



Black American Music

Symposium

School of Music
The University of Michigan
Ann Arbor, Michigan

August 9 – August 15, 1985

Information

Daily Registration Rate of \$20/day (all scheduled events for the day)*

Masterclasses — Masterclasses will be scheduled during and around the various other events listed in the schedule for the Black American Music Symposium. Most will be scheduled in various rooms and halls in the School of Music on North Campus. While these are designed for the benefit of the registrants and scholarship students, others may feel free to attend as observers and auditors. Scholarship students should feel free to request such coaching and conversation with the Symposium composers, performers, and scholars, and to bring music of Black American composers to exchange with them.

Exhibits of selected Black American artists will be on display at various locations on the University's campus during the week of the Symposium.

Hospitality Room — A hospitality room will be designated in the Ann Arbor Inn for Symposium registrants.

College Credit — College credit is available to those who wish it for attendance and participation in the events of the Symposium. The fee for such credit is \$50.00 for one hour of University of Michigan Extension Credit. For further information on this, inquire at Room 2308, School of Music Building, North Campus.

Special Instructions — Symposium participants are reminded that other summer session classes and activities are being carried on in other rooms of buildings in which Symposium events are scheduled. Participation in those sessions is closed unless special permission or notification is clearly posted.

Acknowledgments — The Ann Arbor Chapter of the Links, Inc., in gratitude for their co-sponsorship of the reception after the opening concert.

Kings Keyboard House, 115 E. Liberty, Ann Arbor, for the use of the Yamaha electric organ during the performance of Gospel Fuse.

Jim Bradley Pontiac-Cadillac-GMC, Inc., for special transportation arrangements.

The use of cameras, flashes, and tape recorders during concerts is strictly prohibited.

*All evening concerts open to the public free of charge.

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Planning Conference Staff

Dr. David Baker
Mr. Wayne Brown
Dr. Brenda Kee
Dr. Vada Butcher
Dr. Yvonne Cheek
Mr. Brazeal Dennard
Dr. Samuel Floyd
Ms. Cecile Keith
Ms. Toni Marie Montgomery
Mr. Kermit Moore
Mr. Oral Moses
Willis Patterson
Dr. Eileen Southern
Dr. Geneva Southall
Mr. Michael Smith
Dr. James Standifer
Dr. Billy Taylor
Dr. Olly Wilson



With the support of the Michigan Council for the Arts, the National Endowment for the Arts, the National Endowment for the Humanities, the Detroit Symphony Orchestra, and The University of Michigan.



Black American Music Symposium

The Black American Music Symposium being held here at the University of Michigan School of Music this week is perhaps the most ambitious and potentially significant series of discussions and performances designed to emphasize the vitality and importance of the contribution of Black American musicians to the musical/cultural development of our country which has ever been attempted. The work involved in orchestrating this event (the pre-planning began more than two years ago), the animated discussions emphasizing the need for a broad-spanned display in the performance of Black American music during this Symposium (which permeated our planning committee meetings) — all this and more are expected to be justified and realized during this week of activities. The performers, scholars, and young scholarship guests of the symposium are uniquely equipped to bring this immense potential to fruition. The scheduling of musical works and discussions, special in their blend of influences of the best of the western music traditions of Europe, often tantalizingly laced with important music flavorings from the Orient, and heavily molded and mixed with the Black American musical experience (with its rhythmical/harmonic roots in the African Diaspora) is prepared and ready to be served to you with the intent that your musical taste buds will never again be quite the same!

Before we launch into this Symposium, however, permit me to call your attention to, and invite your appreciation of, a number of persons who have been indispensable in bringing together this week of events. First, let me thank our planning committee, who met the first time in October, 1983, and again in the middle of last year. Their names are listed elsewhere in this booklet. Next, on my list of "gratitude-due," are Rosemary Gooden and Wendell Mason, who contributed so much to the design of the Symposium brochure; my managers, who have handled the "hairy" details of orchestra rehearsal scheduling and contacting composers, publishers, and players, and who will be even busier making things logistically and "equipmentally" right for the week — Larry Kaptain and Shawn Howard; the University Printing personnel, Karen Cogsdill and Brett Ashley, whose patience with the late arrival of program materials was saintly; the National Endowments for the Arts and Humanities; the Michigan Council for the Arts; the University of Michigan School of Music personnel and the central administration whose finances and facilities are important to this event beyond adequate verbal description; the arduous and dependable work of my secretary and assistant, Michele Williams, and the secretary to the Assistant Dean for Undergraduate Studies, Mrs. Faye Burton; and last but by no means least, the generous giving and deep sense of commitment expressed by the performing artists and scholars who made immense compromises in their usual fees for such performances as they will give this week, so that this event can be one of important artistic significance and learning to all of those in attendance.

It is our hope that each of you here, in attendance to any or all of these events, will leave with a new sense of understanding and appreciation of Black American music, and a commitment to see it have more appropriate placement in our music halls, schools, publications, and consciousness.

Willis Patterson
Associate Dean
Symposium Director

Friday August 9, 1985



Reginald Buckner



Eddie Meadows



Alvin Batiste



Carlesta Henderson



Ted McDaniel



Hale Smith



Adolphus Hailstork



Undine S. Moore



Coleridge-Taylor Perkinson

1:00-5:00pm

Registration

(Lobby of Ann Arbor Inn or
Lobby of School of Music, University of Michigan,
North Campus)

4:00-6:30pm

Panel Discussion

Teaching Black American Music: Part I "Teacher Education in Music for 1990s: Input from The Black Perspective"

(School of Music Recital Hall)

Reginald Buckner (Moderator), Professor of Music (Jazz Studies) and Afro-American Studies, School of Music and College of Liberal Arts, University of Minnesota

Alvin Batiste, Professor of Music (Clarinet and Jazz), Southern University, Baton Rouge, Louisiana

Eddie Meadows, Professor of Music (Music Education), San Diego State University

William Theodore McDaniel, Jr., Professor of Jazz and Afro-American Music

Carlesta Henderson, Professor of Music (Music Education), Division of Arts and Humanities, Keene State College, Keene, New Hampshire. President, National Black Music Caucus (MENC)

8:30pm

Concert

Lift Every Voice and Sing Hale Smith
An American Port of Call .. Adolphus Hailstork
Innerflexions Hale Smith

(Power Center for the Performing Arts)

Intermission

Scenes From

The Life of a Martyr Undine S. Moore
(To the Memory of Martin Luther King, Jr.)

Laura English-Robinson, Soprano, Atlanta, Georgia

William Brown, Tenor, University of North Florida, Jacksonville

Hilda Harris, Mezzo-Soprano, Metropolitan Opera, New York

Willis Patterson, Bass/Narrator

The Black American Music Symposium Chorale

The Detroit Symphony Orchestra

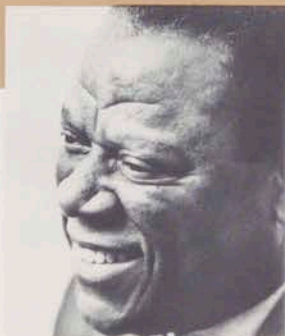
(Gunther Herbig, Musical Director and Conductor)

Coleridge-Taylor Perkinson, Conductor

Reception following concert at the Ann Arbor Inn Ballroom

Saturday

August 10, 1985



William Warfield



Billy E. Frye



Willis Patterson



Ora Williams



Edith Borroff



Mildred Denby Green



Rae Linda Brown



Doris McGinty

9:30am

Formal Opening Session

(Rackham Auditorium)

Introduction: Willis Patterson, Director of Symposium

Remarks: Paul Boylan, Dean, University of Michigan School of Music

Welcome: Billy E. Frye, Vice-President, Provost, University of Michigan

Keynote Address: William Warfield, Professor and Chairman, Voice Department, University of Illinois; President, National Association of Negro Musicians

11:00am

Reading of a paper entitled,

Philosophy & Definition of Black Women's Research in Afro-American Music

(Rackham Auditorium)

Josephine Wright, Professor of Music History, College of Wooster, Ohio

1:30pm

Chamber Concert

Compositions of Black American Women

(School of Music Recital Hall)

2:30pm

Panel Discussion

Black Women in Music: Research and History

(School of Music Recital Hall)

Doris McGinty (Moderator), Chairman, Music Department, Howard University

Ora Williams, Professor of English, California State University

Edith Borroff, Professor of Music, State University of New York

Rae Linda Brown, Ph.D. Candidate, Yale University

Mildred Denby Green, Professor of Music, Lemoyne-Owen College, Tennessee

Saturday

August 10, 1985 (continued)



Ollie McFarland



Paul R. Lehman



James Standifer



Leona Wilkins



Clarence Smith Community Chorus



Heritage String Quartet



Kermit Moore

4:30pm

Panel Discussion

Teaching Black American Music: Part II Teacher Training

(School of Music Recital Hall)

Ollie McFarland (Moderator), Director, Music Education,
Detroit Public Schools

Leona Wilkins, Professor of Music Education, Northwestern
University, Evanston, Illinois

Paul Lehman, Associate Dean, University of Michigan School
of Music, President, Music Educators National Conference

James Standifer, Professor of Music Education, University of
Michigan; Director, Eva Jessye College

6:15pm

Concert

Clarence Smith Community Chorus

Toledo, Ohio

Clarence Smith, Conductor

(Lydia Mendelssohn/Michigan League)

8:30pm

Concert

Heritage String Quartet of New York

(Rackham Auditorium)

Works by: Nunez Garcia, William Grant Still, Ulysses Kay

Piano Quartet Kermit Moore

Toni Marie Montgomery, Pianist

Sunday

August 11, 1985

11:00am-12:30pm

The Worship Music of Black Americans

Reverend Emmett Green, Pastor

(Second Baptist Church, 850 Red Oak, Ann Arbor, Michigan)

Wendell Whalum, Speaker

Fuller Calloway Professor of Music and Chairman,
Music Department, Morehouse College, Atlanta, Georgia

Clarence E. Whiteman, Organist

Professor of Music, Virginia State University

Our Own Thing Chorale

Willis Patterson, Director



Clarence Whiteman



Rev. Emmett Green



Wendell Whalum



Herman Taylor

1:00-2:00pm

Organ Concert

Organ Music of Black American Composers

(First Congregational Church, Ann Arbor, Michigan)

Herman Taylor, Organist

Professor of Music (Organ), Dillard University, New Orleans,
Louisiana

2:30-4:00pm

Panel Discussion

The Black Chorale Tradition (Concert Music)

(Pilgrim Hall, First Congregational Church, Ann Arbor,
Michigan)

Kenneth Billups (Moderator), Supervisor of Music, St. Louis
Public Schools

Evelyn White, Professor Emeritus, Howard University,
Washington, D.C.

