

Minnesota Orchestra

Kensho Watanabe, conductor
 Baritone soloist to be announced
 Louise Toppin, host

Friday, October 7, 2022, 8 pm | Orchestra Hall

*With this concert we gratefully recognize **Cy and Paula DeCosse** for their generosity as the lead sponsor of the Listening Project.*

Samuel Coleridge-Taylor	<i>Idyll, Opus 44</i>	ca. 8'
Eleanor Alberga	<i>The Soul's Expression</i> George Eliot: Blue Wings Emily Brontë: The Sun Has Set George Eliot: Roses Elizabeth Barrett Browning: The Soul's Expression <i>Baritone soloist to be announced</i>	ca. 17'
Hale Smith	<i>Contours</i>	ca. 9'
	I N T E R M I S S I O N	ca. 20'
Adolphus Hailstork	<i>Lachrymosa: 1919</i>	ca. 12'
Margaret Bonds	<i>Spirituals</i> Ezekiel Saw the Wheel He's Got the Whole World in His Hands Hold on I Got a Home in That Rock Joshua Fit the Battle of Jericho <i>Vocal soloist to be announced</i>	ca. 15'
Florence Price	<i>Colonial Dance</i>	ca. 6'

Program notes are provided in an insert.

Following the concert, ticketholders will receive a complimentary digital download of each piece from tonight's performance. The recordings will also be shared broadly in partnership with the African Diaspora Music Project; visit africandiasporamusicproject.org for more information.

pre-concert

Concert Preview with Sam Bergman and other guests
 Friday, October 7, 7:15 pm, Target Atrium

Minnesota Orchestra concerts are broadcast live on Friday evenings on stations of [YourClassical Minnesota Public Radio](#), including KSJN 99.5 FM in the Twin Cities.





Kensho Watanabe, conductor

Kensho Watanabe is fast becoming one of the most exciting and versatile young conductors to come out of the United States. Recently recognized as a recipient of a Career Assistance Award by the Solti Foundation U.S., he held the position of assistant conductor of the Philadelphia Orchestra from 2016 to 2019, where he made a critically acclaimed subscription debut, taking over from his mentor Yannick Nézet-Séguin. He has since returned there for more subscription programs, including concerts in the 2021-22 season. Other recent highlights include his debuts at the Bravo! Vail Festival and numerous concerts at the Mann and Saratoga performing arts centers, as well as debuts with the London Philharmonic, Tokyo Philharmonic Orchestra, Turku Philharmonic Orchestra, Szczecin Philharmonic, Charlotte Symphony and Sarasota Orchestra. He has led numerous operas with the Curtis Opera Theatre, most recently Puccini's *La Rondine* and *La Bohème*. An accomplished violinist, he received his master of music degree from the Yale School of Music and served as a substitute violinist in the Philadelphia Orchestra from 2012 to 2016. He is also a graduate of the Curtis Institute of Music, where he studied with Otto-Werner Mueller. Additionally he holds a bachelor of science degree from Yale College, where he studied molecular, cellular and developmental biology. More: askonasholt.com, kenshowatanabe.com.



Louise Toppin, host

Louise Toppin has received critical acclaim for her operatic, orchestral, oratorio and recital performances worldwide. She has appeared for many years in Gershwin shows with pianists Leon Bates and Joseph Joubert. Her 19 CDs include *Ah love, but a day*, featuring music by women composers; *La Saison des fleurs*; and *Songs of Love and Justice, Vol. I*, a collection of songs by Adolphus Hailstork. She has edited nine anthologies and a choral work published by Classical Vocal Reprints and Hildegard Press, including *Rediscovering Margaret Bonds* and *An Anthology of African and African Diaspora Songs*. Her recent performances include co-curating and singing at a festival on Black Music in Hamburg, Germany, with Thomas Hampson, Leah Hawkins and Larry Brownlee; a solo appearance with the Experiential Orchestra in New York City; a recital for the Oxford Lieder Festival in England; a residency with Duke University as a scholar/artist; the 150th anniversary celebration of the ratification of the 13th amendment for Congress and President Obama at the U.S. Capitol; and Masters of the Spirituals in Lincoln Center, which is currently touring. She serves on the education committee for the Denyce Graves Foundation and on the boards of Opera Ebony and The Hampson Foundation. In addition, she is co-founder and director of the George Shirley Vocal Competition and Videmus (promoting African American music), and founder/editor of the African Diaspora Music Project research tool. She is also a professor of music (voice) at the University of Michigan. More: louisetoppin.com, rilearts.com, africandiasporamusicproject.com.

