

Curriculum Vitae

BERNICE JOHNSON REAGON

DATE OF BIRTH: October 4, 1942

EDUCATION

Ph.D. Howard University, Washington, D.C., May, 1975
U.S.A. History (Concentration: African American History, Cultural and Oral History Methodologies)

B.A. Spelman College, Atlanta, GA, June 1970
History

*Albany State College, Albany, Georgia, 1959-

EMPLOYMENT

Public Lecturer/Songtalker, 1962-present

Singer/Composer/Music Producer-1961-present

Spelman College, Atlanta GA, William and Camille Cosby Endowed Professor in the Fine Arts, 2002-2004.

Sweet Honey in the Rock, Washington, DC, Founder and Artistic Director, 1973-Feb, 2004

American University, Washington, DC, Professor Emeritus, 2002--

American University, Washington, D.C., College of Arts and Sciences, Distinguished Professor of History, 1993-2002.

Smithsonian Institution, Curator Emeritus, 1993-

Smithsonian Institution, folklorist, program director, curator, 1974-1993,

D.C. Black Repertory Theater, Washington, D.C., Vocal Director, January 1972-December 1977.

Harambee Singers, Founder and Director, Atlanta, Georgia, 1968-1970.

Student Non-Violent Coordinating Committee, Field Secretary, founding member-Freedom Singers, 1962-1963

SELECTED PUBLICATIONS AND ARTICLES

“Civil Rights Movement,” in *African American Music, an Introduction*, editors: Mellonee V. Burnim and Portia K. Maultsby, Routledge Publishers, New York, 2006, pp 598-623.

“The Music Kept Us from Being Paralyzed: A Talk with Bernice Johnson Reagon,” in *Black Notes: Essays of A Musician Writing in a Post-Album Age*, William C. Banfield, 2004. Scarecrow Press, Lanham, Maryland.

If You Don't Go, Don't Hinder Me: The African American Sacred Song Tradition, University of Nebraska Press, 2001.

"Oh Freedom: Music of the Movement," in *A Circle of Trust: Remembering SNCC*, edited by Cheryl Lynn Greenberg, Rutgers University Press, New Brunswick, NJ, 1998. pp110-122 (pp123-126 included commentary on freedom songs by: Sparky Rucker, Hollis Watkins, Charles Sherrod, Prathia Hall, Bernard Lafayette Jr, Mendy Samstein).

We Who Believe in Freedom: Sweet Honey In The Rock: Still On The Journey, editor and contributing author, Anchor Books, 1993.

We'll Understand It Better By and By: Pioneering African American Gospel Composers, editor and contributing author, Smithsonian Press, 1992.

"Nobody Knows the Trouble I See; or By and By I'm Gonna Lay Down My Heavy Load," *The Journal of American History*, June 1991.

"Women as Culture Carriers in the Civil Rights Movement: Fannie Lou Hamer," *Women in the Civil Rights Movement: Trailblazers and Torchbearers, 1941-1965*, editors, Vicki L. Crawford, Jacqueline Anne Rouse, and Barbara Woods, part of a sixteen-volume series entitled *Black Women in United States History*, Indiana University Press, 1993 (originally published, New York: Carlson Publishing, 1990).

"The Lined Hymn as a Song of Freedom," *Black Music Research Bulletin*, Vol. 12, No. 1, 1990.

"Program Notes," for A Program of Spirituals performed by Kathleen Battle and Jessye Norman, Carnegie Hall, March 18, 1990, produced by Peter Gelb, Cami Video Production.

"Foreword," *Re-imagining America: The Arts of Social Change*, editors, Mark O-Brian and Craig Little, Philadelphia: New Society Publishers, 1989.

"African Diaspora Women: The Making of Cultural Workers," *Women in Africa and the African Diaspora*, editors, Rosalyn Terborg-Penn, Sharon Harley, and Andrea Benton Rushing, Howard University Press, 1987.

"Let the Church Sing Freedom", *Black Music Research Journal*, Vol. 7, 1987.

Black American Culture and Scholarship, Contemporary Issues, Smithsonian Institution, Washington, D.C., 1986.

Compositions One: The Original Compositions of Bernice Johnson Reagon, Songtalk Publishing, Washington, D.C., 1986.

"The Power of Communal Song," *Cultures in Contention*, edited by Douglas Kahn and Diane Neumaier, The Real Cornet Press, Seattle, Washington, 1985.

"Coalition Politics: Turning the Century," *Home Girls: A Black Feminist Anthology*, edited by Barbara Smith, Kitchen Table Press, 1983.

"Songs that Moved the Movement," *New Perspectives*, Washington, D.C., 1983.

"My Black Mothers and Sisters or On Beginning a Cultural Autobiography," *Black Women and Liberation Movements*, Howard University, Washington, D.C., 1981; reprinted in *Feminist Studies* Vol. 8, No. 1, 1982.

Roberta Martin and the Roberta Martin Singers: The Legacy and the Music, Smithsonian Institution, 1983.