Noel Da Costa, Composer-Conductor, New York

Robert Harris, Professor of Choral Music, Northwestern
University, Illinois

Alexandria Holloway, Professor of Music, Miami-Dade
College, Miami, Florida



Kenneth Billups



Noel Da Costa



Evelyn White



Robert Harris

Sunday

August 11, 1985 (continued)



Horace Boyer



Roland Braithwaite

4:00-5:00pm

Concert

Choral Music of Black American Composers

(First Congregational Church, Ann Arbor, Michigan)

The Brazeal Dennard Chorale, Detroit, Michigan
Brazeal Dennard, Conductor

5:30-7:00pm

Panel Discussion

The Black Choral Tradition (Folk Music)

(Rackham Auditorium)

Horace Boyer (Moderator), University of Massachusetts at Amherst

Roland Braithwaite Talladega College, Alabama

Bernice Reagon, Program Director in Black American Culture, Smithsonian Institution, Washington, D.C.

Wendell Whalum, Morehouse College, Atlanta, Georgia



Carman Moore

8:30pm

Concert

Gospel Fuse Carman Moore

(Power Center for the Performing Arts)

Claritha Buggs (Soloist), Mezzo-Soprano, Detroit, Michigan

Stephanie Smith, Soprano, Ann Arbor, Michigan

Edie Burton, Soprano, Ann Arbor, Michigan

Faye Burton, Mezzo-Soprano, Ann Arbor, Michigan

Cedric Dent, Gospel Pianist, Detroit, Michigan

Andra Felton, Gospel Organist, Detroit, Michigan

Coleridge-Taylor Perkinson, Conductor, New York City

Black American Music Symposium Orchestra

Musique d'Afrique

Nouvelle Orleans Alvin Batiste

Alvin Batiste, Clarinet (soloist)

Suite for Orchestra and Jazz Pianist Billy Taylor

Billy Taylor, Soloist

This performance made possible with partial funding from the American Film Funds Trust Fund, Kenneth E. Raine, Trustee.



Faye Burton



Bernice Reagon



Cedric Dent



Edie Burton



Claritha Buggs

Monday

August 12, 1985

9:00am

Lecture

Jazz — America's Classical Music

Billy Taylor, Jazz Pianist, Composer, Author
(Rackham Auditorium)



Billy Taylor

10:00am

Panel Discussion

Black Music Research

(Rackham Auditorium)

Samuel Floyd (Moderator), Professor of Music and Director, Center for Black Music Research, Columbia College, Chicago, Illinois

Dominique Rene de Lerma, Professor of Music and Graduate Music Coordinator, Morgan State University, Baltimore, Maryland

Geneva Southall, Professor of Afro-American Music, University of Minnesota

Richard Crawford, Professor of Music History, University of Michigan, Ann Arbor, Michigan



Samuel Floyd



Richard Crawford



Geneva Southall

11:30am

Chamber Music Concert and Luncheon

(Michigan League Hussey Room and Ballroom)

2:00pm

Panel Discussion

Black American Music: Jazz Part I (Improvisation)

(School of Music Recital Hall)

David Baker (Moderator), Professor of Music and Chairman Jazz Studies, Indiana University, Bloomington, Indiana

Wendell Logan, Professor of Music, Composer, Oberlin College, Ohio

Eddie Meadows, Professor of Music, San Diego State University

Billy Taylor, Jazz Pianist and Composer, New York



David Baker



Wendell Logan

Monday

August 12, 1985 (continued)

3:30pm

Lecture Recital

Black American Music and Dance

(School of Music Recital Hall)

Mary Easter, Professor of Dance, Carleton College, Northfield, Minnesota



Mary Easter

4:30pm

Panel Discussion

**Performing Black American Music:
Early Pioneers**

(School of Music Recital Hall)

Hansonia Caldwell (Moderator), Dean, College of Arts, University of California at Dominguez Hills

Eva Jessye, Composer, Conductor, Author, Ambassador of the Arts, Kansas

Jester Hairston, Composer, Conductor, Los Angeles, California

Undine Smith Moore, Speaker
Petersburg, Virginia



Jester Hairston



Eva Jessye

6:00pm

Concert

"Negro Spirituals"

(School of Music Rehearsal Hall)

Our Own Thing Chorale of Ann Arbor



Our Own Thing Chorale

8:30pm

Concert

Piano Music of Black American Composers

(Rackham Auditorium)

Althea Waites, Pianist, Los Angeles, California



Althea Waites

Tuesday

August 13, 1985



Olly Wilson

9:00am

Lecture

The Black American Composer and the Orchestra in the 20th Century

(Alumni Hall Founders Room)

Olly Wilson, Professor of Composition and Composer-in-Residence, University of California at Berkeley

10:00am

Panel Discussion

Performance and Non-Performance of Black American Music

(Alumni Hall Founders Room)

Hale Smith (Moderator), Composer, Professor of Music, University of Connecticut at Storrs

Frederick Tillis, Director, Fine Arts Center, University of Massachusetts

Kermit Moore, Cellist/Composer/Conductor, New York City

Ulysses Kay, Composer and Distinguished Professor of Music, Lehman College, New York

T. J. Anderson, Composer and Distinguished Professor of Music, Tufts University, Massachusetts



Frederick Tillis



Ulysses Kay



T. J. Anderson



Warrick Carter

11:30am

Panel Discussion

Black American Music: Jazz Part II (History)

(Alumni Hall Founders Room)

Warrick Carter (Moderator), Dean of the Faculty, Berklee School of Music, Massachusetts

Alvin Batiste, Professor of Music and Director of Jazz Program, Southern University, Baton Rouge, Louisiana

Bob James, Jazz Pianist, Recording Artist, New York

Frank Tirro, Dean, School of Music, Yale University

Reginald Buckner, Professor of Music, University of Minnesota, Jazz Pianist



Bob James



Frank Tirro

1:30pm

Chamber Concert

No More Olly Wilson

(Rackham Auditorium)

William Brown, Tenor and Symposium Chamber Ensemble

This performance made possible with partial funding from the Ann Arbor Local of the American Federation of Musicians Performance Trust Fund.

Tuesday

August 13, 1985 (continued)



George Walker



Roger Dickerson



Georgia A. Ryder



Harold Cruse



Morris Lawrence



Thomas Bridge



Arthur Johnson



Edward Szabo

2:30pm

Panel Discussion

Black Orchestral Compositions

(School of Music Recital Hall)

Adolphus Hailstork (Moderator), Professor of Composition, Norfolk State University

Coleridge-Taylor Perkinson, Composer/Conductor/Performer, New York City

George Walker, Composer, Professor of Music, Rutgers University

Roger Dickerson, Composer, President, Creative Artist Alliance, New Orleans, Louisiana

4:00pm

Chamber Music Concert

(School of Music Recital Hall)

5:00pm

Panel Discussion

Black Arts and Economic, Cultural, and Political State of the Black Community

(School of Music Recital Hall)

Georgia Ryder (Moderator), Dean, Liberal Arts, Norfolk State University

Thomas Bridge, Coordinator, Music, Virginia State University

Harold Cruse, Professor Emeritus and former Director, Center for Afro-American and African Studies, University of Michigan

Mary Easter, Professor of Dance, Carleton College, Minnesota

Arthur Johnson, Vice-President, Wayne State University, Detroit, Michigan

William Warfield, President, National Association of Negro Musicians, Illinois

8:30pm

Concert

(Power Center for the Performing Arts)

Dance Suite Florence Price
Edward Szabo, Conductor

In Memoriam (Malcolm X) T. J. Anderson
Hilda Harris, Mezzo-Soprano, Metropolitan Opera, New York
T. J. Anderson, Conductor

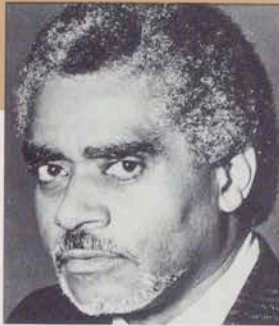
Jazz Trilogy Morris Lawrence
Morris Lawrence, Conductor

Meditations in Passage Hale Smith
Laura English-Robinson, Soprano, Atlanta, Georgia
Willis Patterson, Bass/Baritone

Edward Szabo, Conductor
This performance made possible with partial funding from the American Film Funds Trust Fund, Kenneth E. Raine, Trustee.