Welcome to the Listening Project

The Listening Project was launched by the Minnesota Orchestra in 2021 as a way to produce the first high-quality professional recordings of music by contemporary and past composers of African, Middle Eastern, Latin, Indigenous and Asian descent. In partnership with the African Diaspora Music Project, the recordings will be widely shared to help facilitate future performances by orchestras around the world. Repertoire is selected through a months-long process of research and score review by musicians of the Orchestra in collaboration with the project's conductor, who this year is Kensho Watanabe. The initial Listening Project recording sessions were held in October 2021 with no in-person audience, but this year, tonight's public concert has been added to allow for a live listening experience at Orchestra Hall. Two works recorded last year, Eleanor Alberga's *Tower* and Ulysses Kay's *Concerto for Orchestra*, will also be performed by the Orchestra later this season. The live recordings made at tonight's concert will be available online, free of charge to audiences and orchestras worldwide. We are grateful for the partnership of Dr. Louise Toppin and the African Diaspora Music Project in helping us to bring more attention to these great works of music.

Due to the timing of the programming selections this summer, program notes are included in an insert distributed at the concert and accessible on mobile devices via the QR code below.



Minnesota Orchestra

Kensho Watanabe, conductor

Christopher Humbert Jr., bass-baritone

Louise Toppin, host

Friday, October 7, 2022, 8 pm | Orchestra Hall

*With this concert we gratefully recognize **Cy and Paula DeCosse** for their generosity as the lead sponsor of the Listening Project.*

*Bass-baritone **Christopher Humbert Jr.** will be the soloist in both Eleanor Alberga's *The Soul's Expression* and Margaret Bonds' *Spirituals*. Tonight's program, along with profiles of conductor Kensho Watanabe and host Louise Toppin, appear on pages 37 and 38 of *September/October Showcase* magazine.*



Christopher Humbert Jr., bass-baritone

Described as beholding a “rich baritone voice” and a “towering and alluring” stage presence, bass-baritone Christopher Humbert Jr. has proven a favorite with several audiences across the U.S. He has appeared in multiple operatic and theatrical productions throughout his home state of Ohio, including performances with Opera Columbus, Mid-Ohio Opera and Nightingale Opera Theatre, in which he has been seen in major roles in *The Consul*, *The Mikado*, *A Little Night Music*, *Dido and Aeneas*, *La Cenerentola*, and *Kiss Me, Kate*. He has also performed with the Seagle Festival, Utah Festival Opera and Musical Theatre, Annapolis Opera, Detroit Opera and Palm Beach Opera.

Humbert was selected to join Opera Theatre Saint Louis during the 2020 season as a Gerdine Young Artist. During this time, he was featured on the Nine PBS channel in St. Louis, Missouri, for the inaugural “Songs for St. Louis” televised concert series. In addition to performing in operas, he is a

frequent oratorio and concert soloist in repertoire such as Mozart’s *Requiem*, Bach’s *Ein Feste Burg ist unser Gott*, Schütz’s *St. Matthew Passion*, Bach’s *St. John Passion* and Handel’s *Messiah*. He has appeared on the Carnegie Hall stage most recently as a soloist with Manhattan Concert Productions in Vaughan Williams’ *Dona Nobis Pacem*, in which he shared the stage with ensembles from two of his alma maters.

Humbert was a first-place finalist in Opera Guild of Dayton’s Tri-State Vocal Competition in 2019 and has frequently won classical music and musical theatre awards from the National Association of Teachers of Singing. In 2021-22, Humbert joined the Benenson Young Artist program at Palm Beach Opera under the baton of Antonello Allemandi and starred alongside J’Nai Bridges as Zuniga in *Carmen*. He is currently pursuing a master’s degree in opera performance from Boston Conservatory, and he is a graduate of the Capital University Conservatory of Music. More: chrishumbert.com.

