



MOSS  
ARTS  
CENTER

Thursday, November 17, 2022, 7:30 PM

# Soweto Gospel Choir

*Hope: It's Been a Long Time Coming*

Moss Arts Center  
Street and Davis Performance Hall  
Anne and Ellen Fife Theatre



VIRGINIA  
TECH



# SEASON

*at a glance*—2022-2023

Sat., Dec. 3, 4 PM

**Roanoke Symphony Orchestra**  
*Holiday Pops Spectacular*

Thurs., Jan. 19, 7:30 PM

**Concerto Budapest Symphony Orchestra**

András Keller, chief conductor  
Zoltan Fejérvári, piano

Tues., Jan. 24, 7:30 PM

*An Evening with  
Kevin Young*

Fri., Jan. 27, 7:30 PM

**Machine de Cirque**  
*La Galerie*

Sat., Feb. 11, 7:30 PM

**PUBLIQuartet**

Tues., Feb. 14, 7:30 PM

*Broadway in Blacksburg*  
**Hairspray**

Fri., Feb. 17, 7:30 PM

Sat., Feb. 18, 2 and 7:30 PM

**Akutagarwa**

Co-created by Koryū Nishikawa V  
and Tom Lee

Tues., Feb. 28-Wed., March 1, 7:30 PM

**Alvin Ailey American Dance Theater**

Thurs., March 16, 7:30 PM

*An Evening with  
Viet Thanh Nguyen*

Fri., March 24, 7:30 PM

**Book of Mountains and Seas**

Composer and librettist:

Huang Ruo

Director and production design:

Basil Twist

Thursday, March 30-

Friday, March 31, 2023, 7:30 PM

**Rissi Palmer**

Friday, April 7, 2023, 7:30 PM

**Shirlette Ammons**

Tickets are available now at the box office and online. See the complete schedule of performances, exhibitions, and engagement activities at [artscenter.vt.edu](https://artscenter.vt.edu).



Andrew Kay presents

# Soweto Gospel Choir

## *Hope: It's Been a Long Time Coming*

*Hope: It's Been a Long Time Coming* was commissioned  
by the University of Iowa Hancher Auditorium.

### **The Choir**

Nobuhle Dhlamini • Philisiwe Faya • Phello Jiyane • Shimmy Jiyane • Bongani Mabaso  
Warren Mahlangu • Victor Makhathini • Jeanette Mazibuko • Siyabolela Mkefa  
Thabang Mkhwanazi • Nersia Mofokeng • Jabulile Mola • Zinhle Mpofo • Hlengiwe Msomi  
Mary Mulovhedzi • Bongani Ncube • Magdeline Ndindwa • Diniloxolo Ndlakuse • Siphon Ngcamu  
Zanele Ngwenya • Phumla Nkhumeleni • Xholani Ntombela • Fanizile Nzuza • Linda Sambo • Hlamarisa Sidum

### **Choir Master**

Shimmy Jiyane

### **Musical Director**

Diniloxolo Ndlakuse

### **Management**

Mary Mulovhedzi • Shimmy Jiyane • Bongani Ncube

### **Production Manager/Stage Manager**

Allan Maguire

### **Tour Managers**

Toni Rudov • Madge Fletcher

### **Set and Lighting Design**

Zachary Ciaburri

### **Audio Engineer**

Chet Nordskog

### **Lighting Designer**

Zach Ciaburri

### **Lighting Operator**

Tyler Goddard

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Senior Vice President Tour and Artist Management

212-994-3533 | dshultz@imgartists.com

North and South America

IMG Artists | 7 West 54<sup>th</sup> Street | New York, NY 10019

212-994-3500 | imgartists.com

### **Tour Management and General Enquiries**

Andrew Kay and Associates

Toni Rudov | [toni@akaaustralia.com.au](mailto:toni@akaaustralia.com.au)

### **Co-sponsored by the Black Cultural Center**

This performance is supported in part by gifts from Clem and Georgia Carter and David and Judie Reemsnyder.



This engagement of Soweto Gospel Choir is made possible in part through the ArtsCONNECT program of Mid Atlantic Arts with support from the National Endowment for the Arts.



