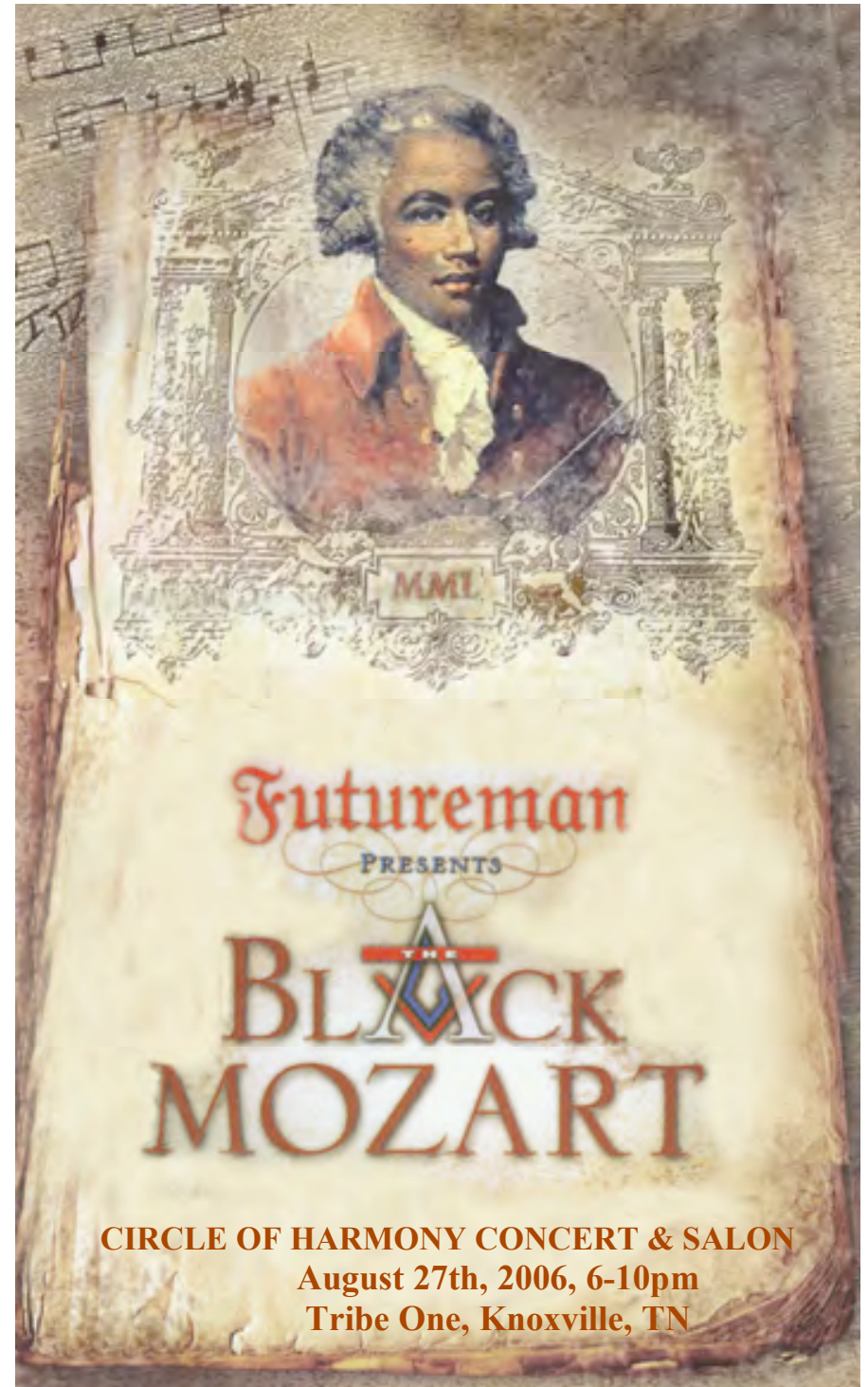




*Creativity, Composition and Conscious
Conversation for Liberating
Communities!*

The "salons" in Paris in the last part of the 18th Century were home places where people came together for music and for the philosophical discussions that formed the groundwork for the "American experiment". With this collaboration we are again creating "circles of harmony" where people can gather with great music, art and catalytic conversations on the animating principles of our Union- liberty, justice, equality. Futureman brings visionary music, and evolutionary passion. InterPlayers bring art-full improvisation. TAP members statewide bring practical organizing skills and expertise on a range of issues. We come together from diverse backgrounds to share our dreams, ignite our imaginations and unite our hearts in creating a better state, a better country and a better world.

***For upcoming TN tour and info about hosting a
Circle of Harmony in your home or community and
to be part of widening the circles of hospitality for
great music and art and social evolution,
contact Diane Ault at 615-884-8074, 594-4410c
www.rondiane.org & www.interplaytn.org***



6:00pm Opening the **Circle of Harmony**
Masankho Banda, Malawi
6:15 **Storytelling on The Black Mozart**
6:45 **Part 1 String Quartet** Performance
Break with Multi-Media Presentation
7:45pm Conversation Circle
8:30pm **Part 2 String Quartet** Performance

Part 1
“The Black Mozart”
(Monsieur de Saint-George)

