

IF THESE WALLS COULD TALK



***CELEBRATING THE CATALOGUE
AND MALINDY AWARDS CEREMONY***

PROGRAM

5:30-6:00 Catalogue Signing and Tours of House

*6:00 Lift Every Voice and Sing (Lyrics Page 7)
Accompanied by Sharon Coleman*

*Welcome:
Rowena Dasch*

*Artist Conversation:
Ginger Geyer and Jennifer Rousseau Cumberbatch*

*Introduction
Pam Hart Introduced by Kevin Hart
Sara Hickman Introduced by Sarah Bird
Geneva Rawlins Introduced by LaMonica Lewis
Courtney Santana Introduced by Jeremy Rashad Brown*

*When Malindy Sings by Paul Lawrence Dunbar (Poem Page 6)
Read by Jennifer Rousseau Cumberbatch*

Awards Presented to Honorees

*Honorees and Jennifer Rousseau Cumberbatch perform
My Country Tis of Thee
Accompanied by Sharon Coleman*

Close of Show

7:00-7:30 Catalogue Signing and Tours of House

THE MALINDY AWARDS

The poem *When Malindy Sings* was written by Black American Poet Paul Lawrence Dunbar. Born in 1872 to freed slaves, Dunbar was one of the United States' first influential Black poets. Dunbar wrote many of his poems in what historically was known as Negro dialect, or, in modern times, Ebonics or Black/African American language. Ebonics is neither slang nor street talk. The Linguistic Society of America considers it a language, as it is grounded in grammatical and syntactical rules, derived from West African languages, using English vocabulary. This remarkable dialect is composed of lyrical linguistics and syntax, and holds deep cultural meaning. Black vernacular is the product of the resilience and intellect of Black folks culled from the multiple languages of the African Continent and the language of their enslavers.

When Malindy Sings is Dunbar's masterful tribute to Malindy, a symbolic shero vocalist, whose soul-stirring vocals put the songs of the lark and robin to shame. Actress extraordinaire Cicely Tyson read this poem in tribute to the world-renowned vocal performer and the Queen of Soul, Aretha Franklin, at her funeral. Aretha Franklin left her indelible mark on the American musical, civil rights, and cultural landscapes with her unforgettable embodiment of the American spirit and the souls of Black folks. *If These Walls Could Talk* celebrates her rich contribution via artist Ginger Geyer's sculpture, *Make America Sing Again*, a beautiful replica of the iconic big-bowed, church-lady hat that Franklin wore at President Barak Obama's first presidential inauguration. How fitting that we present this beautiful poem tonight as we honor our own Austin vocal and humanitarian sheroes who have beautified our cultural landscape with their rich contributions.

THE HONOREES



Pam Hart: Austin's First Lady of Jazz

Pamela Hart was born in Los Angeles, California, and is passionate about singing and about the artistry of vocal jazz. She has devoted over 25 years of her life towards singing jazz and keeping the jazz genre alive. Pamela's interest in jazz began at an early age when jazz was played in her home in Los Angeles, California. Pamela used to leave for school after DJ Brad Pride, Jr., signed off the air with Nancy Wilson's "I Had A Ball." Pamela's mother, Christine Whitehead, always encouraged her to sing in front of family and friends. After graduating from UCLA in Economics, Pamela moved to Austin in 1982. She began using the Austin Public Library to check out jazz vocalist records and learn more about Billie Holiday, Sarah Vaughan, Ella Fitzgerald and others. The library became her source for learning more about jazz and vocal stylings. Pamela began to participate with Boyd Vance and other groups to make public appearances for exposure and to learn performance. Her first regular accompanist was Sandy Allen, with whom she worked from 1991 until his untimely death in 2008.



Sara Hickman: Singer-Songwriter, Social Activist

Sara Hickman is the quintessential musician with a social conscience. A beloved singer-songwriter in Texas and across America, she is an avid supporter of numerous charities and organizations benefiting children, women, and health. She has been awarded the Humana "Women Helping Women" award for her generous work with such organizations as Safe Place, Habitat for Humanity, House the Homeless, the Society for the Prevention of Cruelty to Animals, the Race for the Cure, and many other human and animal rights organizations. She is an honorary member of the National Association of Music Therapy. She played an important role in restoring the Palacios Colored School, now the Sanford Community Center in Palacios, Texas. Her heroic efforts to raise funds for renovations, via grants, selling her guild hollow body guitar, creating and selling *The Texas Musicians Coloring Book*, and documenting the project's process, demonstrate her passion for reclaiming lost history.

THE HONOREES



Geneva Marie Rawlins: Vocalist, Pianist, Music Director and Instructor

Geneva Marie Rawlins (1930-2020) made her life in Austin, beginning with a 1965 gig headlining Geneva and Her Gentlemen at the Jade Room downtown and then as the house band for The Club Seville at The Sheraton Crest (now The LINE Austin) at East Cesar Chavez and Congress Avenue for the first half of the 1970s. After Geneva and Her Gentlemen went their separate ways at the end of the 1970s, she continued to perform as a solo jazz pianist and vocalist in Central Texas throughout the 1980s and 1990s, often giving her time and musical talents in support of Austin's Women & Their Work. From 1977 to 2007 Geneva was Director of Music for the historic Wesley United Methodist Church in Central East Austin, mentoring generations of upcoming musicians.