Welcome to the Listening Project

Last fall, the Minnesota Orchestra launched an exciting new initiative to increase our commitment to and familiarity with great works of orchestral music by composers from historically marginalized and underrepresented racial groups. The project's primary objective was to create high-quality audio recordings of previously unrecorded works of music by composers past and present. Five recordings made last fall during the project's initial launch by composers Ulysses Kay, Coleridge-Taylor Perkinson, James Lee III, Eleanor Alberga and Margaret Bonds were uploaded to the Orchestra's social media channels and shared free of charge with listeners around the world. These recordings are already receiving radio airplay around the U.S., and it's our hope that they will continue to find new listeners and provide other orchestras with an important resource to assist them in programming these great works.

This fall, we're dreaming bigger, and expanding the newly renamed Listening Project with more composers and tonight's full subscription concert in order to allow our audiences to be a part of the live recording process. Our conductor for the project this year is Kensho Watanabe, a dynamic and enthusiastic artist whose star has been rising quickly in the orchestral world.

Tonight's Listening Project concert is hosted by Dr. Louise Toppin of the University of Michigan. Dr. Toppin is the creator of one of our vital partner organizations in this effort, the African Diaspora Music Project (ADMP) database. The ADMP is designed to make it easy for orchestras and programmers around the world to access scores, recordings and other information for works by composers of African descent—works which are frequently overlooked now for lack of professional recordings. Dr. Toppin's expertise has been invaluable as we've developed and grown the Listening Project, and we're grateful that she's agreed to serve as our concert host this evening.

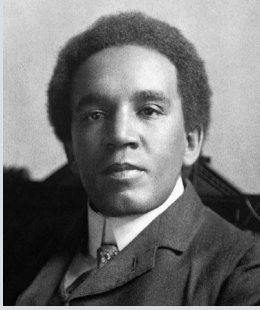
The music for this week of recordings has been carefully researched and selected by the musicians of the Minnesota Orchestra's Artistic Advisory Committee, and we're immensely grateful to them for the time and effort they have put into this process. Recordings of all six pieces featured tonight will be made available for free listening, and everyone in attendance this evening will receive a link to download the recordings as soon as they're available.

Thank you for attending tonight's concert, and enjoy the music!

Susie Park, first associate concertmaster

Sam Bergman, acting assistant principal viola

Diversity, Equity and Inclusion Committee members and Learning Project Co-Leaders



Samuel Coleridge-Taylor

Born: August 15, 1875,
London, England
Died: September 1, 1912,
London, England

Idyll

Premiered: 1901



Eleanor Alberga

Born: September 30, 1949,
Kingston, Jamaica

The Soul's Expression

Premiered: May 30, 2017

English composer Samuel Coleridge-Taylor lived an all-too-brief life, passing away from pneumonia at 37—an age at which many great composers are only beginning to achieve renown. Despite this, he left a remarkable legacy and a compositional output that included more than 80 works. The most famous of these was an expansive cantata he composed at age 23, *Hiawatha's Wedding Feast*, which quickly attained great popularity in his home country and abroad. Among his many international successes were three tours of the U.S., one of which included a visit to the White House at the request of President Theodore Roosevelt. He was mentored by Edward Elgar and studied alongside composers such as Ralph Vaughan Williams and Gustav Holst at the Royal College of Music.

a beautiful picture

Coleridge-Taylor's *Idyll* began as the second movement of his First Symphony, which he composed while still a student at Stanford University. He originally titled the movement *Lament*, but after many revisions spanning several years, it reappeared as *Idyll* and received its first performance at the Three Rivers Choir Festival in 1901. At that time, the piece received wildly mixed reviews; some critics praised Coleridge-Taylor for *Idyll's* beauty, while other critics pined for a work that was more complex.

It was because of this lukewarm reception that the work was not fully published at the time. To keep expenses low, it was not unusual for new compositions to reach the engravers and printers and only see a full score or select parts made available. This process made some of Coleridge-Taylor's music almost inaccessible for any orchestra seeking to perform it unless they rented the parts in manuscript form. A fully engraved set of score and parts for *Idyll* only became available widely in 2021.

Idyll is airy and picturesque, highlighting the sweet-singing capabilities of the woodwinds and horns and the lyrical beauty of the string section. The word *idyll* comes from the Greek *eidyllion*, which means “little picture,” and it most commonly refers to a poem or story of a simple, beautiful or peaceful place, often in a rural setting. From start to finish, this piece is exactly that: a blissful little escape into a dreamlike musical landscape.