Wednesday

August 14, 1985



George Shirley



Aldrich Adkins



Ben Bailey



Sara McFerrin



Hilda Harris



Laura English-Robinson



William Brown



Rawn Spearman



Leslie Adams



Michael Gordon

9:00am

Panel Discussion

Perspectives on Black Music History

(Rackham Auditorium)

Eileen Southern (Moderator), Prof. of Music and of Afro-American Studies, Harvard University

Samuel Floyd, Prof. of Music and Director, Center for Black Music Research, Columbia College, Chicago, Illinois

Doris McGinty, Chairman, Music Dept., Howard University

Mildred Denby Green, Prof. of Music, LeMoyne-Owen College, Tennessee

Benjamin Bailey, Chairman, Music Department, Tougaloo College, Tougaloo, Mississippi

Roland Braithwaite, Talledaga College, Alabama

10:30am

Panel Discussion

Black American Artsongs: Its Historical Impact

(Rackham Auditorium)

Aldrich Adkins (Moderator), Chairman, Music Department, Southern University, Baton Rouge, Louisiana

Dorothy Rudd Moore, Composer/Performer, New York City

Sylvia Lee, Coach/Accompanist, Curtis Institute of Music, Philadelphia, Pennsylvania

George Shirley, Performer, Professor of Music, University of Maryland

Sara McFerrin, Chairman, Voice Department, Fullerton College, California

1:00pm

Chamber Concert

Artsongs of Black American Composers

(Rackham Auditorium)

Hilda Harris, Mezzo-Soprano, Metropolitan Opera, New York

Laura English-Robinson, Soprano, Atlanta, Georgia

William Brown, Tenor, University of North Florida, Jacksonville, Florida

Rawn Spearman, Baritone, University of Lowell, Massachusetts

2:30pm

Panel Discussion

Black Opera and Blacks in Opera

(School of Music Recital Hall)

Michael Gordon (Moderator), Dean of Students, University of Indiana

Leslie Adams (*Blake*), Cleveland, Ohio

Wednesday

August 14, 1985 (continued)



Valerie Capers



Dorothy Rudd Moore



Kermit Moore



Harold Jones



Robert McFerrin



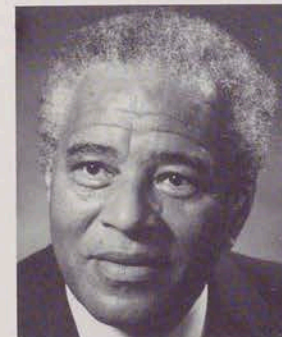
William Foster



Betty Allen



Orrin Suthern



Huel D. Perkins

T. J. Anderson (*Soldier Boy, Soldier*), Tufts University
Dorothy Rudd Moore (*Frederick Douglass*), New York City
Valerie Capers (*Sojourner*), Bronx Community College, CUNY, New York
Hilda Harris, Metropolitan Opera, New York City
William Warfield, Chairman, Voice Faculty, University of Illinois

4:00pm

Chamber Orchestra Concert (Rackham Auditorium)

Sport for Strings Adolphus Hailstork
Symphonietta Coleridge-Taylor Perkinson
Lyric for Strings George Walker
Alous Ulysses Kay

Harold Jones, Soloist-Flute

Kermit Moore, Conductor, New York City

This performance made possible with partial funding from the Ann Arbor Local of the American Federation of Musicians Performance Trust Fund.

5:00pm

Panel Discussion

Performing Black American Music: Recent Pioneers

(School of Music Recital Hall)

George Shirley (Moderator), Professor of Music, University of Maryland; formerly with Metropolitan Opera

Robert McFerrin, St. Louis, Missouri; formerly with Metropolitan Opera

William Foster, Director of Bands and Chairman, Music Department, Florida A & M University

Orrin Suthern, Retired, Lincoln University, Pennsylvania; Oakland, California

Betty Allen, Director, Harlem School for the Arts

Sylvia Lee, Coach/Accompanist, Curtis Institute of Music, Philadelphia, Pennsylvania

6:30pm

Cocktails

(Michigan Union)

7:30pm

Dinner

(Michigan Union Ballroom)

Huel D. Perkins, Speaker

Vice Chancellor for Academic Affairs, Louisiana State University

10:00pm

Relaxing at the "Bird of Paradise"

Thursday

August 15, 1985



Catherine French



Wayne S. Brown



Bernard Kalban



Raoul Abdul



Yvonne Cheek



Archie Buffkins



D. Antoinette Handy



Undine S. Moore

9:00am

Panel Discussion

Black Music and the Music Industry

(School of Music Recital Hall)

Wayne Brown (Moderator), Manager, Springfield Symphony Orchestra, Springfield, Massachusetts

Catherine French, Chief Executive Officer, American Symphony Orchestra League, Washington, D.C.

Bernard Kalban, Edward B. Marks Music Publishers, New York City

Esther Edwards, Vice-President, Motown, Detroit, Michigan

Hale Smith, Composer, New York

Raoul Abdul, Music Critic, Amsterdam News, New York

Cecile Keith, Special Events Manager, Detroit Symphony Orchestra, Detroit, Michigan

10:30am

Panel Discussion

Performing Black American Music: The Role of Arts Centers, Foundations, and Endowments

(School of Music Recital Hall)

Yvonne Cheek (Moderator), Director, Educational Programs, Humphrey Institute for Public Affairs, University of Minnesota

Archie Buffkins, President and Multicultural Advisor, JFK Center for Performing Arts, Washington, D.C.

Huel D. Perkins, Vice Chancellor for Academic Affairs, Louisiana State University, Baton Rouge, Louisiana

D. Antoinette Handy, Assistant Director of Music, National Endowment for the Arts, Washington, D.C.

12:00 noon

Chamber Concert and Closing Luncheon

(Michigan Union Ballroom)

Undine Smith Moore, Speaker
Petersburg, Virginia



Black American Music

Seminar Participants

Abdul-Rahim, Raoul. Writer. He began his career as a concert baritone, he studied privately with Lola Hayes, Alexander Kipnis, Ives Tinarye, and at the Vienna (Austria) Academy of Music. He made his debut in April, 1955 at Karamu Theatre in Cleveland, OH; he made his New York debut in December, 1967 at the Carnegie Recital Hall. In 1958 he founded the Coffee Concert Series of Harlem and served as its director for several years. In 1975 he became music critic of the *Amsterdam News* and a member of the Music Critics Association. His principal music publications are *Famous Black Entertainers of Today* and *Blacks in Classical Music*.

Adams, Harrison Leslie. Composer. Leslie Adams was born in Cleveland, OH. At Oberlin he studied composition with Herbert Elwell and Joseph Wood. After receiving his Bachelor's degree from Oberlin he resided in New York City, and studied privately with Robert Starer and Vittorio Giannini. Adams taught at the secondary and college levels for a period, before returning to Cleveland to serve as an associate musical director at Karamu House in 1964. He enrolled in California State University at Long Beach and received his Master's degree in composition. He entered the Ohio State University and received his doctorate from that institution. After teaching for ten years at the University of Kansas, Adams left to devote full time to composing. He is currently composer-in-residence at Karamu House, Cleveland, OH. Adams' works for orchestra include: "First Symphony," "Ode to Life," and "Piano Concerto;" *A Kiss in Xanadu* (ballet); and *Blake* (opera in progress).

Adkins, Aldrich W. Tenor, Conductor. He was born in Alexandria, VA and was educated in the public schools there and in Washington, D.C. He received a Bachelor and Master of Music from Howard University in Washington, D.C. The Doctorate of Music Arts was received at The University of Texas in Austin, TX. He has studied choral techniques with Warner Lawson, Olaf Christiansen, Peter Tkach, Roger Wagner, and Julius Herford. He has studied voice with Todd Duncan, Alice Duschak, and Sara Lee. Adkins has taught at Storer College, Howard University, Virginia State College, Huston-Tillotson College, Spelman College, and is at present Chairman, Division of Music, Southern University in Baton Rouge, LA. He has appeared with The Atlanta Symphony, The Baltimore Symphony, The National Symphony, and The Boston Pops. A college choir director for over 30 years, his choirs have appeared with The Richmond Symphony, The Baton Rouge Symphony, and the Austin Texas Symphony. He has traveled the country giving lectures and lecture recitals on Black Music.

Allen, Betty Lou. Mezzo-Soprano, Administrator. She obtained her musical education at Wilberforce College in Ohio and at the Hartford College of Music in Connecticut. She attracted the attention of Leonard Bernstein during her study at the Berkshire Music Festival in Tanglewood, MA, and he invited her to sing in the performance of his *Jeremiah Symphony*. She sang the role of St. Teresa II in Virgil Thompson's *Four Saints in Three Acts* in

the New York production and repeated the role in a Paris, France production. In 1958 she made her concert debut at Town Hall in New York. Thereafter she toured widely in the United States and abroad, giving recitals and appearing with symphony orchestras, music festivals, and recording for both American and European companies. Her teaching career included tenures as lecturer or artist-in-residence at the Manhattan School of Music in New York, the Philadelphia (PA) Music Academy; the Sibelius Akademie at Helsinki, Finland; and the North Carolina School of the Arts in Winston-Salem. In 1980 she succeeded Dorothy Maynor as director of the Harlem School of the Arts in New York.