Courtney Santana: Musical Artist and Founder of Survive2Thrive

Courtney Santana is the CEO of Survive2Thrive, a nonprofit she founded in 2006 to provide direct services for victims of domestic abuse. Courtney has a diverse background in volunteerism and community philanthropy and has been invited to speak about the power of empowerment over victimization as the best method for victim success globally. Santana has been in the music industry for over 22 years. She has been a featured or background vocalist on over 15 albums and has performed or recorded with Brannen Temple, Guy Forsyth, Patrice Pike, Strings Attached, Malford Milligan, Matt Wilson, Nakia, Chanel Haynes, and more. She has also opened for national acts like Kirk Whalum, Kyle Turner, Salt N Pepa, and Musiq Soulchild. She released her single "Survive" in 2017 and will release a full length album in Fall of 2020. She has been nominated by the Austin Chronicle for best cover band 3 times.

When Malindy Sings
By Paul Lawrence Dunbar (1872-1906)

G'way an' quit dat noise, Miss Lucy—
Put dat music book away;
What's de use to keep on tryin'?
Ef you practise twell you're gray,
You cain't sta't no notes a-flyin'
Lak de ones dat rants and rings
F'om de kitchen to de big woods
When Malindy sings.

You ain't got de nachel o'gans
Fu' to make de soun' come right,
You ain't got de tu'ns an' twistin's
Fu' to make it sweet an' light.
Tell you one thing now, Miss Lucy,
An' I 'm tellin' you fu' true,
When hit comes to raal right singin',
'T ain't no easy thing to do.

Easy 'nough fu' folks to hollah,
Lookin' at de lines an' dots,
When dey ain't no one kin sence it,
An' de chune comes in, in spots;
But fu' real malojous music,
Dat jes' strikes yo' hea't and clings,
Jes' you stan' an' listen wif me
When Malindy sings.

Ain't you nevah hyeahd Malindy?
Blessed soul, tek up de cross!
Look hyeah, ain't you jokin', honey?
Well, you don't know whut you los'.
Y' ought to hyeah dat gal a-wa'blin',
Robins, la'ks, an' all dem things,
Heish dey moufs an' hides dey face.
When Malindy sings.

Fiddlin' man jes' stop his fiddlin',
Lay his fiddle on de she'f;
Mockin'-bird quit tryin' to whistle,
'Cause he jes' so shamed hisse'f.
Folks a-playin' on de banjo
Draps dey fingahs on de strings--
Bless yo' soul--fu'gits to move 'em,
When Malindy sings.

She jes' spreads huh mouf and hollahs,
"Come to Jesus," twell you hyeah
Sinnahs' tremblin' steps and voices,
Timid-lak a-drawin' neah;
Den she tu'ns to "Rock of Ages,"
Simply to de cross she clings,
An' you fin' yo' teahs a-drappin'
When Malindy sings.

Who dat says dat humble praises
Wif de Master nevah counts?
Heish yo' mouf, I hyeah dat music,
Ez hit rises up an' mounts—
Floatin' by de hills an' valleys,
Way above dis buryin' sod,
Ez hit makes its way in glory
To de very gates of God!

Oh, hit's sweetah dan de music
Of an edicated band;
An' hit's dearah dan de battle's
Song o' triumph in de lan'.
It seems holier dan evenin'
When de solemn chu'ch bell rings,
Ez I sit an' ca'mly listen
While Malindy sings.

Towsah, stop dat ba'kin', hyeah me!
Mandy, mek dat chile keep still;
Don't you hyeah de echoes callin'
F'om de valley to de hill?
Let me listen, I can hyeah it,
Th'oo de bresh of angel's wings,
Sof' an' sweet, "Swing Low,
Sweet Chariot,"
Ez Malindy sings.

Lift Every Voice and Sing
By J. Rosamond Johnson and James Weldon Johnson

Lift ev'ry voice and sing
'Til earth and heaven ring,
Ring with the harmonies of Liberty.
Let our rejoicing rise
High as the list'ning skies;
Let it resound loud as the rolling sea.
Sing a song full of the faith that the
dark past has taught us.
Sing a song full of the hope that the
present has brought us.
Facing the rising sun of our new day
begun
Let us march on 'til victory is won.

Stony the road we trod,
Bitter the chastening rod
Felt in the days when hope unborn
had died.
Yet with a steady beat
Have not our weary feet
Come to the place for which our
fathers sighed?
We have come over a way that with
tears has been watered.

We have come, treading our path
through the blood of the slaughtered
Out from the gloomy past
'Til now we stand at last
Where the white gleam of our bright
star is cast.

God of our weary years,
God of our silent tears,
Thou who has brought us thus far on
the way:
Thou who has by Thy might
Led us into the light
Keep us forever in the path, we pray.
Lest our feet stray from the places, our
God, where we met Thee,
Lest, our hearts, drunk with the wine of
the world, we forget Thee.
Shadowed beneath Thy hand
May we forever stand
True to our God,
True to our native land.

Thank you!



Ginger Geyer, Jennifer Rousseau Cumberbatch, and the Neill-Cochran House Museum thank you for joining us in the celebration today whether online or in person.

For those who are attending in person, we request that for the safety of the artists, our visitors, and our staff, you wear your mask at all times on our site.

Thank you for joining us and experiencing *If These Walls Could Talk*.

We thank Blake Hamilton for handling the technology for this evening's event. We also thank the major sponsors of the project: The Still Water Foundation, the City of Austin Cultural Arts Division, Applied Materials, the Austin Community Foundation, Earlene Henry, Mary McDermott Cook, Karen Pope, Meg Lowry and Vance Sack, CSI, and Joyce & Rudy Green, along with all the sponsors who have made *If These Walls Could Talk* possible.