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, harp and strings

In recent years, the Minnesota Orchestra has explored several pieces by Jamaican-born British composer Eleanor Alberga, including her Second String Quartet in the fall of 2020 and *Shining Gate of Morpheus* for horn and string quartet in the spring of 2021. Then, one year ago, the Orchestra created the first professional recording of *Tower*, one of her full-orchestra works, as part of the Listening Project recording initiative that was introduced last year and has expanded this year to encompass tonight's public concert.

Born in Kingston, Jamaica, in 1949, Eleanor Alberga asked her mother if she could begin piano lessons when she was 5 years old; at age 10, she penned her first composition, inspired by her family's dog Andy. Now based in rural Herefordshire, England, Alberga has crafted a catalog of works that includes music for piano, choral ensembles, chamber music, orchestra, film, opera and two violin concertos premiered by her husband, violinist Thomas Bowes.

songs from three poets

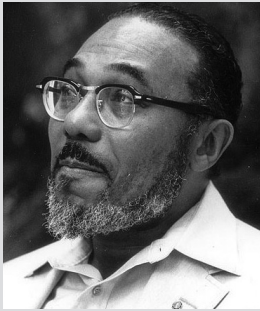
The Soul's Expression is Alberga's setting of four poems by women from 19th-century England: two poems by George Eliot (a pen name for Mary Ann Evans), and one each by Emily Brontë and Elizabeth Barrett Browning. Divided into four movements and spanning 17 minutes, it is scored for baritone and string orchestra. The premiere was given in 2017 by the Welsh Chamber Orchestra and baritone Jeremy Huw Williams, with Anthony Hose conducting. A recording by the BBC National Orchestra of Wales and Morgan Pearse has recently been released on the Lyrita label, making it the only work on tonight's program that has been previously recorded—but notable for another reason, as this is the composition's U.S. premiere.

The Soul's Expression begins as the baritone voice emerges from a rich, mysterious string texture singing text by George Eliot; gradually, the tempo increases and the intensity heightens. The second section features the words of Emily Brontë sung over more delicate harmonies that lead into another selection from Eliot, depicting the profound sweetness of a shower of rose petals. The final poem is from Elizabeth Barrett Browning, whose message begins:

*With stammering lips and insufficient sound
I strive and struggle to deliver right
That music of my nature, day and night*

Between each of the four sections is an interlude that condemns evil, particularly any evil words that might be spoken.

Instrumentation: solo baritone voice and strings



Hale Smith

Born: June 29, 1925,
Cleveland, Ohio
Died: November 24, 2009,
Freeport, New York

Contours

Composed: 1960

Hale Smith's range of musical creativity is exceptional, comprising works for radio and television, film, jazz records, army bands, soloists and major symphony orchestras. His earliest inspirations came from playing side gigs as a pianist with Dizzy Gillespie and learning from other jazz greats during the mid-20th century such as Duke Ellington, Art Tatum and Jimmy Jones. In addition to composing, he held roles as an editor and consultant for several New York City- and Chicago-based music organizations, and was also a professor of music at Long Island University in Brookville and the University of Connecticut in Storrs. He also worked for some time with the Karamu House in Cleveland, which was founded in 1915 and is recognized as the oldest actively producing African American theater in the U.S.

jazz and modernist influences

In 1960, Smith was commissioned by Broadcast Music Inc. to compose *Contours*. The piece opens with bold exclamations from the full ensemble and features dark harmonies and syncopated rhythms, especially in the brass section. Staccato motives and special techniques, such as a flute solo with bending notes, speak to Smith's experience in stage bands and jazz combos, but the character and tonality of the piece are also akin to those of modernist 20th-century classical composers such as Arnold Schoenberg or Anton Webern. It has by far the largest complement of percussion instruments, 16 in all, of any work on tonight's program.

Contours is dedicated to the memory of two of Smith's closest friends, Clarence Cameron White and Wallingford Riegger, both New York-based composers who had passed away around the time that Smith received the commission for this work. Smith himself lived for another five decades.

Instrumentation: 2 flutes (1 doubling piccolo), 2 oboes (1 doubling English horn), 2 clarinets (1 doubling bass clarinet), 2 bassoons, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, snare drum, tenor drum, bass drum, hand cymbals, 3 suspended cymbals, 3 gongs, slapstick, tambourine, tom-toms, triangle, xylophone, glockenspiel, piano (doubling celesta) and strings



Adolphus Hailstork

Born: April 17, 1941,
Rochester, New York

Lachrymosa: 1919

Premiered: May 12, 1995

Dr. Adolphus Hailstork has had a strong bond with music since childhood when he first began learning the piano. He ultimately earned four degrees in music and composition at Howard University, the Manhattan School of Music and Michigan State University. Today, he lives in Virginia Beach and is part of the music faculty of Old Dominion University.