Anderson, Thomas Jefferson. Composer, College Professor. He obtained his musical education in the public schools of Washington, D.C., Cincinnati, OH, and Coatesville, PA; at West Virginia State College Institute; at Pennsylvania State University in University Park; at the University of Iowa in Iowa City (Ph.D.); and at the Aspen School of Music in Colorado, where he studied with Darius Milhaud. His teaching career included tenures in the public schools of High Point, NC; West Virginia State College; Langston University in Oklahoma; Tennessee State University in Nashville; and Tufts University in Medford, MA (1972-). He was composer-in-residence with the Atlanta Orchestra (Georgia) and from 1971 to 1972 he was Danforth Visiting Professor at Morehouse College in Atlanta. His best-known works included the orchestral *Classical Symphony* (1961), *Squares* (1965), *Intervals* (1970), and *Messages, A Creole Fantasy* (1979), the band piece *In Memoriam Zach Walker* (1968); the chamber works *Chamber Symphony* (1961), *Fanfare for Solo Trumpet and Four Mini Bands* (1976), *Transitions* (1971), *Swing Set* for clarinet and piano (1972). In 1979 he was commissioned to write an opera by Indiana University's School of Music and Office of Afro-American Affairs: *Soldier Boy, Soldier*. In 1972 he orchestrated Scott Joplin's score for opera *Treemonisha* for the world premiere at Atlanta, GA.

Baker, David. Jazz Cellist, Composer. He obtained his musical education in the public schools of Indianapolis, IN; at Jordan Conservatory in Indianapolis; at Indiana University in Bloomington (B.Mus. Ed., M. Mus. Ed.); the Berklee School of Music in Boston, MA; and the School of Jazz at Lenox, MA (summer 1959). He began playing jazz professionally as early as 1948 with local groups, including Maynard Ferguson, Quincy Jones, George Russell, and others, including John ("Wes") Montgomery and Lionel Hampton. Concomitant with his jazz performing he was pursuing a career in teaching, which included tenures at Lincoln University in Jefferson City, MO; in the public schools of Indianapolis; at Indiana Central College in Indianapolis; and at Indiana University (1966-). He is also active in the field of classical music; he has performed with symphony orchestras and chamber groups and occasionally has been soloist with symphony orchestras. He has contributed numerous articles on jazz subjects and transcriptions of jazz solos to *Down Beat*, *Orchestra News*, and magazines and published several books, including four manuals on *Jazz Improvisation*

(1969-76), four volumes on *Techniques of Improvisations* (1971), and *Jazz Styles and Analysis* (1973), among others. His style is distinctive for its blending of Afro-American elements with traditional European techniques and forms; his compositions draw upon jazz, serialism, electronic techniques, gospel, and folk materials. His best-known works are the cantata *Black America: To the Memory of Martin Luther King* (1968, later revisions); *The Beatitudes*, for chorus, voices, narrator, jazz ensemble, string orchestra, and dancers (1968); *Levels*, for flutes, horns, strings, solo contrabass, and jazz band (nominated for the Pulitzer Prize, 1973); *Le Chat Qui Perche*, for orchestra, soprano, and jazz quartet.

Batiste, Alvin. Clarinetist, Composer, Educator, Author, and Clinician. Received his B.S. in Music from Southern University and his M.Mus. in Performance/Composition from Louisiana State University. Musical compositions published include a record album entitled *Alvin Batiste-Musique d'Afrique Nouvelle Orleans* on the India Navigation Record Label of New York. Appeared as panelist at the 1985 Open Dialogue 11 in San Antonio, TX. He is featured in ABC television documentary entitled, *The Arts In Baton Rouge*. Batiste was the subject of the television documentary entitled *Louisiana Legends* for Public Television. His Carnegie Hall debut was lauded by the *New York Times*, *Cashbox*, *The Village Voice*, and *Billboard Magazine*. His compositions include: "Duet for Clarinet and Cello," "String Quartet No. 1"; "Clariflavors for Clarinet Quartet"; *Kheri Hebs* for String Orchestra and Solo Clarinet; *North American Idiosyncrasies* for Orchestra and Soloists; *Planetary Perspectives* for Grassroots Players and Orchestra; *Musique d'Afrique Nouvelle Orleans* for Solo Clarinet and Orchestra. He recorded with Julian Cannonball Adderley on Capitol Records and Fantasy Records.

Billups, Kenneth. Conductor, Administrator. Ken Billups is Head Supervisor of Music for the St. Louis Public School System. He is a graduate of Lincoln University, MO with advanced degrees from the Conservatory of the University of Toronto and Northwestern University. Dr. Billups is a published composer and arranger, and has written thirteen original shows, nine of them with a black music theme. Ken has conducted the St. Louis Symphony Orchestra seven times. He has served as a commission member for the St. Louis Arts and Humanities; Chairman of the Music Committee, Missouri Arts Council; Chairman of the Expansion Arts Panel, National Endowment for the Arts; and past-President of the National Association of Negro Musicians.

Boroff, Edith. Musicologist and Composer. Born in New York City, Edith received her college education at the American University in Chicago, Illinois (B. Mus. and M. Mus.), and a Ph.D. in Music History from The University of Michigan. She has been Professor and Associate Dean for Interdisciplinary Studies at Hillsdale College, MI; Associate Professor of Music at the University of Wisconsin; Professor of Music at Eastern Michigan University; and is presently Professor of Music at the State University of New York at Binghamton. She received an Andrew Mellon postdoctoral award and a University of Wisconsin summer grant. She has published compositions for orchestra, chamber instruments, solo instruments, and an opera. She has written and lectured frequently on women and minorities in music.

Boyer, Horace Clarence. Music Theorist, Performer. Horace Clarence Boyer, a native of Winter Park, FL, received the Bachelor of Arts degree in Music from Bethune-Cookman College at Daytona Beach, FL, and furthered his study of music by earning the M.A. and Ph.D. degrees from the Eastman School of Music of the University of Rochester. His teaching career includes positions at Albany State College in Albany, GA; the University of Central Florida at Orlando; and the University of Massachusetts, where he is presently an Associate Professor of Music Theory and Afro-American Music. From 1973 until 1977 he was the director of the Voices of New Africa House Workshop Choir, an ensemble of 50 voices drawn from Smith, Amherst, Mt. Holyoke and Hampshire Colleges, and the University of Massachusetts. With his brother, James, a professor of Education at Kansas State University, Boyer has traveled throughout 32 states performing gospel music as the Boyer Brothers, and

recorded for Nashboro Records. They have appeared in concerts, festivals and on TV in over 300 appearances. In addition to his performing activities, Boyer is engaged in research into Afro-American vocal music and has published articles in the *Music Educators Journal*, *The Black Perspective in Music*, *Black World*, *First World*, and the *Massachusetts Music News*.

Braithwaite, James Roland. Organist, Administrator. Mr. Braithwaite received his college education at Boston University (B. Mus., M.A., Ph.D.). He did further study at the Union Theological Seminary School of Sacred Music in New York. He performed as an organist at the Congregational and Lutheran churches in Boston and served as organist/choir director at the Episcopal Church of Harvard-Radcliffe for two years. He also functioned as a reviewer for the *Boston Herald* newspaper and was a regular recitalist. His college teaching career has been entirely at Talladega College in Alabama, where he has served as college organist, Chairman of the Music Department and Dean of the College. Has composed music for voice, chorus and organ.

The Brazeal Dennard Chorale. Was founded in 1972 by Brazeal W. Dennard, Director. The Chorale is deeply committed to the rediscovery and performance of significant choral works by Black composers. The yearly performance schedule of the chorale includes appearances with the Detroit Symphony Orchestra as well as concerts throughout the metropolitan Detroit area. The Chorale's schedule also includes performances in concert halls and churches throughout the country, and on college campuses. The Brazeal Dennard Chorale is especially proud of its role in the development of the "Classical Roots" concert. Through these concerts with the Chorale and the Detroit Symphony Orchestra, the rich musical heritage of Black America and our contribution to the classical tradition is brought to life in the performance of works by Black musicians.

Bridge, Thomas. Administrator, Music Educator. Thomas Bridge received his college education entirely at The University of Michigan (B. Mus., M. Mus. and Ph.D.) His teaching career includes tenures at Lincoln University in Langston, OK and Virginia State University where he has served as Dean, School of Humanities and Art and is now Coordinator of the Division of Music. He performed for many years as a violinist with the Richmond (VA) Symphony, and has given solo recitals and performed with various chamber music groups as a violinist around the eastern seaboard area. He is a native of Detroit, MI and began his study of the violin under the tutelage of the late Kemper Harreld. He is a collector of American black artifacts and memorabilia.

Brown, Rae Linda. Symposium Scholarship Winner, Musicologist. Ms. Brown is a Ph.D. candidate at Yale University, and is hopeful of receiving her degree this year. Her education at the college level began with receiving a B.S. in Music Education from the University of Connecticut with an emphasis in Piano and Organ. She received an M.A. in Afro-American Studies from Yale University. Her dissertation for the Ph.D. degree has already drawn a good deal of interest and reaction from the community of musicologists and devotees of Black American music as it is on the subject of "The Orchestral Music of Florence B. Price (1888-1953); A Stylistic Analysis." She has publications in the form of an entry on James Weldon Johnson in *The New Grove Dictionary of Music in the United States*, and an entry on Florence Price in the same publication. She has received many awards and fellowships.