# Program

<i>Melodies</i>	Traditional
<i>Nonkonyane Kandaba</i>	Wathint' abangasokufa, Wathinta thina
<i>Umandela</i>	Welcome Duru
<i>Bawo Xandilahlekayo</i>	Traditional
<i>Judgement Day</i>	Sipho Gumede
<i>Litshonile Lilanga</i>	Traditional
<i>Pasopa Verwoerd</i>	Vuyisile Mini
<i>Joh Lefifi</i>	Traditional
<i>Sechaba</i>	Mbongeni, Hugh Masekela, and Stanley Myers
<i>Umhlaba Wonke</i>	Traditional
<i>Mbayi Mbayi</i>	R. Khemose, S. Khemose, C. Khemose, M. Muguni, and O. Beggs
<i>Jikijela</i>	Traditional

## INTERMISSION

Opening Dance and Chant	Traditional
<i>Amen</i>	Curtis Mayfield and Johnny Pate
<i>A Change Is Gonna Come</i>	Sam Cooke
<i>Heaven Help Us All</i>	Ronald Miller
<i>I'll Take You There</i>	Alvertis Isbell
<i>Respect</i>	Ottis Redding
<i>The Living Years</i>	Mike Rutherford and B.A. Robertson
<i>What's Going On</i>	Marvin Gaye, Renaldo Benson, and Al Cleveland
<i>Stand Up</i>	Joshuah Campbell and Cynthia Echumuna-Erivo
<i>Stand by Me</i>	Ben E. King, Jerry Leiber, and Mike Stoller

Note: All informtion is subject to change.



# Program Notes

*Hope: It's Been a Long Time Coming* offers as a heartfelt message of hope to all people. It combines South African struggle songs sung by communities fighting the oppressive apartheid regime and the songs of America's civil rights movement. These are the songs of a people all praying for a better life. They are songs of resistance. They come from the soul. Theirs is a heartfelt message of both resilience and of hope. We trust that this powerful music will not only reach you and cheer you, but will give you inspiration that we can rise above all ills, that we can climb the mountain and emerge from the darkest valleys and into the sun, victorious.

—Soweto Gospel Choir, 2022

"God has wrought many things out of oppression. He has endowed his creatures with the capacity to create—and from this capacity has flowed the sweet songs of sorrow and joy that have allowed man to cope with his environment and many different situations."

—Martin Luther King Jr., 1964 Berlin Jazz Festival (article)

"... the political use of music in South Africa changed from being a 'mirror' in the 1940s and 1950s to becoming a 'hammer' with which to shape reality in the 1980s. In South Africa, music went from reflecting common experiences and concerns in the early years of apartheid, to eventually function as a force to confront the State and as a means to actively construct an alternative political and social reality."

—Anne Schumann

*The Beat That Beat Apartheid: The Role of Music in the Resistance Against Apartheid in South Africa*  
2008 *Vienna Journal of African Studies* (article)



# Guest Essay

*This essay is part of a series of writings by Virginia Tech faculty, staff, community members, and other guests that contextualize Moss Arts Center visiting artist performances.*

## **HISTORY IN THE MAKING**

The first time I visited South Africa was in 1978 during the height of the racist apartheid regime. I was a former United Nations legal researcher and international corporate attorney, and I was in the country to observe the trial of the Soweto student protestors. Many had been in prison since the uprisings of 1976. Some had not seen any friendly faces except their lawyers since then. I wrote about the incident in *I Too, Am an African*:

"The scene was somber as one might expect, fearful, apprehensive. No one knew what condition the children were in. As the buses carrying the children approached I could hear muffled singing. The closer the buses came, the louder and more militant, even joyous the music became. The kids were singing Struggle Songs! As they came closer the parents joined in and began to toyi-toyi. The police were perplexed and intimidated. It was then that I came to understand that these were a people who would not long be subjugated under apartheid."

I returned to South Africa nearly 25 years later as a Fulbright Fellow at the University of Stellenbosch, a former white Afrikaner University. It was after the first democratic elections in 1994, the release and presidency of Nelson Mandela, and the ascendance of the African National Congress to political control of the country. We were there during the Truth and Reconciliation Commission hearings organized by Bishop Desmond Tutu. The country was attempting to heal itself through forgiveness and reconciliation instead of vengeance and violence. That approach had never been tried before. It proved essential in teaching former sworn blood enemies how to live and work with each other peacefully.

