need to rally against injustice.

Mitchell was followed by Mel Evans, head of the Clinton, Miss. chapter of the

NAACP. Evans spoke of the LaRouche case, and the harassment of black elected officials, as being one and the same thing.

The Rev. James Bevel, the collaborator of Dr. Martin Luther King who organized the Children's March in Birmingham, spoke next. Bevel was the architect of the concept of atonement used in the Million Man March. The Rev. Bevel spoke of atonement, develop-



EIRNS/Stuart Lewis, Mathew Ogden

Chorus of Neville Ottley Singers and Schiller Institute choirs, directed by John Sigerson.

ing the concept that God is the Father of all, and that we are all brothers and sisters. If you are not reconciled to each other, he said, you are not reconciled to God; this is what you have to atone for.

The Rev. Richard Boone of Alabama, another Civil Rights leader from Dr. King's time, then greeted the audience and invited them to sing.

Musical Program

The selections of the musical program were chosen with two themes in mind: that of atonement, and that of the search for, and liberation through, the Good.

The concert began with a series of choral performances of freedom songs. The chorus opened with performances of "Lift Up Your Voice" and "Oh, Freedom." Verdi's "Song of the Hebrew Slaves"

from the opera *Nabucco* was next, followed by two Spirituals, "Steal Away" and "Standing in the Need of Prayer." The chorus combined the efforts of the Nevilla Ottley Singers, and the Schiller Institute Leesburg, Virginia and Washington, D.C. Community Choirs—under the direction of Charlene Moore-Cooper and John Sigerson. Appearing as guest soloists were Michele Fowlin, soprano; Aaron Leathers, bass; and Charles Williams, tenor.

Performance of a series of arias from the oratorios of George Frederick Handel followed, sung by a group of Classical artists who uplifted the audience with beauty and drama. Bringing the crowd to their feet was the musical elder statesman, the world-famous baritone William Warfield, who presented the aria "Why do the nations so furiously rage together?" from Handel's *Messiah*.

A number of younger artists sang other arias from the *Messiah*. Osceola Davis, a coloratura soprano, performed "Rejoice Greatly," and "He shall feed His flock." She was joined on the second piece by mezzo-soprano Lorna Mae



Lorna Myers, mezzo-soprano, and William Warfield, baritone.

EIRNS/Stuart Lewis

Myers of Trinidad. Mezzo-soprano Valerie Eichelberger (Kehembe), a voice professor at Howard University, sang "He was despised."

Preparing for the righteous fight was the theme of the two arias from Handel's

oratorio *Judas Maccabeus*, sung by bass Aaron Gooding and tenor Curtis Rayam.

All of the soloists were accompanied by pianist Dr. Raymond Jackson, a professor at Howard University.

Classical Beauty

The second part of the program featured a selection of solo pieces from a number of genres, including opera, German *lieder*, and Spirituals, performed by the artists named above, joined by bass-baritone Kevin Short and tenor Reginald Bouknight.

To underscore the coherence of Classical music and poetry, William Warfield recited "When Malindy Sings," one of the best-loved works of the Nineteenth-century African-American poet Paul Laurence Dunbar.

The concert concluded with two group selections. First, all the soloists performed the Spiritual "Great Day." Then, they joined with the amateur choruses to sing the "Hallelujah Chorus" from Handel's *Messiah*, as the grand finale.

MUSIC MANUAL AD