Hailstork's catalog includes more than 100 compositions for chamber ensemble, chorus, orchestra and solo instruments—and it is continuing to expand in the composer's 80s, with recently published works including his Fourth Symphony and *A Knee on The Neck*, a choral-orchestral tribute to George Floyd, which was premiered by the National Philharmonic in May 2022.

remembering the Red Summer of 1919

When Hailstork began work on *Lachrymosa* in 1994, he had hoped to compose a piece in celebration of the Virginia Symphony's 75th anniversary. However, as he contemplated the original inspiration, he couldn't separate the ensemble's founding year of 1920 from a series of events that instead had occurred just before that, in the summer of 1919, when at least 77 Black Americans were lynched.

In the composer's own words, he explains:

"I join with the Virginia Symphony in their joy of having been founded in 1920. Had I focused on that year, I, perhaps could have squeezed a flippant fanfare of some sort out of myself. In Black history, however, 1919 conjures up darker and weightier matters.

"During World War I, there had occurred a great migration of Blacks from farms in the south to factories in the north. The return of the soldiers who originally had those jobs provided the spark for an inevitable clash. There were riots in 26 cities, and the summer of 1919 is known, in Black history, as the Red Summer.

"Black troops, who had fought valiantly for democracy in Europe, returned to the United States, believing they would share in a new spirit of freedom at home... They even dared to hope that they would experience the same respect and freedom from prejudice they had enjoyed in France. That was not to be."

Lachrymosa, which was premiered by the Virginia Symphony under the direction of JoAnn Falletta on May 12, 1995, features two chords which the composer identifies as the "Amen" chords. This recurring statement and other choral-inspired textures tie the work to the mournful music of the Roman Catholic Requiem Mass, which also inspired the work's title. *Lachrymosa* is simple and contemplative, with a sadness that speaks powerfully of the events of one especially dark summer in our country's history.

Instrumentation: 2 clarinets, 2 bassoons and strings



Margaret Bonds

Born: March 3, 1913,
Chicago, Illinois
Died: April 26, 1972,
Los Angeles, California

Spirituals

Published: ca. 1962-63

While she was a college student at Northwestern University, the extraordinary pianist and composer Margaret Bonds was invited to solo with the Chicago Symphony Orchestra as a part of the same concert when Florence Price's music was first premiered. Thus, she became the first Black instrumental soloist in the ensemble's history. As a young girl, Bonds studied piano with her mother, whose own professional and social circles were rich with many of Chicago's leading artists and writers. Bonds' advanced studies led her to Northwestern University, where racism was abundant and ever-present in her years as an undergraduate and graduate student, prohibiting her from accessing housing, facilities, or anything beyond her scheduled classes.

It was during this time that Bonds found solace in a book of poetry by Langston Hughes that she had discovered in the local public library, a place she could explore freely unlike the one on campus. This marked just the beginning of a lifelong friendship with Hughes, whom she met a few years later and whose poems she set to music on many occasions.

Through the mentorship of artists like Hughes and Florence Price, who was one of her composition teachers, Bonds was determined to enhance, promote and celebrate African American art forms and artists as much as possible. Her own music demonstrated this by incorporating jazz idioms, texts from Black writers, spirituals and gospel traditions from throughout African American history. Ultimately, much of Bonds' music remains a mystery to us now as it is unpublished, and many of her original manuscripts were discarded after her death in 1972.

Bonds' *Spirituals* Suite was designed as a piano recital piece for herself, one that would help her express herself in a similar manner to how she had heard spirituals sung by musicians such as Marian Anderson when she was a child. Each of the suite's songs—five of which are performed in tonight's concert—is based on a traditional African American spiritual.

Bonds' score does not specify an exact male or female voice type as the soloist, calling instead for the less specific "high voice." At tonight's performance the solo part is rendered by bass-baritone, with only a slight adjustment at the close of the final movement to bring it down to a lower range.