I witnessed an example of that process. In 2011 I returned to teach at another former Afrikaner school, the University of the Free State (UFS). The faculty was still predominantly white, and the student body was two thirds Black. UFS was led by a premier Black educator, Vice-Chancellor Jonathan Jansen. Soon after he took office, Jansen had to steer the university through a scandal, which became known worldwide as the "Reitz Four" incident. Four young white men, members of the Reitz Club, which had been founded as a whites-only residence, had humiliated four Black domestic workers at the UFS. The students had even forced the workers to consume urine. The students videotaped the incidents and broadcast the tapes on YouTube.



It caused a major uproar. Some thought the incident signaled a return to the white supremacy of the apartheid past. People demanded that the students be severely punished—expelled, even jailed. Jansen took another approach. He brought the students and workers together. He provided translators, since the workers were primarily Xhosa speakers. They dined together, visited the township homes, came to know each other. A year later there was a “forgiveness ceremony.” The boys asked for forgiveness from the workers. The workers said, “we forgive you because you are our children who we must embrace and teach.”

With Angelo Mockie and other artists, we created a dance/poetry piece, *Race, Reconciliation, and the Reitz Four*, which we performed with a mixed cast of UFS students. Angelo and I were blessed to bring RRR4 to Penn State (PSU). Working with Elisha Clark Halpin, then head of the PSU Dance program, and PSU dance artists and actors, we performed the show for a State College audience.

Our community will soon be blessed by another visit from special young artists from South Africa, as several arts organizations host the three-time Grammy Award-winning Soweto Gospel Choir for *Hope: It's Been a Long Time Coming* this fall. This is a not-to-be-missed gala. It is joyous history in the making.

*Charles Dumas is a teacher, writer, lifetime political activist, and professor emeritus in the School of Theatre at Pennsylvania State University (PSU), where he was the first African American to receive tenure, become a full professor, and be appointed emeritus. Dumas directed the first play written by an African American on the PSU mainstage and co-produced the first and only festival and seminar showcasing all of August Wilson's Decade series during his lifetime. Dumas was a Fulbright Fellow at Stellenbosch University in South Africa.*



# About the Soweto Gospel Choir

Hailing from Soweto (South West Township), a town outside of Johannesburg and home of Nelson Mandela and South Africa's democratic movement, Soweto Gospel Choir continues to inspire audiences around the world with a powerful blend of African gospel, freedom songs, and international classics.

Comprising a lineup of some of South Africa's best vocalists, these uplifting performers have shared the stage and collaborated with the biggest names in contemporary music, including Aretha Franklin, Stevie Wonder, Beyoncé, U2, Diana Ross, Peter Dinklage, Chris Martin, John Legend, Pharrell Williams, Jimmy Cliff, Ben Harper, Angélique Kidjo, Robert Plant, Céline Dion, Red Hot Chili Peppers, Hugh Masekela, and Josh Groban.

Soweto Gospel Choir was formed in 2003 at the end of the apartheid era and during South Africa's inspiring return to democracy. Taking part in some of the major historical events in the new democratic South Africa, Soweto Gospel Choir is proud to have performed on many occasions for the father of its nation, former President Nelson Mandela, and sadly at both his state funeral in South Africa and the subsequent commemorative service at Westminster Abbey in London. The choir was similarly invited to perform at the funeral service for the late president's first wife, Winnie Mandela.

The choir's patron is human rights activist and Nobel Peace Prize winner Archbishop Desmond Tutu, and Soweto Gospel Choir is proud to act as ambassador for the Nelson Mandela Foundation.

## HIGHLIGHTS

- Three-time Grammy Award winner, including 2019 "Best World Music Album" for *Freedom*
- Over 17 million views on YouTube
- Spreading joy to audiences across the globe for nearly two decades



# Tell Us What You Think!

We'd love your feedback on this performance. If you complete the short survey, you can enter for a chance to win two tickets to Concerto Budapest Symphony Orchestra on Thursday, January 19, 2023.



[bit.ly/soweto-gospel-feedback](https://bit.ly/soweto-gospel-feedback)

## Engagement Events

**THURSDAY, NOVEMBER 17, 2022**

### **DISCUSSION WITH SOWETO GOSPEL CHOIR**

Members of Soweto Gospel Choir ensemble spoke with Virginia Tech students at the Black Cultural Center about the ensemble's mission, history, and aspirations.

