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### Program, 1978 October 1, "Paradise Lost and Regained" by John Milton

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**PITTSBURG STATE UNIVERSITY**

**Commemorates Its Seventy-Fifth Anniversary**

**With a Presentation of**

**Paradise Lost  
and  
Regained**

**A Folk Oratorio**

**Written, Directed, and Conducted  
by Dr. Eva Jessye**

**Based Upon the Epics of John Milton**

**Sunday, October 1, 1978**

**3:30 p.m.**

**Carney Hall Auditorium**



## Paradise Lost and Regained: A Brief History

Sometime during his fiftieth year, in 1658, John Milton began work on his epic, *Paradise Lost*. The idea was not new to him, however; he states that the theme had a “long choosing and beginning late.” Blind from the age of forty-four, Milton did not complete his work until some time between 1663 and 1665. Another two years were to pass before the long poem was published in book form, and still another four years were to pass before *Paradise Regained* was published in 1671. Milton died in 1674, and his epics were not to be in print again until the second edition of 1680, the third edition appearing in 1688. But by the Eighteenth Century, the works had become classics in the English-speaking world; they have been readily available in inexpensive editions ever since.

It was no doubt a school edition that Eva Jessye picked up in a New York bookstall around 1937. She took the volume to her apartment on 133rd Street, and as she read she recognized a parallel between the lofty verse of Milton and the simple words of the spirituals of her youth. Despite professional engagements, a move to a third floor apartment on 129th Street, and numerous other interruptions, she developed a thirty-minute oratorio for NBC Radio.

Numerous performances of the oratorio followed throughout the years, generally being presented in churches, eventually being televised by WBZ (Boston) in their Our Believing World series. In 1972 Dr. Jessye was invited to prepare a production for the Washington Cathedral. Extended to an hour in performance and incorporating dancers, the oratorio was a resounding success. In addition to Dr. Jessye’s adaptation of traditional spirituals, it incorporated two songs of her own creation, “Lucifer, Son of the Morning” and “That Ancient City on the Seven Hills.”

Pittsburg State University opens its Seventy-Fifth Anniversary celebration and the State of Kansas honors its native-born Eva Jessye with this, the definitive production of *Paradise Lost and Regained*. Since August 21, Dr. Jessye has been working with the personnel of this production, developing instrumentation, adding a “grass roots” version of “Go Down, Moses,” enlarging a cherished construct to the production which you view today. It is with great pride that *Paradise Lost and Regained* is presented in the one-hundred-and-seventeenth year of the State of Kansas, the seventy-fifth year of Pittsburg State University, and the eighty-third year of Dr. Eva Jessye.



**Dr. Eva Jessye**, born in Coffeyville, Kansas, on January 20, 1895, was educated in the public schools of Coffeyville and Iola. A 1914 graduate of Western University at Quindaro, she later was graduated from Langston University.

After teaching in the public schools of Taft, Haskell, and Muskogee, Oklahoma, Dr. Jessye became director of music at Morgan College, Baltimore, in 1920. Leaving that position in 1925, she served for a time on the staff of the Baltimore *Afro-American*. She went to New York in 1926 to study under Will Marion Cook and music theorist Percy Goetschius. By the end of the decade, her Original Dixie Jubilee Singers, later renamed the Eva Jessye Choir, were popular performers on both stage and radio, appearing regularly on the Major Bowes Family Radio Hour and the General Motors Hour. Dr. Jessye is acknowledged as the first Black woman to win international distinction as a director of a professional choral group.

The Eva Jessye Choir, with a repertoire encompassing spirituals, work songs, mountain ballads, ragtime jazz, and light opera, performed throughout America and Europe and served as singers in numerous Broadway shows and musical motion pictures, the first being King Vidor's *Hallelujah*, produced by MGM in 1929. Dr. Jessye has appeared in *Black Like Me* and *Slaves*; other motion picture credits include *Little Murders*, *Cotton Comes to Harlem*, *The Hot Rock*, and *The Confession of Joel Delaney*.