Brown, Wayne S. Administrator. Wayne S. Brown began his musical education at the college level as a Voice Performance major at The University of Michigan. He received the B.Mus. in Performance and attended graduate school in Musical Arts at the same institution. His professional experience includes assignments as Director of Public Relations for the National Association of Negro Musicians; Administrative Assistant with the Detroit Symphony Orchestra; Assistant Manager of the Detroit Symphony Orchestra; and Executive Director, the Springfield Orchestra Association, Springfield, MA. He served on the Planning Committee for the Black American Music Symposium, in charge of National Publicity.

Brown, William. Tenor. Born in Jackson, MS, William Brown is a graduate of Jackson State University and holds a Master's degree from Indiana University. Mr. Brown was associated with the Affiliate Artist program for four years. Besides his busy concert and operatic schedules, he is currently a Professor of Voice at the University of Florida in Jacksonville. Mr. Brown's performances include prestigious orchestras over the world: the Boston Symphony, the Cleveland Orchestra, the Cincinnati Symphony Orchestra, the Baltimore Symphony, the New York Philharmonic, the Detroit Symphony, the Dallas Symphony, the Royal Philharmonic Orchestra, the London Symphony, the Helsinki Orchestra and the Atlanta Symphony. Since his operatic debut with the Baltimore Opera Company, he has appeared with the New York City Opera, the Goldovsky Opera, the Blossom Festival, the Berkshire Music Festival at Tanglewood, the Rochester Opera Theatre, Opera Ebony, Opera South, and the Lake George Opera Festival. Mr. Brown performed at Carnegie Hall during the 1981-82 season for the 85th birthday celebration of Virgil Thomson. In addition, he has appeared with the Atlanta Symphony, the Florida Philharmonic, the Albany Symphony, and the Victoria Symphony in Canada. He made his New York solo recital debut in Carnegie Hall in May, 1982.

Buckner, Reginald T. Jazz Pianist, Educator. Reginald T. Buckner received the B.M.E and M.M.E degrees from the University of Kansas and the Ph.D. from the University of Minnesota. Teaching experiences include Kansas City, Kansas Public Schools, K-12, and the University of Minnesota. He taught and also served as the Special Assistant to the President for the Performing Arts at Cuyahoga Community College (Cleveland). In addition, he taught a summer workshop at The University of Michigan. Dr. Buckner has published in the *Journal of Research in Music Education*, the *Jazz Educators Journal*, the *Music Educators Journal*, and the *Triad: The Ohio Music Educators Journal*. In addition to having his own music ensemble, Buckner has performed with the Minnesota Orchestra, the Cleveland Civic Orchestra, the St. Paul Civic Symphony, the University of Minnesota Jazz Ensembles, the University of Minnesota Marching Band, Dr. Nathan Davis, Carmel Jones, Benny Bailey, and many others. He has recorded on Capitol Records.

Buffkins, Archie L. Administrator. Mr. Buffkins serves as President of the Kennedy Center's National Committee on Cultural Diversity in the Performing Arts, and as Multicultural Affairs Advisor to the Kennedy Center Board Chairman in Washington, D.C. He received his musical training at Jackson State University, Jackson, MS (B.Mus.Ed.), and Columbia University Teachers College (M.A. in Music Ed., Ed.D. in Arts and Higher Education Administration). He has done post Doctoral Research at Columbia University also. His previous administrative positions include: Assistant Dean for Graduate Studies, University of Maryland, College Park, MD; Chancellor, University of Maryland, Eastern Shore, Princess Anne, MD; Professor of Music and Chairman, Department of Music, Rhode Island College, Providence, RI; Professor of Music and Director of Graduate Research in Music Education, Texas Southern University, Houston, TX. He has a large number of musical compositions to his credit which have received performances in many areas of the country, and he has served as director/producer for many musicals and dramatic plays over the past twenty years.

Buggs, Claritha. Mezzo-Soprano. The 1984 first place winner of the Leontyne Price Vocal Competition, she is making her mark as an up-and-coming young black opera singer. She has debuted with Michigan Opera Theater as Siebel in the 1983 production of *Faust*. Since that time she has played Ma Moss in Copland's *Tender Land* and Third Lady in Mozart's *Magic Flute*. Ms. Buggs has received many awards for her vocal excellence. Recently she was awarded second place in the national finals of the National Association of Music Clubs Vocal Competition held in Wichita, KS. She has competed in the Metropolitan Opera District and Regional Competitions. She placed first in the Detroit district in 1983 and went on to place third in the Great Lakes Regional in 1984. She received the Francis Robinson Internship Engagement Award to serve an apprenticeship with Michigan Opera Theater for the 1983-84 season. She has also competed in the National

Association of Teachers of Singing Vocal Competition placing first in the Advanced Women's division at the state and regional levels. Ms. Buggs has appeared with the University of Michigan Symphony Orchestra, Plymouth Symphony, and Jackson Symphony. She has performed in Master Classes with Elisabeth Schwarzkopf, Elly Ameling, Maureen Forrester, Gerard Souxay, Alan Stone, Mark Flint, Willie Waters, and Charles Wendelken-Wilson.

Burton, Edie. Scholarship student. Presently a senior at Albion College, Michigan, and studying voice at The University of Michigan with Professor Willis Patterson. Performed one of the leading roles of *Westside Story* (Anita) at Albion College. Also lead roles of Baby Doe in *The Ballad of Baby Doe*, and Bess in excerpts from *Porgy and Bess* at Central State University, Xenia, OH. She will receive her degree in 1986.

Burton, Faye. Minister of Music. Presently serving as Minister of Music for New Hope Baptist Church, Ann Arbor, where she has been for 20 years. Also secretary to the Assistant Dean for Undergraduate Affairs. She annually performs a concert which features a wide range of gospel music. She also performs in concert at the Washtenaw Correctional Facility for Women and at the Maxey Boys' Training School in Whitmore Lake, MI.

Caldwell, Hanson Laverne. Musicologist, Administrator. Ms. Caldwell received her college education at Boston University's School of Fine and Applied Arts (B. Mus., Musicology). Her teaching positions have included Santa Monica City College, Los Angeles City College, and California State University, Dominguez Hills, where she has held a number of positions and responsibilities in teaching and administration, including Liaison Officer for Western Association of Schools and Colleges, Dean of Graduate Studies and Research, Assistant to the President, and her present position, Dean of Humanities and Fine Arts and Professor of Music. She also is conductor of the Dominguez Hills Jubilee Choir and Coordinator of the Jubilee Choir Creative Arts Camp. Previous to taking on teaching responsibilities in higher education, she served as a Congressional Intern in the United States House of Representatives, and later as a Research Assistant in the United States House of Representatives' Select Committee on Crime under the supervision of Congressman Claude Pepper. Her publications include "The Plight of the Black Composer of Opera," published in the *American Society of University Composers Proceedings*; "Conversations with Hale Smith, A Man of Many Parts," published in *The Black Perspective in Music*; and "Our Mission and Responsibility to Minority Students," a position paper presented to the Eighth Annual Academic Retreat of the California State University and Colleges in November, 1978. She has performed as a recital pianist and orchestral/choral conductor in many locations on the west coast.

Capers, Valerie. Composer, Performer. Ms. Capers began her college education by attending the Manhattan School of Music. She received her B.S. from Juilliard School of Music, and an M.S. from that same institution. She has taught at several different institutions around New York City, including Hunter College, Brooklyn Music School, Neighborhood Music School, USDAN for the Performing Arts, Teen-Age Performing Arts Workshop, Manhattan School of Music and the Bronx Community College where she is now a full professor in the Department of Music and Art. Valerie Capers has enjoyed continued success as a top-flight jazz artist with the Kool Jazz Festival concerts, Jazz in America videotape release on which she performs with Dizzy Gillespie, and the Eagles Nest Restaurant in New York City where she often performs as a solo pianist. At the same time, she enjoys equal success as a performer and composer of classical music in such concerts as her Carnegie Recital Hall recital, and the performance of her operatorio, *Sojourner*, based on the life of Sojourner Truth. A sightless composer/performer, she has many publications, recordings, and television appearances to her credit.

Carter, Warrick L. Dean, Performer. Warrick Carter's college education consists of a B.S. degree from Tennessee State University at Nashville, a M.Mus. degree in Music Education from Michigan State University, and a Ph.D. degree from the same institution. His teaching experience was gained at

University of Maryland, Eastern Shore; he was Coordinator of Fine and Performing Arts, College of Arts and Sciences, Governors State University, Park Forest South, IL; Chairman, Division of Fine and Performing Arts, Governors State University, Park Forest South, IL; Guest Lecturer, Department of Music, University of Santa Catarina, Brazil; and Dean of the Faculty, Berklee College of Music, Boston, MA. He has many articles on Music Education and Black American Music in the *JAJE Educator* and the *Music Educators Journal*. He is a member of the Board of Directors of the National Association of Jazz Educators, of the National Black Music Caucus, and holds membership in a dozen other important organizations dedicated to preserving and improving the state of music and the arts in the country. He continues to be active in performance as a jazz percussionist.