*Special thanks to the Black Cultural Center, Kimberly D. Clark-Shaw, and Zuleka Woods*

## Go Deeper

Soweto Gospel Choir's program, *Hope: It's Been a Long Time Coming*, weaves together South African and Namibian freedom songs and pieces by U.S. artists with roots in the civil rights movement. What functions can music serve in social and political movements for democracy? What are some of the shared themes and images you hear in the American and African pieces in the ensemble's program?



# In the Galleries

Fall Exhibitions  
Through Saturday, December 17



## **Craig Drennen: *First Acts, Scene 2*** **Ruth C. Horton Gallery**

Atlanta-based artist Craig Drennen is best known for his ongoing *Timon of Athens* series—inspired by the Shakespeare play of the same name—for which he has produced paintings, drawings, prints, videos, performances, and sculptures.

## **Steve Locke: *the daily practice of painting*** **Miles C. Horton Jr. Gallery and Sherwood Payne Quillen '71 Reception Gallery**

Comprised of 114 portraits made in 2019 and 2020, *the daily practice of painting* is part of Locke's exploration of relationships among men and their gaze. Painted mostly in gouache on 6- by 6-inch Claybord, each square panel features a centered solitary head seen from the shoulders up. Bright hues prevail in these intimate scaled portraits, which contain a multitude of male expressions. Sometimes with eyes closed and tongues out, Locke's men go against the idealized male portraiture. Presented horizontally in a single line below eye level, the viewer looks down to return their gaze, compounding their vulnerability.



# Did You Know?

The Moss Arts Center Ambassadors, a Virginia Tech student organization founded in 2015, is a group of dedicated student volunteers who work together to build arts connections across the Virginia Tech campuses. Each fall the Moss Arts Center Ambassadors recruit fellow student arts lovers to join the team.

## K-12 Programs at the Moss



Experiences with the arts cultivate the next generation of creative thinkers, engage learners of diverse backgrounds, and foster community dialogue. The Moss Arts Center has been dedicated to providing K-12 students in the region with free, high-quality, and exciting arts programming since opening our doors in 2013. Through school-day matinee programs, gallery tours, in-school performances, and workshops with artists, we are passionate about serving our youngest community members and schools. Learn more at [bit.ly/moss-k12](https://bit.ly/moss-k12).



# Land Acknowledgement and Labor Recognition

Virginia Tech acknowledges that we live and work on the Tutelo/Monacan People's homeland and we recognize their continued relationships with their lands and waterways. We further acknowledge that legislation and practices like the Morrill Act (1862) enabled the commonwealth of Virginia to finance and found Virginia Tech through the forced removal of Native Nations from their lands, both locally and in western territories.

We understand that honoring Native Peoples without explicit material commitments falls short of our institutional responsibilities. Through sustained, transparent, and meaningful engagement with the Tutelo/Monacan Peoples and other Native Nations, we commit to changing the trajectory of Virginia Tech's history by increasing Indigenous student, staff, and faculty recruitment and retention, diversifying course offerings, and meeting the growing needs of all Virginia tribes and supporting their sovereignty.

We must also recognize that enslaved Black people generated revenue and resources used to establish Virginia Tech and were prohibited from attending until 1953. Through InclusiveVT, the institutional and individual commitment to *Ut Prosim* (That I May Serve) in the spirit of community, diversity, and excellence, we commit to advancing a more diverse, equitable, and inclusive community.

## Health and Wellness

The Moss Arts Center adheres to the guidelines of the Virginia Department of Health and Virginia Tech in its operations, including protocols for distancing, face coverings, and cleaning and sanitation. Our status may change according to changes in university operating procedures. Find the most up to date information at [artscenter.vt.edu/visit](https://artscenter.vt.edu/visit).

We ask patrons to do their part in keeping our community healthy. If you feel unwell, please stay home.



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The Moss Arts Partners (MAP) are ambassadors, advocates, and donors serving to advance and guide the mission of the Moss Arts Center. Thanks to our 2022-2023 MAP members for their leadership:

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# Special Thanks

We are grateful for the generosity of our patrons and donors who sustain the Moss Arts Center with their annual gifts. The impact of all contributions, no matter the amount, is significant in helping us transform lives through exploration and engagement with the arts and the creative process. We are honored to have received donations during the period of July 1, 2021, through June 30, 2022, from the following:

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