"Zora Neale Hurston" and "Mary McLeod Bethune," *Dictionary of American Biography*, W.W. Norton & Company.

"Rubye Doris Robinson," *Biographies of American Women*, Harvard University Press, 1980.

"The Albany Georgia Movement," *Radical American*, November/December, 1978.

"Report on the Georgia Sea Island Folk Festival," Southern Folk Cultural Revival Project, *SING OUT!*, January 1978.

"Impressions of Cuban Culture by an Afro-American Artist," *Black Scholar*, Summer 1977.

"Fannie Lou Hamer," *SING OUT!*, Winter 1977.

"Music In Our Hands," *SING OUT!*, January/February 1976.

Black People and Their Culture: Selected Writings from the African Diaspora, Smithsonian Institution, 1976.

The Songs of the Civil Rights Movement: 1955-65, A Study in Culture History, Howard University, May 1975, unpublished dissertation.

COMPOSITIONS AND PRODUCTIONS (Theater, Film, Video)

Liberty or Death Suite, Commissioned by Muse Women Chorus of Cincinnati, Ohio in celebration of the opening of the Underground Railroad Freedom Center, 2004.

Beah: A Black Woman Speaks, film score with Toshi Reagon, Geri Allen, premier broadcast HBO Black History Month Film, 2004, produced by LisaGay Hamilton and Jonathan Demme.

Temptations of St Anthony, music composer and libretto, musical produced by Robert Wilson, commissioned by the Ruhr Triennale Festival, Duisberg, Germany, premiered June, 2003

Freedom Never Dies, Harry T. Moore, film score, premiered February, 2001 on PBS, produced by University of Florida.

Freedom Song, film score by Sweet Honey In The Rock and James Horner) produced by Amanda DiGiulio Richmond, and directed by Phil Alden Robertson, TNT/ Times Warner Co, 2000.

Peabody Award-winning film series, *Africans in America*, composer and compiler of the

film sound score for WGBH documentary (premiered October 1998 on PBS) and producer of the 4-CD set of recordings for Ryko/WGBH, October 1998.

Creation of the Isadora Duncan Award-winning score for *Rock*, a ballet directed by Alonzo King for LINES Contemporary Ballet Company, Winter 1995.

Anybody Here? A Song Journey in Seven Movements, a choral composition commissioned by Redwood Cultural Work, premiered November 1995.

Frederick Douglass: The Lion Who Wrote History, producer, performer, composer of sound score, a Roja/WETA TV production for PBS, November 1994.

Wade in the Water: African American Sacred Music Traditions, conceptual producer and host narrator, a twenty-six hour Peabody Award-winning radio series produced by the Smithsonian Institution and National Public Radio, broadcast premiered January 1994.

Wade in the Water: African American Sacred Music Traditions, Educators= Guide, major writer with Lisa Ann Pertillar, produced by National Public Radio outreach office.

The Songs Are Free: Bernice Johnson Reagon with Bill Moyers, a 60-minute Emmy nominated production of Public Affairs Television, produced and directed by Gail Pellett, 1991.

Roots of Resistance, music consultant, composer and music producer for film on the Underground Railroad, produced by Roja Productions for PBS/American Experience Series, 1990.

We Shall Overcome, music consultant, Emmy Award -winning film, Ginger Productions, 1988.

Eyes on the Prize, music consultant, performer, music producer for path breaking award winning film series, Blackside Productions, 1987.

Seeing Red, composer performer for film score, Heartland Productions, 1983.

Gotta Make This Journey, featured with Sweet Honey In The Rock, video documentary, Eye of the Storm Productions, 1982.

Fundi, composer and performer of title song, film, producer Joanne Grant, 1981.

Easy Street, composer and performer, short film, producer Jackie Shearer, 1981.

We'll Never Turn Back, Voices of the Civil Rights Movement photo exhibit and catalogue, producer, Worth Long, curator, 1978-80.

Sojourner, June Jordan and Bernice Johnson Reagon, a songpoem, New Shakespeare Theater, New York, New York, 1979.

Wilmington 10, USA 10,000, film score performed by Sweet Honey In The Rock, Positive Productions, 1978.

A Day, A Life, A People, a songtalk (opera), composer and director, D.C. Black Repertory

Company, Washington, D.C., 1975.

Upon This Rock, composer and director, musical, D.C. Black Repertory Company, Washington, D.C., 1973.

SOUND RECORDINGS

Temptations of St Anthony, executive producer, composer, librettist, (Toshi Reagon, producer), Songtalk Publishing Co, July, 2006.

The Power of Song: Ain't Gonna Let Nobody Turn Me 'Round, producer, The Flint (MI) Public Library, www.fpl.info/powerofsong, March, 2006

Rutha Harris: I am On the Battlefield, producer, Oasis Recordings, May, 2004

Journey Home, Sweet Honey In The Rock score for original ballet created by Washington Ballet Company artistic director and choreographer, Septime Webre; audio score/CD produced by Aisha Kahlil, with BerniceJohnson Reagon, 2002.