Cheek, Yvonne. Public Education Director at the Humphrey Institute. A manager at Control Data since 1981, she was previously an instructor at the University of North Carolina, an evaluator and technical assistant at the National Endowment for the Arts, and, more recently, a department chair and associate professor at the University of Puget Sound in Tacoma, WA. She holds bachelor's and master's degrees from the University of North Carolina at Greensboro and a Ph.D. from The University of Michigan. She has been the recipient of a National Endowment for the Arts Fellowship and a Ford Foundation National Fellowship and was named an Outstanding Young Woman in America in 1980.

Clarence Smith Community Chorus (CSCC). The forty-voiced CSCC was founded in 1976 by Clarence Smith, with support of Grace Presbyterian Community Center and a group of fifteen individuals who identified a local need to perform and hear Negro spirituals and "classical music." The CSCC has established the following goals: to encourage the preservation of the Negro through performance; to provide for the cultural enrichment of the general community; to provide a medium by which more music of Black composers may be heard; to provide another dimension to the musical education of the community and individual choir members; to provide a musical ensemble which will showcase local talent; and to provide high calibre musical entertainment. These aims have resulted in performances at such diverse places as churches, universities, several radio and television programs including two appearances on local television broadcasts during the 1983-84 season. They have also appeared at an Ohio Music Educators Conference, two Toledo-Fests, and with the Toledo Symphonic Orchestra. The chorus was awarded the prestigious "Community Impact Award" by the Arts Commission of Greater Toledo. The CSCC has sponsored two choral workshops with nationally recognized musicians, Lena McLin (composer/arranger) and Willis Patterson (Associate Dean, University of Michigan). The recording of an album featuring Negro spirituals, *AIN-A THAT GOOD NEWS*, has brought additional professional acclaim.

Cox, Bette Yarbrough. Administrator. Ms. Cox serves as a Commissioner of Cultural Affairs for the city of Los Angeles and as Founder and President of the BEEM Foundation for the Advancement of Music. She is a graduate of UCLA, and has done further study at the Oberlin Conservatory of Music, USC, the University of Indiana, and California State University at Los Angeles. She holds a M. Mus. degree from UCLA, and has matriculated on a doctoral fellowship there. As music advisor for the Los Angeles Unified School District, she developed the first Afro-American music series ever presented for staff development in the school district. As a result of her work with BEEM, she has just received a grant from the National Endowment for the Humanities to present a television production on black composers and performers.

Crawford, Richard. Musicologist. After receiving three degrees from the University of Michigan School of Music, Richard Crawford joined the faculty of the Music History and Musicology department of The University of Michigan. He was promoted to the rank of Full Professor in 1975. He has served on the board of directors of the American Musicological Society, as that organization's Vice-President from 1978-1980, and as

its President from 1982-84. He is a member of the Society for Ethnomusicology, the Music Library Association, and the Sonneck Society (Member of the Board of Directors, and Vice-President of that organization 1981-83). He is also a member of the International Association for the Study of Popular Music and of the American Antiquarian Society. He has served as a consultant for the National Endowment for the Humanities, a member of the Editorial Board for New World Records, and area editor for the *New Grove Dictionary of Music* in the United States. Among his publications are *Andrew Law: American Psalmist*; *William Billings of Boston* (which won the American Musicological Society's Kinkeldy Award for musicological excellence in 1976); *American Studies and American Musicology*; and *The Core Repertory of Early American Psalmody*. Among the many fellowships and awards he has received are a Rackham Postdoctoral Fellowship, 1969-70; American Antiquarian Society Summer Fellowship, 1972-73; Senior Fellow, Institute for Studies in American Music, Brooklyn College, CUNY, 1973-74; John Simon Guggenheim Fellow, 1977-78; and the Ernest Bloch Professor of Music, University of California, 1985.

Da Costa, Noel. Composer. He obtained his musical education at Queens College of the City University of New York (B.A., 1952) and Columbia University (M.A., 1956). His awards during this period included a Seidl Fellowship in composition from Columbia and a Fulbright Fellowship to study composition with Luigi Dallapiccola in Italy. He was appointed to the music faculty of Rutgers University; his previous teaching experience included tenures at Hampton Institute in Virginia and at Queens College and Hunter College of the City University of New York. He was active as a violinist; he played with the Symphony of the New World and in orchestras of Broadway musicals, ballet, and opera. He also conducted choral groups, and in 1974 became the musical director of the Triad Chorale. His best-known works were the song cycle "The Confession Stone," "Jes Grew" for solo violin, "Spiritual Set" for organ, and *Ceremony of Spirituals* for soprano, saxophone, chorus, and orchestra. The vocal pieces "Two songs for Juli-Ju" are included in *Anthology of Art Songs of Black American Composers*.

Dennard, Brazeal W. Conductor, Administrator. Brazeal W. Dennard completed his formal education at Wayne State University, earning an M.M.E degree. Throughout his career, Mr. Dennard has served in many roles, such as guest conductor, clinician, lecturer, and church choirmaster. He is a Trustee and Member of the Advisory Committee of the Detroit Community Music School, Chairman of the Music Advisory Committee for the Michigan Council for the Arts, Past-President of the National Association of Negro Musicians, and President of the Detroit Musician's Association. Mr. Dennard is a member of the board of directors of the Detroit Symphony Orchestra and is Supervisor of Vocal Music for the Detroit Public Schools.

de Lerma, Dominique Rene. Musicologist, Administrator. Mr. de Lerma received his college education at the University of Miami (B. Mus.), the Berkshire Music Center, the Curtis Institute of Music, Indiana University (Ph.D.) in musicology. He has done further study at the University of Oklahoma, College of Notre Dame, and Towson State University. His teaching career includes tenures at the University of Miami, Indiana University, the University of Oklahoma, Kent State University, Morgan State University, and the Peabody Conservatory of Music, Johns Hopkins University. He has written profusely and in many publications on the subject of Black music and musicians and is one of the reviewers on the staff of *The Black Perspective in Music*. He served as the Director of Research and Publications, Afro-American Opportunities Association, and as the chief consultant for the *Black Composers Series*, Columbia Records.

Dent, Cedric. Pianist. Graduate of Interlochen Arts Academy in 1980 — Major: Piano Performance. Merit Scholarship recipient for 1983-84 and 1984-85 academic school years. Received Theodore Presser scholarship for 1984-85 and the Belinda Harris scholarship for the same year. Received a Bachelor of Music degree, Music Ed./Choral in the Spring 1985. Organist/Choir Director at Calvary Presbyterian Church in Detroit, MI. Toured

Western Europe as piano accompanist to baritone soloist Wintley Phipps in summer of 1983. Accepted into Graduate degree program in Music Ed. at U.C.L.A. for Fall 1985.

Dickerson, Roger. Composer. Roger Dickerson was born in New Orleans, LA. He received his B.A. in Music with honors from Dillard University. He studied Composition at Indiana University, where he received his Master of Music degree. The best known of his works is his "Essay for Band." He received the Fulbright Fellowship in Composition to study at the Akademie Fur Musik und Darstellende Kunst in Vienna, Austria. The Fulbright was renewed for a second year. He received a John Hay Whitney Fellowship to further his work. The New Orleans Philharmonic Symphony Orchestra performed his "Concert Overture for Orchestra." He served as music editor for the three books produced by I.S.E. which are used as the basic text, teacher's manual, and laboratory manual for Humanities classes on 37 campuses: *Man and His Creative Awareness* (Teachers Manual, Humanities Catalog I); *Starting Points for Teaching and Learning*; and *Experiments in Humanities*. Roger Dickerson co-founded with several New Orleans artists the Creative Artist Alliance of New Orleans. He serves as president of that organization. Compositions include "Concert Overture for Orchestra," *A Musical Service for Louis* (commissioned and premiered by New Orleans Phil. Sym. Orchestra), "New Orleans Concerto" (New Orleans Bicentennial Comm.), "The Negro Speaks of Rivers" (voice), "Afro-American Celebration" (voice), and "Music I Heard," among others. He is Vice President, Arts Council of New Orleans.

Easter, Mary M. Dancer. Mary Moore Easter was born in Petersburg, VA and she grew up as a "faculty child" at Virginia State College. She brings to her work the experience of her nine years as a dancer and a choreographer with Choreogram of Minneapolis. She is currently Assistant Professor of Dance at Carleton College. She has toured as a solo dancer in an original lecture-performance called "Themes of the Black Choreographer." Her performances, lectures and other writings are enriched by her music study at Sarah Lawrence College, the Eastman School of Music and in Paris with Nadia Boulanger, and by her work correlating the arts of music and dance for a Master's degree from Goddard College in Music for Dancers. Mary Easter's dance studies have included extended time under the tutelage of the late Margret Dietz as well as periods of study with Joyce Trisler at Sarah Lawrence College, and most recently, classes and coaching with Nicholas Gunn.

Edwards, Esther. Administrator. Ms. Esther Gordy Edwards serves as the Vice-President and Director for the Berry Gordy Foundation, Inc. of Detroit. She was highly instrumental in the phenomenal success which was experienced by the MOTOWN recording company in Detroit in the early days, and now in California. She and her brother Berry Gordy were the masterminds for this success, and she continues to manage the corporation's interests in this area of the country. She is very active in cultural and community affairs of the city of Detroit and the State, and has recently been appointed to the Board of Trustees of the Interlochen Arts Center at Interlochen, MI.