Instrumentation: solo high voice [performed here by bass-baritone] with orchestra comprising 2 flutes, alto flute, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 trombones, timpani, crash cymbals, harp, celesta and strings



Florence Price

Born: April 9, 1887,
Little Rock, Arkansas
Died: June 3, 1953,
Chicago, Illinois

Colonial Dance

Published: 2019

Musicologist Douglas Shadle noted in a *New York Times* article that "Our understanding of American modernism of the 1930s and 1940s is not complete without [Florence] Price's contribution."

Born in 1887 in Little Rock, Arkansas, Price is widely known as America's first Black female composer to be publicly recognized in classical music circles. She was the first Black American woman to have her music played by a major American symphony orchestra—specifically, the Chicago Symphony at the Chicago World's Fair in 1933.

recent discoveries

A pianist, organist, teacher and composer, she left an extensive catalog that included more than 300 pieces of music. However, much of her music went missing after her death in 1953. It was only in recent years that many of her manuscripts were discovered in both an abandoned house outside of Chicago and as part of an auction of music from a private collection. Since these discoveries and multiple ongoing efforts to engrave and publish what was found, Price's music has seen a significant increase in performances around the world.

Originally composed for piano, Price's orchestral arrangement of *Colonial Dance* makes for an ideal concert opener or closer. It is a quick-paced, playful dance, written in 3/4 time and the carefree key of C major. The exact date of composition has not been determined, as the score's manuscript was located only recently and published in 2019.

Instrumentation: 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, triangle, chimes and strings

Program notes by Emma Plehal.

The Soul's Expression

by Eleanor Alberga

text by George Eliot, Emily Brontë and Elizabeth Barrett Browning

I. George Eliot: Blue Wings

Warm whisp'ring through the slender olive leaves
Came to me a gentle sound,
Whisp'ring of a secret found
In the clear sunshine 'mid the golden sheaves:
Said it was sleeping for me in the morn,
Called it gladness, called it joy,
Drew me on 'Come hither, boy,'
To where the blue wings rested on the corn.
I thought the gentle sound had whispered true
Thought the little heaven mine,
Leaned to clutch the thing divine,
And saw the blue wings melt within the blue!

George Eliot: from Adam Bede

Let evil words die as soon as they are spoken.

II. Emily Brontë: The Sun Has Set

The sun has set, and the long grass now
Waves dreamily in the evening wind;
And the wild bird has flown from that old gray stone
In some warm nook a couch to find.
In all the lonely landscape round
I see no light and hear no sound,
Except the wind that far away
Come sighing o'er the healthy sea.

George Eliot/Eleanor Alberga

Let evil die soon.

III. George Eliot: Roses

You love the roses—so do I. I wish
The sky would rain down roses, as they rain
From off the shaken bush. Why will it not?
Then all the valley would be pink and white
And soft to tread on. They would fall as light
As feathers, smelling sweet; and it would be
Like sleeping and like waking, all at once!

Eliot/Alberga

Die, evil. Die!

IV. Elizabeth Barrett Browning: The Soul's Expression

With stammering lips and insufficient sound
I strive and struggle to deliver right
That music of my nature, day and night
With dream and thought and feeling interwound
And only answering all the senses round
With octaves of a mystic depth and height
Which step out grandly to the infinite
From the dark edges of the sensual ground.
This song of soul I struggle to outbear
Through portals of the sense, sublime and whole,
And utter all myself into the air:
But if I did it,—as the thunder-roll
Breaks its own cloud, my flesh would perish there,
Before that dread apocalypse of soul.

Eliot/Alberga

There! They're spoken!

Spirituals

by Margaret Bonds

I. Ezekial Saw the Wheel

Ezekial saw the wheel
turning way up in the middle of the air,
Ezekial saw the wheel
way in the middle of the air.

The big wheel run by faith
and the little wheel run by the grace of God,
a wheel in a wheel
way in the middle of the air.

Jes' let me let me tell you
what a hypocrite'll do,

way in the middle of the air.
He'll talk about me
and he'll talk about you!
Way in the middle of the air.
Ezekial saw the wheel
turning way up in the middle of the air,
Ezekial saw the wheel
way in the middle of the air.

The big wheel run by faith
and the little wheel run by the grace of God,
a wheel in a wheel
way in the middle of the air.

Watch out my sister
 how you walk on the cross,
 way in the middle of the air.
 Your foot might slip
 and your soul get lost!
 Way in the middle of the air.
 Ezekial saw the wheel
 turning way up in the middle of the air,
 Ezekial saw the wheel
 way in the middle of the air.