In 1934 Dr. Jessye was engaged as choral director of Gertrude Stein and Virgil Thomson's *4 Saints in 3 Acts*. A year later she was chosen by George Gershwin to direct the chorus of *Porgy and Bess*. She was associated with virtually every professional production of this opera until 1958 and is currently writing a book of the opera's performance history.

Devoted to the cause of racial equality and understanding, Dr. Jessye participated in Martin Luther King's historic Civil Rights March on Washington in 1963, the Eva Jessye Choir being designated by Dr. King as the official choir.

Dr. Jessye has established the Eva Jessye Afro-American Music Collection at the University of Michigan, Ann Arbor, and the Eva Jessye Collection at Pittsburg State University.

Dr. Jessye has received numerous honorary degrees from leading colleges and universities throughout the country, including Wilberforce University and Allen University. She is a member of ASCAP, the Negro Actor's Guild, and Sigma Gamma Rho Sorority.



**PITTSBURG STATE UNIVERSITY**  
**75th Anniversary Committee**

|                          |                  |
|--------------------------|------------------|
| James M. AuBuchon, Chair | Clifford D. Long |
| C. Ray Baird             | Jack H. Overman  |
| Kimberly M. Benedict     | Betty Wood       |
| Eugene H. DeGruson       | Richard R. Carr  |
| John Kreissler           |                  |

*Paradise Lost and Regained* is presented in part by PAACA/Pittsburg Arts Council, the Kansas Arts Commission, a state agency, and the National Endowment for the Arts, a federal agency.

**Other PSU Diamond Anniversary Events**

|                  |                                                                |
|------------------|----------------------------------------------------------------|
| Oct. 19, 1978    | David Steinberg and Ray Stevens<br>Homecoming Major Attraction |
| Oct. 21, 1978    | Homecoming                                                     |
| Oct. 26, 1978    | U.S. Marine Corps Band                                         |
| Nov. 2, 1978     | Romanian State Orchestra                                       |
| Feb. 15, 1979    | Kansas City Philharmonic                                       |
| Apr. 16-26, 1979 | Missouri Repertory Theatre                                     |



PARADISE LOST AND REGAINED: A FOLK ORATORIO

Libretto: John Milton

Music: Eva Jessye

The Father . . . . Robert Docherty  
First Narrator . . . . Charles Cagle

The Son . . . . Robert Smith

Satan . . . . James Mosher  
Second Narrator . . . . Gene DeGruson

Elegy from Serenade for Strings (Tchaikovsky) . . . . String Orchestra; Carolann Martin, Conductor  
O Paradise, O Paradise (Barnby) . . . . Brass Choirs I and II

Look Away in the Heavens . . . . Choir

Processional from Die Meistersinger (Wagner) . . . . Angelic Host; Martha Pate, Organ

Way up in Heaven . . . . Carol Cook

Lucifer, Son of the Morning (Jessye) . . . . Mel Bowie

War Between Good and Evil . . . . Choir

Ride up in the Chariot . . . . Choir

Palms of Victory . . . . Choir

Way up in Heaven . . . . Carol Cook

The Creation . . . . Becky Schwenke, Mary Elliott James, Joella Bowie, Pam Rexwinkle, Gwyn Bradley,  
Donna Randgaard, Vinita Hampton, Jennifer Parker James, Mary Helen Sherwin

Way Back Yonder When the World Began . . . . Bonnie Poulos

God's Voice . . . . Robert Docherty

Trouble in the Garden . . . . Irelene Swain

Way up in Heaven . . . . Carol Cook

The Son's Offer: Prepare Me a Body . . . . Robert Smith; Carolann Martin, Cello; Mary Elliott James, Viola;  
Douglas R. Stephens, Bass

These Bones Shall Rise Again . . . . Robert Smith; Carolanna Martin, Cello; Mary Elliott James, Viola;  
Douglas R. Stephens, Bass