Alive In Australia, Sweet Honey In The Rock, co-producer with Belinda Gross, CD, FreedomSong released in Australia, 2002.

Still the Same Me, Sweet Honey In The Rock, producer, and performer, 2001 Grammy nominated CD for children, Rounder Records, 2000

Freedom Song, Sweet Honey In The Rock, film score CD, co-producer with James Horner, and Simon Rhodes; composer/arranger, and performer, Sony Music, 2000.

Africans in America, producer, composer, and performer, single CD and limited edition box set, Ryko/WGBH recordings, 1998.

Bernice Reagon, Give Your Hands to Struggle, producer and performer, Paredon Records, 1975. (Re-released by Smithsonian Folkways Recordings, 1997).

Sweet Honey In The Rock, Selections 1976-1988, producer, compiler and performer, Rounder Records/Flying Fish Records, 1997.

Wade in the Water: African American Sacred Music Traditions, four CD box collection, producer, compiler and author of booklet, on Smithsonian Folkways Recordings, 96).

Voices of the Civil Rights Movement: Black American Freedom Songs, 1960-1965, compiler and author, Smithsonian Collection of Recordings, 1980. (Re-released 2-CD collection with accompanying booklet, Smithsonian Folkways, 1997).

Sweet Honey In The Rock, ...twenty-five..., performer, Rykodisc Records, 1998.

Sweet Honey In The Rock, Sacred Ground, co-producer with Toshi Reagon and performer, EarthBeat! Records, 1995.

Sweet Honey In The Rock, I Got Shoes, exec prod and performer of the CD (produced by Toshi Reagon and Nitanju Bolade Casel) and author of the accompanying booklet, EarthBeat! Records, 1994.

Sweet Honey In The Rock, Still On The Journey, co-producer with Toshi Reagon and performer, EarthBeat! Records, 1993.

Sweet Honey In The Rock, In This Land, co-producer with Toshi Reagon and performer, EarthBeat! Records, 1992.

Sweet Honey In The Rock, All For Freedom, co-producer and performer, Music For Little People, 1989.

Sweet Honey In The Rock, Live At Carnegie Hall, co-producer with Steve Rathe and performer, Flying Fish Records, 1987.

Jailhouse Blues, Women's A Capella Songs from Parchmen Penitentiary, Library of Congress field recordings, liner notes, Rosetta Records, 1987.

Bernice Johnson Reagon, River of Life, producer and performer, Flying Fish Records, 1987.

Sweet Honey In The Rock, The Other Side and Feel Something Drawing Me On, producer and performer, Flying Fish Records, 1985.

Sweet Honey In The Rock, We All... Everyone of Us, exec producer and performer (producer, Evelyn Maria Harris), Flying Fish Records, 1983.

Sweet Honey In The Rock, Good News, Flying Fish Records, 1981.

June Jordan and Bernice Johnson Reagon, For Somebody to Start Singing, music composition and performance, Black Box Cassette Series, Watershed Tapes, Washington, D.C., 1979.

Sweet Honey In The Rock, B'lieve I'll Run On, See What The End's Gonna Be, Redwood Records, 1978.

Sweet Honey In The Rock, Flying Fish Records, 1977.

Bernice Reagon, Songs of the South, Folkways Records, 1964.

The Freedom Singers, We Shall Overcome, Mercury Records, 1963.

AWARDS

The Heinz Foundation Award for outstanding achievements in the Arts and Humanities, 2003

The Leeway Laurel Award, a two-year grant awarded by The Leeway Foundation for outstanding achievement in the arts by a woman artist, 2000.

The George F. Peabody Award for Significant and Meritorious Achievement in broadcast for *Africans in America*, 1999.

Isadora Duncan Dance Award, for artistic excellence in creation of the score to *Rock*, a ballet directed by Alonzo King for LINES Contemporary Ballet Company, 1996.

The Charles E. Frankel Prize; Presidential Medal, for outstanding contribution to public understanding of the humanities, 1995.

The George F. Peabody Award for Significant and Meritorious Achievement in broadcast for *Wade in the Water: African American Sacred Traditions*, @ 1995.

MacArthur Fellow, John D. And Catherine T. MacArthur Foundation, a five-year grant awarded for outstanding achievement in African American culture and history, 1989-1994.

The Unitarian Universalist Women=s Federation 1994 Ministry to Women Award.

The Martin Luther King Jr. Center for Nonviolent Social Change Trumpet of Conscience Award, 1986.

Honorary Doctorates: Bates College, 1991; Old Dominion University, 1991; Princeton University, 1992; Swarthmore College, 1993; Williams College, 1995, Spelman College, 1997; Boston College, 1997; St. Mary's College, 2000; University of Michigan at Ann Arbor, 2000, Wesleyan University, 2001, Haverford College, 2001, Colby College, 2004. Rockford College, 2005, Gallaudet University, 2006

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