English-Robinson, Laura. Soprano. A native of Atlanta, she received her Bachelor of Arts Degree from Spelman College and the Master of Music Degree from the College-Conservatory of Music at the University of Cincinnati. She has appeared on several occasions with the Atlanta Symphony and as recitalist and soloist in oratorio throughout the Southeast, at Avery Fisher Hall in New York, the Interlochen and Brevard Music Festivals, the Cathedral Choral Society in Washington, D.C., and in performances in Europe and South America. She performed the role of Pamina in Mozart's *Magic Flute* in Italy, and was later invited to return as soloist in the Beethoven *Missa Solemnis* and *Symphony No. 9* and *The Requiem* of Verdi. She has also appeared with the Southern Regional Opera, Shoestring Opera, Opera/South, and made her successful debut with the Atlanta Civic Opera in the role of Naidne in the Strauss opera *Ariadne auf Naxos*. She has participated in the Atlanta Civic Opera's 1982-83 Educational Program and a series of Benefit Concerts, and was recently selected as one of the winners of the Atlanta

Civic Opera Vocal Competition. She has been a Vocal Fellow at the Berkshire Music Center/Tanglewood, and the recipient of the Pro-Mozart Music Award for study of Musical Studies in Graz, Austria. She was a finalist in the Young Foundation for Musicians, and recipient of the Martin Luther King, Jr. Artistic Achievement Award. In November, 1982, she was chosen the first of three winners in the Golden Puccini International Vocal Competition held in Italy.

Floyd, Jr., Samuel. Music Educator, Researcher. His musical education was obtained in public schools of Lakeland, at Florida A&M College in Tallahassee, FL, and at Southern Illinois University at Carbondale (M.Mus. Ed., and Ph.D.). His teaching career included tenures at Smith Brown High School in Arcadia, FL, where he was director of bands; Florida A&M where he was also Assistant Director of Bands; at Southern Illinois University; and Fisk University in Nashville, TN, where he was Director of the Institute for Research in Black American Music. He is presently Director of the Center for Black Music Research at Columbia College, Chicago, IL. He has published articles in professional journals, including *The Chronicle of Higher Education*, *Music Educators Journal*, *College Music Symposium*, *Music Journal*, and *The Black Perspective in Music*. His published books included *99 Street Beats*, *Cadences and Exercises for Percussions*, *The Great Lakes Experience: An Oral History*, and *An Anthology of the Music of Black American Composers*.

Foster, William P. Conductor, Composer, Educator. He obtained his musical education in the public schools of Kansas City, KS, at the University of Kansas, in Lawrence (B.Mus.Ed.); Wayne State University in Detroit, MI (M.A.); and Columbia University Teachers College in New York (D.Mus.Ed.). His teaching career includes tenures in the public schools of Kansas City, KS; Fort Valley State College in Georgia; Tuskegee Institute in Alabama; and Florida A&M College in Tallahassee. He also toured as a lecturer, band consultant, and workshop clinician. He has published articles in professional journals, including the *Instrumentalist Magazine* and the *Music Journal*. His Florida A&M Marching Band has appeared many times on all the major television networks, and he has served in many official capacities for the College Band Directors National Association including being its National President.

French, Catherine. Administrator. Catherine French has been Executive Vice President and Chief Executive Officer of the American Symphony Orchestra League since October, 1980. She joined the staff of the League as Assistant Director and became Vice President for Public Affairs. Ms. French graduated from Manhattanville College in Purchase, NY, with a degree in music history. She began work with Leopold Stokowski's American Symphony Orchestra in New York City. Later she was appointed Executive Director of the orchestra and became the youngest woman manager of a major American orchestra. Immediately before coming to the League, Ms. French was Manager of the New Jersey Symphony Orchestra.

Gordon, Michael. Administrator. Michael V. W. Gordon has been on the faculty at Indiana University School of Music, Bloomington, IN since 1975. He has been Dean of Students for the University since 1981. A full Professor of Music, he teaches regularly and conducts research particularly in the area of Black Music. He has served as special consultant to the Philadelphia Opera Company, The Michigan Opera Theatre, and the Opera America in the area of audience development. His topic "Opera and the Black Community" is directed primarily to teenagers and young adults particularly in urban settings. He was a founder of the National Black Music Caucus (Music Education National Conference) and served as its National President 1978-81. Dr. Gordon was educated at Virginia State University (B.S.), the Cleveland Institute of Music (M.Mus. in Voice), and Columbia University (M.Ed. and Ed.D.). As a singer/actor he has appeared in concert and on stage in off-Broadway shows, on television, and has recorded. He has appeared with symphony orchestras including the Icelandic Symphony Orchestra as soloist in 1981.

Green, Mildred Denby. Conductor, Music Educator. Ms. Green received her college education at The Ohio State University

(B.Science in Education); The University of Oklahoma (M.Mus.Ed., and D.M.E.). She has been active as a writer and researcher on the topics of Black Women in Music, and Music in the Black Church. She serves as the conductor of the college choir of LeMoyne-Owen College, in Tennessee. Her teaching experience includes tenures at Faver High School, Guthrie, OK, and Associate Professor of Music at LeMoyne-Owen College. She has been a participant in the United Negro College Fund/Mellon Institute research project in Black American Music. She has also written a number of compositions for SATB choir.

Hailstork, Adolphus Cunningham. Composer. He obtained his musical education at Howard University in Washington, D.C.; at the American Institute at Fontainebleau, France, where he studied with Nadia Boulanger; at the Manhattan School of Music in New York (B.Mus. in composition, M.Mus. in composition) where he studied with Ludmila Ulehla, Nicholas Flagello, Vittorio Giannini, and David Diamond; and at Michigan State University in East Lansing (Ph.D.). His career as a teacher includes tenures at Michigan State University, Youngstown State University in Ohio, and Norfolk State University in Virginia. He writes in a variety of forms: symphonic works and tone poems for orchestra; a concerto; numerous chamber works; duos for such combinations as horn and piano, clarinet and piano, tuba and piano, flute and piano, and others; a large number of songs, including songs for soprano, baritone, mezzo-soprano, some with piano and others with orchestra or chamber group; band works and band transcriptions; and many pieces for piano. His best-known works were "Mourn Not the Dead" for mixed chorus, *Bellevue* for orchestra, *Celebration* for orchestra, "American Landscape No. 1," "The Pied Piper of Harlem" for unaccompanied flute, and two songs "A Charm at Parting" and "I Loved You" (published in Willis Patterson's *Anthology of Art Songs by Black American Composers*).

Hairston, Jester. Conductor, Composer/Arranger. Mr. Hairston began his college music education at Tufts University in Medford, MA (B.A.) and at the Juilliard School of Music in New York. He first appeared professionally as a member of the Eva Jessye Choir. He served as Assistant Conductor of the Hall Johnson Choir, and went with that choir to California where they appeared in the film *The Green Pastures*. He remained in Los Angeles where he organized his own choir and soon began touring in the United States and abroad as a choral conductor, workshop clinician, and lecturer. He performed in the Broadway musical *Hello, Paris*, and over a period of fifteen years served as an arranger for film soundtracks in more than forty films, while also conducting his own choir to sing background choral music for many of these films. In 1945 he made his first tour in Europe with Noble Sissle and a USO show. Thereafter the United States Department of State sent him abroad numerous times as a goodwill ambassador to conduct choruses and teach others American music. He has just recently returned from such a trip to mainland China. He has written music in many forms, but is most well known for his many spiritual arrangements.

Handy (Miller), D. Antoinette. Concert Flutist, Administrator. Antoinette Handy began her musical education in the public schools of New Orleans. She attended Spelman College in Atlanta, GA; the New England Conservatory of Music in Boston, MA (B.Mus.); Northwestern University in Evanston, IL (M.Mus.); and the Paris National Conservatory in France (artiste diploma). She began her professional career as a flutist with the Chicago Civic Orchestra. She also played in the International Orchestra of Paris; the Musica Viva Orchestra of Geneva, Switzerland; The Symphony of the Air (formerly the NBC Symphony); the Bach Festival Orchestra of Carmel, CA; the Orchestra of America in New York; the Symphony of the New World, New York; and the Richmond (VA) Symphony. She toured with Trio Pro Viva (which she founded) in Germany under the sponsorship of the USIS, and in many locations in the United States. This group featured the music of black composers on its programs. Her teaching career includes tenures as either faculty member or special projects director at Florida A&M University in Tallahassee, Tuskegee Institute in Alabama, Jackson State College in Mississippi, and Virginia State College in Petersburg. Her publications include "Black Music: Opinions and Reviews," "Black Women

in American Bands and Orchestras," and "The International Sweethearts of Rhythm." She currently serves as the Assistant Director, Music Programs of The National Endowment for the Arts, and is a member of the advisory board of *The Black Perspective in Music*.

Harris, Hilda. Concert/Opera Singer. She obtained her musical education at North Carolina State University in Greensboro. In New York she studied privately with Jonathan Brice and Lola Hayes. She began her professional career singing in Broadway musicals, such as Irving Burgie's *Ballad for Bimshire*, *Jericho-Jim Crow*, *Golden Boy*, *Ben Franklin in Paris*, *Mame*, and others. She made her debut as a mezzo-soprano at the Carnegie Recital Hall in New York. Thereafter she toured in the United States and in Europe, giving solo recitals, performing in oratorios, and appearing with symphony orchestras. She made her European operatic debut in the title role of Bizet's *Carmen* at St. Gallen, Switzerland, and thereafter sang with various opera companies at home and abroad. In 1974 she joined the New York City Opera. She is best known for her performances as Tituba in Ward's *The Crucible*, Siebel in Gounod's *Faust*, and the title roles in Puccini's *Madame Butterfly* and Bizet's *Carmen*. In 1977, she made her debut with the Metropolitan Opera Company, and continues to perform important roles with that company.