Praise Sequence: Honor; Glory and Honor . . . . Choir

Eli (Elijah) . . . . Ruby C. Stewart, Arlecia Scroggins and Choir

Noah and the Ark . . . . Robert Moore and Choir

Father Abraham . . . . Men's Chorus

Go Down, Moses (Grass Version, researched by Charles Holmes, Rust College) . . . . Robert Moore

When Moses Smote the Water (from Jessye's My Spirituals) . . . . Burton Parker; Carolann Martin, Cello

Canaan's Happy Land . . . . Choir; Arlecia and Secenia Scroggins, Tambourines

Mount Sinai . . . . Choir; Arlecia and Secenia Scroggins, Tambourines

Tabernacle . . . . Vinita Hampton, Dixie Lee Isaacson, William Vance, Burton Parker, James Kindall

Joshua Fought the Battle of Jericho . . . . James Kindall and Lemuel Sheppard; Michael Fischer, Tuba; R. G.  
Cook, Trumpet

David Was a Shepherd Boy . . . . William Vance with Joyce Medford, Carol Cook, Mary Helen

Sherwin, Arlene Stephan, Ann Kosch, Janeil Bryan, Mel Bowie, Myron Higerd, Richard Carson

Now Daniel Was a Hebrew Child . . . . William Vance with Mel Bowie, Burton Parker, James Kindall

You Read about Samson . . . . Robert Diskin; Clayton Bohm, Guitar

Sinning in Zion . . . . Irelene Swain

Prophecy . . . . Dixie Lee Isaacson, Janis DeChicchio, Joella Bowie, William Vance, Burton Parker, James  
Kindall

He Went on Man's Bond . . . . Irelene Swain

The Son's Baptism . . . . Myron Higerd, Bonnie Poulos, Joyce Medford,  
Jennifer Parker James, Arlecia Scroggins

Holy Is the Son of God . . . . Vinita Hampton, Joyce Medford, Carol Cook

Jerusalem (O What a Beautiful City) . . . . Irelene Swain and Choir

Rome (City on Seven Hills) . . . . Dixie Lee Isaacson

Paradise Regained: He Is the King of Kings, Lord of Lords . . . . Choir

Ride on, King Jesus . . . . Choir

"True image of the Father, whether thron'd  
In the bosom of bliss, and light of light  
Conceiving, or remote from Heaven, enshrin'd  
In fleshly Tabernacle, and human form,  
Thou hast regain'd lost Paradise. . . .  
A fairer Paradise is founded now  
For Adam and his chosen Sons. . . ."

Amen . . . . Choir

[Please withhold applause until the end of the performance]



PRODUCTION STAFF

Director and Conductor ..... Eva Jessye  
 Coordinator of Choirs ..... Marshall Turley  
 Conductor of String Orchestra ..... Carolann Martin  
 Brass Choirs Director ..... Gary Corcoran  
 Dance Director ..... M. Evelyn Triplett  
 Set Design and Technical Direction ..... Barry Bengsten  
 Costumes ..... Linda Vollen  
 Sound and Recording ..... Paul R. Lawrence  
 Publicity ..... Richard R. Carr  
 Stage Crew ..... Departments of Music and Speech and Theatre