The big wheel run by faith
 and the little wheel run by the grace of God,
 a wheel in a wheel
 way in the middle of the air.

You say the Lord
 has set you free,
 way in the middle of the air.
 Why don't you let
 your neighbor be!
 Way in the middle of the air.

Ezekial saw the wheel
 turning way up in the middle of the air,
 Ezekial saw the wheel
 way in the middle of the air.

The big wheel run by faith
 and the little wheel run by the grace of God,
 a wheel in a wheel
 way in the middle of the air.
 A wheel in a wheel
 way in the middle of the air.

II. He's Got the Whole World in His Hand

He's got the whole world in His hand,
 He's got the whole world in His hand,
 He's got the whole world in His hand,
 He's got the whole world in His hand.

He's got the woods and the waters in His hand,
 He's got the woods and the waters in His hand,
 He's got the Sun and Moon right in His hand,
 He's got the whole world in His hand.

He's got the birds and the bees right in His hand,
 He's got the birds and the bees right in His hand,
 He's got the beasts of the field right in His hand,
 He's got the whole world in His hand.

He's got you and me right in His hand,
 He's got you and me right in His hand,
 He's got ev'rybody in His hand,
 He's got the whole world in His hand.

III. Hold On

Noah, Noah, let me come in.
 Door's all fastened
 and the window's pinned.
 Keep your hand on the plow,
 hold on.

Noah said "You done lost your track,
 can't plow straight
 and keep a-looking back."
 Keep your hand on the plow,
 hold on.
 Hold on, hold on.
 Keep your hand on the plow,
 hold on.

Mary had a golden chain.
 Ev'ry link was in my Jesus' name.
 Keep your hand on the plow,
 hold on.

Keep on a-plowin'
 and don't you tire.
 Ev'ry round goes
 higher and higher.
 Keep your hand on the plow,
 hold on.

Hold on, hold on.
 Keep your hand on the plow,
 hold on.

Wanna go to heaven,
 I'll tell you how.
 Keep your hand
 on the gospel plow.

Keep your hand on'a that plow,
 hold on.
 If that plow stays in your hand,
 gonna' land you
 straight in the Promised Land.

Keep your hand on'a that plow,
 hold on.
 Hold on, hold on.
 Keep your hand on the plow,
 hold on.
 Keep your hand on the plow,
 hold on.

IV. I Got a Home in that Rock

I got a home in'a that Rock,
don't you see.
I got a home in'a that Rock,
don't you see.

Between the earth and sky
Know I heard my Savior cry,
"You got a home in'a that Rock,
don't you see."

Po' man Laz'rus,
po' as I, don't you see.
Po' man Laz'rus,
po' as I, don't you see.

Po' man Laz'rus,
po' as I.
When he died he found
a home on high.
He had a home in that Rock,
can't you see.

Rich man Dives,
he lived so well,
can't you see.
Rich man Dives,
he lived so well,
can't you see.

Rich man Dives,
he lived so well,
when he died
he found a home in hell.
He had no home
in'a that Rock,
can't you see.

God gave Noah
the rainbow sign,
can't you see.
God gave Noah
the rainbow sign,
can't you see.

God gave Noah
the rainbow sign.
No more water
but fire next time.

Better get a home
in that Rock,
can't you see.
Better get a home
in that Rock,
can't you see.

V. Joshua Fit da Battle of Jericho

Joshua fit da battle of Jericho,
Jericho, Jericho.
Joshua fit da battle of Jericho
and the walls come tumblin' down.

That morning
Joshua fit da battle of Jericho,
Jericho, Jericho.
Joshua fit da battle of Jericho
and the walls come tumblin' down.

You may talk about
your king of Gideon.
You may talk about
your man of Saul.
There's not like good ol' Joshua
at the battle of Jericho.
Joshua fit da battle of Jericho,
Jericho, Jericho.
Joshua fit da battle of Jericho
and the walls come tumblin' down.

Up to the walls of Jericho,
he march with spear in hand.
"Go blow them ram horns,"
Joshua cried,
"cause the battle is in my hand."

Then the lamb ram sheep horns
begin to blow,
trumpets begin to sound.

Joshua commanded
the children to shout
and the walls come tumblin' down.

That morning
Joshua fit da battle of Jericho,
Jericho, Jericho.
Joshua fit da battle of Jericho
and the walls come tumblin' down.