The Child of Slaves (3:30)
Race of Enlightenment (2:06)
An American in Paris (1:27)
The Foil and the Bow “Quarrelling Buffoons” (5:20)
The “Famous” Saint-George (1:10)
The Salon Man (1:06)
The Voltaire of Music (1:18)
Toward a More Perfect Society (3:11)
Prima della Rivoluzione (3:09)

Part Deux II
select excerpts from
“The Secret of Kings”
(Le Comte de Saint-Germain)

A Novelette (8:13)
Tales that Amused the Age of Folly (4:47)
Farewell and Exit (5:05)

Musicians:

Violins- Zach Casebolt, Lyndsay Pruett,
5 String Violin- Tyler Andal, *Cello-* Jessica Hill

Composer & Percussion
Royel “Futureman” Wooten

Guest Artists:

Banjo- Ron Ault, *Vocal-* Xiuhong Feng, *French Horn-*
Josephine Slusher, Rapper- Omar Alkalouti, *Mother's Voice-*
Odessa Settles, DJ- Peter "Black Cat" Sylvester, *Young*
Mother's Voice- Kaila Wooten *HipHop Dancer-* Todd Anthon]

This presentation is a COLLABORATION of:

FutureMan (Roy Wooten) is a musical genius/inventor/social activist who plays with the internationally acclaimed Bela Fleck and the Flecktones. Well known for his eclectic style, he's now written a classical score inspired by his research into the stories of the Black Mozart from the 18th Century.

www.futuremanmusic.com

Tennessee Alliance for Progress is a statewide coalition whose central purpose is the establishment of healthy families and communities in Tennessee. TAP believes in social, economic racial and environmental justice, that people should participate in decisions that affect their lives, and that resources should be allocated for the common good. **TAP invites you to participate in their Stated Progressive Network.** Progressive individuals and organizations are urged to attend. For information go to www.tennesseeallianceforprogress.org.

InterPlay TN is part of a global mutual support network of community artists & activists committed to changing the world one "play" at a time. Using the forms of story, song, dance and stillness, we bridge lines of race, class and culture with deep bonds of friendship. www.interplaytn.org

Much appreciation to all the volunteers who made this evening possible and harmonious. We want to especially thank Dexter Murphy, Chris Woodhull, Aja Rodriguez, Montanez Wade, Nell Levin, Marquetta Dupree, Diedra Cullen, Masankho, , and others!
We especially thank Roy for opening his heart, sharing his vision, making the trip to Knoxville and creating this work with such contagious artistry!

• Proceeds from tonight's performance benefit the musicians and the non-profit organizations of TAP and InterPlay. Your generous support is greatly appreciated as we continue our work statewide.

“The Black Mozart”
(Monsieur de Saint-George)

The great Maestro and swordsman Saint-George made contributions that were themselves revolutionary to the world of musical creation. His talent eclipsed that of friends who would later become more famous than he and he could easily have been anointed a musician-hero by the Republic as the man who had essentially invented orchestration for the more than eighty musicians of the gigantic revolutionary orchestras.

The great minds of the French Enlightenment could no longer deny that the eighteenth century black composer and conductor Monsieur de Saint-George was a great talent to be recognized across Europe. Saint-George was the director of the Paris Olympique Orchestra, which was the first great orchestra of modern times. He was one of history’s most unforgettable figures and yet, until now, one of its most obscure.

Joseph Boulogne de Saint-George achieved nearly universal fame in pre-Revolutionary France: for his virtuoso violin playing, his musical compositions (from concertos to operas), his swordsmanship, and his groundbreaking work as an orchestra conductor. Yet as the son of a slave mother he also remained, even in the enlightened age of Rousseau and Voltaire, an outsider.

Saint-George used his abilities with the sword and violin bow to find fame, literally fighting and playing his way into the salons and inner sanctums of an aristocracy hungry for novelty and diversion. The composer, conductor, virtuoso, seducer, military man, and revolutionary lived a life marked by superlatives.

Acknowledged as one of the best swordsmen in Europe, Saint-George – or “The Black Mozart” as he was called – became a music instructor to Marie Antoinette and confidant to the Duc d’Orleans. As director of one of the finest orchestras of his day, he commissioned Haydn. The performance of Haydn’s “Paris” symphonies established beyond question that Saint-George was the director of the first great orchestra of modern times. When his own compositions were performed, they were given equal billing to works by Mozart.

Despite the dizzying heights of his accomplishments in aristocratic France, Saint-George embraced the revolution when it arrived, for he believed it would abolish once and for all the racism against which he fought all his life. One of the first Free Masons of color, he formed his own regiment to help secure the ideals of liberte, fraternite egalite, going from aristocratic darling to “citizen” with the same grace and aplomb with which he handled all the dramatic transitions during his tumultuous life.

His final dream of universal suffrage would be disappointed. Slavery was indeed banned in the French colonies for a brief period. Yet in 1802, three years after Saint-George’s death Napoleon reinstated it; it would remain in force for another half century.

The Black Mozart is music dedicated to the first black maestro and was inspired by the Alan Guede book Monsieur de Saint-George: Virtuoso, Swordsman, Revolutionary: A Legendary Life Rediscovered.

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UPCOMING SHOWS:

The NEXT CIRCLE OF HARMONY Concerts and Conversation with Futureman and The Black Mozart String Quartet, will be held in October and November in the following locations: New Paltz New York- Oct. 13th, Memphis- Oct. 27 (tentative), Jackson and Chattanooga, TN
See details at www.interplaytn.org & www.rondiane.org



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