EVA JESSYE CONCERT CHOIR

|                       |                      |                     |                 |
|-----------------------|----------------------|---------------------|-----------------|
| SOPRANOS              | Pam Rexwinkle        | Becky Schwenke      | William Vance   |
| Linda Beckman         | Marva Screws         | Secenia Scroggins   | Marcus Wright   |
| Gwyn Bradley          | Arlecia Scroggins    | Arleen Stephan      | BASSES          |
| Carol Cook            | Mary Helen Sherwin   | Ruby C. Stewart     | Richard Carson  |
| Janis DeChicchio      | ALTOS                | Margaret Thuenemann | Robert Diskin   |
| Patricia Flagler      | Joella Bowie         | TENORS              | Derrick Hall    |
| Vinita Hampton        | Janeil Bryan         | Mel Bowie           | James Kindall   |
| Theresa Hosier        | Eunice Finney Creitz | Richard Clark       | Robert Moore    |
| Dixie Lee Isaacson    | La Taunya Gaines     | Warren Ellinger     | Burton Parker   |
| Jennifer Parker James | Mary Elliott James   | Steven Finkemeier   | Kirk Pemberton  |
| Meredith Mizell       | Ann Kosch            | Joe Ford            | Lemuel Sheppard |
| Deborah Pierce        | Cindy Manlove        | Myron Higerd        | Jeff Sherris    |
| Donna Randgaard       | Bonnie Poulos        | Rick Knight         | Russ Vallier    |

PITTSBURG STATE UNIVERSITY STRING ORCHESTRA

|                      |                   |                    |                      |
|----------------------|-------------------|--------------------|----------------------|
| FIRST VIOLINS        | SECOND VIOLINS    | Joan Sheverbush    | Michael Burton,      |
| David Emerson,       | Richard Clark,    | Nancey Wade        | Principal            |
| Concertmaster        | Principal         | Carol Cook         | Heather Williams     |
| Paul Carlson         | James Poulos      | VIOLAS             | Becky Schwenke       |
| Markwood Holmes      | Secenia Scroggins | Susan Schinzing,   | Arlecia Scroggins    |
| Kirt E. Duffy        | Scott Nelson      | Principal          | Eunice Finney Creitz |
| Linda Vollen         | Amy Thompson      | Logan Jones        | DOUBLE BASSES        |
| Don Sieberns         | Deanna Knott      | Mary Elliott James | Douglas R. Stephens, |
| Helen M. Worthington | Patricia Flagler  | Peg Varvel         | Principal            |
| Marilyn Layden       | Julia A. Truel    | VIOLONCELLOS       | Marcus Wright        |

BRASS CHOIRS

|                            |                 |                           |                  |
|----------------------------|-----------------|---------------------------|------------------|
| Gary Corcoran, Trumpet I   | ]               | R.G. Cook, Trumpet I      | ]                |
| Don Rogers, Trumpet II     | ]               | Dave Smith, Trumpet II    | ] Brass Choir II |
| Martin Zentner, Trombone   | ] Brass Choir I | Robert Kehle, Trombone I  | ]                |
| Gene Vollen, Baritone Horn | ]               | Bruce Dunfee, Trombone II | ]                |
| Michael Fischer, Tuba      | ]               |                           |                  |

DANCERS

|                |              |            |               |               |
|----------------|--------------|------------|---------------|---------------|
| Kelley Coffman | Paula Curtis | Kim Graham | Rinda C. Gray | Joann Russell |
|----------------|--------------|------------|---------------|---------------|

A Public Reception Will Follow the Performance in the Student Union

The Lowry Organ and Kawai Piano used in this performance have been supplied through the courtesy of Dale Connors of the Joplin Piano Company.

Acknowledgements: President and Mrs. James B. Appleberry, Gene Vollen, Gene DeGruson, James Aubuchon, Wilma Minton, Jack Overman, Larry Nokes, Rod Dutton, Judy Riches, Elaine and V.J. Emmett, Martha Beakley, Clemence DeGruson, Department of Printing, Pittsburg State University Campus Security, First Methodist Church of Pittsburg, Pittsburg State University Duplicating Services, Wright's Greenhouse

This program is presented in part by the PAACA/Pittsburg Arts Council, the Kansas Arts Commission, a state agency, and the National Endowment for the Arts, a federal agency.



## MAKERS OF THE SPIRITUALS

Makers of the spirituals—  
A people washed marvelously with sorrow,  
swift to mirth:  
Dawn was theirs, and sunset—all the colors  
of the earth.  
The years gave them patience, anticipation,  
Admiration for the prophets of old—and  
most of all—  
Faith in God.

Eva Jessye (September 1978)