Harris, Robert A. Conductor, Composer. Robert A. Harris is a member of the faculty of the School of Music at Northwestern University where he holds the position of Professor of Conducting and Director of Choral Organizations. Prior to joining the faculty at Northwestern in 1977, Dr. Harris taught theory and composition and conducted the Women's Chorale at Wayne State University in Detroit, MI and at Michigan State University where he served as Director of Choral Activities from 1970 to 1977. Dr. Harris earned his Ph.D. degree in composition from Michigan State University and has undertaken graduate and post-doctoral studies at the Eastman School of Music and the Aspen Music School. His compositions, especially those in the choral medium, have received performance throughout the United States as well as in several European countries. Dr. Harris was selected by the American Choral Directors Association to be a member of a delegation of conductors to visit and exchange ideas with conductors in several European countries (including the Soviet Union). He also serves as Director of Music and Choirmaster at the Trinity Church of the North Shore in Wilmette, IL.

Henderson, Carlesta. Music Educator, Performer, Administrator. Ms. Henderson received her college education at Howard University where she received a B.Mus (Voice); at Columbia University, NY, M.A. in Music Education, M.Ed (Music & Music Education), and Ed.D in Music and Music Education Supervision. She has performed as a soloist and choral conductor. Her teaching experiences include tenures at Norfolk City Public Schools; Music Coordinator for the ESEA Project: Arts and Humanities/Interdisciplinary studies for the Norfolk City Public Schools; Director of Research, District IV, New York City Board of Education; Assistant Professor Department of Music, Bernard Baruch College, New York (CUNY); and Associate Professor, Division of Arts and Humanities, Keene State College, Keene, New Hampshire. She currently serves as the President, National Black Music Caucus (MENC).

Jackson, Raymond. Pianist. Professor of Music at Howard University, he began his musical studies in Providence, RI. He received a Bachelor of Music from the New England Conservatory of Music. His studies continued at the Juilliard School of Music where he received both his Bachelor of Science and Master of Science degrees; he later received the Doctor of Musical Arts degree. His doctoral dissertation, "The Piano Music of Twentieth Century Black Americans," is a permanent part of the Juilliard library. Mr. Jackson has won numerous national and international prizes including the National Association of Negro Musicians Piano Competition, the J.U.G.G. Inc. New York Town Hall Debut Award, and the Marguerite Long International Piano Competition in Rio de Janeiro. He has also been the recipient of fellowship awards from the John Hay Whitney Foundation, the Roothbert Fund, and the Ford Foundation. Raymond Jackson has performed internationally as a recitalist and orchestral

soloist, including performances with the National Symphony. Mr. Jackson has recorded on Performance Records' *Black Artist Series*. His recent release includes works by Franz Liszt, Robert Schumann, Chevalier de St. Georges, and Hall Johnson.

James, Bob. Jazz Pianist and Producer. Bob James received a graduate degree in composition from The University of Michigan in 1962. While a student here he was very active as a nightclub entertainer playing with local jazz musicians. Since those days, he has been highly active as a performer, arranger, and musical director for such highly reputed jazz stars as Quincy Jones, Sarah Vaughn, Ron Carter, Freddie Hubbard, Hubert Laws and many others. He has recorded many times for CBS and served as Director of Progressive A&R. He formed his own recording label which is named Tappan Zee. His compositions and recordings have often occupied the number one spot on the *Billboard* and *Cashbox* jazz charts.

Jessye, Eva. Artist, Poet, Musician, Writer, Composer, Actress, Choral Director, Humanitarian, "Guardian of the Score," Dean of Black Women Musicians. Those are just a few of the titles given to Coffeyville native Eva Jessye, who at the age of 90 is still traveling and lecturing in colleges throughout the United States as **Kansas Ambassador for the Arts**. Miss Jessye is best known for her work with George Gershwin's opera *Porgy and Bess* and for directing the Eva Jessye Choir, which performed on such radio programs as Major Bowles Family Radio Hour and the General Motors Hour. She was born Jan. 20, 1895, in Coffeyville, where she lived most of her first 13 years. She began attending Western University of Quindaro, near Kansas City, because the public schools in Coffeyville wouldn't allow black students to attend the high school. After graduating from Western in 1914, she spent three summers at Langston (OK) University. Her teaching career began in 1916 in Taft, OK. She later taught in elementary schools in Haskell and Muskogee. From Oklahoma, she went to Baltimore, where she was appointed director of the music department at Morgan State College in 1920. In 1925, she wrote for the *Baltimore Afro-American*, a weekly black newspaper. Then in 1926, she went to New York, where she was to spend much of the next 40 years doing concerts and theater. She joined a small choral group called the Dixie Jubilee Singers and eventually founded and directed the Eva Jessye Choir. Early in 1935, the Eva Jessye Choir went to New York to audition for George Gershwin's *Porgy and Bess*. She was directing the choir when the opera opened in the Alwin Theatre in New York City on Oct. 10, 1935, a role she continued to fulfill for 30 years, thus earning her the title "Guardian of the Score." She still has an original score of the opera. In 1974, she returned to the college campus, the University of Michigan at Ann Arbor, where she established the Eva Jessye Collection of Afro-American Music. In October 1978, she went back to Kansas when Pittsburgh State University selected her to start the Diamond Jubilee Celebration, celebrating the university's 75th anniversary.

Johnson, Arthur L. Administrator. Mr. Johnson serves as Vice-President for Community Relations and Professor of Educational Sociology, Wayne State University, Detroit, MI. He received his college training at Morehouse College (A.B.), Atlanta University (A.M.), and Fisk University, where he was a Fellow in Sociology. He also serves as a member of the board of directors for the Detroit Symphony Orchestra; Vice Chairman, New Detroit, Inc.; and a member of the Cranbrook Institute of Science Board of Governors, among other important service functions to the city and to the state of Michigan. He has also served as a Special Investigator and Research Assistant for the U.S. Health Department, and as Executive Secretary of the Detroit branch of the NAACP.

Jones, Harold. Flutist. Born in Chicago, Harold Jones began his musical education as a violin student at the age of ten. He studied flute with David Underwood while attending DuSable High School. This was followed by a scholarship to Sherwood Music School in Chicago, where he studied with Emil Eck. He then became a member of the Civic Orchestra under conductor George Schick. Mr. Jones came to New York in 1955 and was awarded a scholarship to the Juilliard School of Music where he received the "Outstanding Woodwind Player" award prior to graduation. He continued his studies with Harold Bennett and the renowned

Marcel Moyse. In 1966 he made his New York recital debut at Town Hall and later appeared at CAMI Hall, Alice Tully Hall and at Jordan Hall in Boston. He has been soloist with numerous orchestras, including: The Bach Aria Orchestra, Frank Brief, conductor; The New York Sinfonietta, Max Goberman, conductor; American Symphony Orchestra, Leopold Stokowsky, conductor; Brooklyn Philharmonia, Lukas Foss and David Amram, conductors; National Orchestra Association, Leon Barzin, conductor; Municipal Concerts Orchestra, Julius Grossman, conductor; Symphony of the New World, Benjamin Steinberg and Everett Lee, conductors. Mr. Jones is on the faculties of Westchester Conservatory of Music, Manhattan School of Music, the Manhattanville College, and Brooklyn College and he is a director and past president of the New York Flute Club. He recorded the Vivaldi flute concerti for the Library of Recorded Masterpieces and his solo album for Cespico Records was released in 1981.

Junkin, Jerry. Conductor. Mr. Junkin is Director of Bands at the University of South Florida in Tampa. Prior to that appointment, he served as Assistant Director of Bands and Assistant Professor of Conducting at the University of Texas at Austin, and at The University of Michigan. Ensembles under Mr. Junkin's direction have appeared throughout the United States and Western Europe. He is currently pursuing the Doctor of Musical Arts degree in conducting at The University of Michigan. Jerry Junkin has attained the reputation as an outstanding interpreter of 20th century literature for winds.

Kalban, Bernard. Publisher. Native and resident of Freeport, NY, Kalban is a graduate of New York University and has served as publications director for Charles H. Hansen Music Co., Mills Music, and Edward G. Marks Music Corporation, being vice-president of the latter company. A music publishing veteran, he has worked with and produced publications for Billy Taylor, Quincy Jones, John W. Work, Hale Smith, Eubie Blake, B. B. King, and A. C. Hailstork, among others. Active in the resurgence of ragtime, he worked with Maz Morath, William Bolcom exposing works of Lamb, Blake, Joplin, Europe, etc. Professionally, Kalban is on the board of directors of the Music Publishers Association of America and is the secretary as well as board member of The Arts Council at Freeport (NY) of which Hale Smith is a director and was its first president. In recent years he has been responsible for the publication *Anthology of Art Songs by Black American Composers*, compiled by Willis Patterson, and the music editing, engraving and design supervision of *Afro-America Sings* for the Detroit Public Schools. Presently he is associated with Marks Music and with Hal Leonard Publishing Corporation.

Kay, Ulysses. Composer. Born in Tucson, AZ. Attended local schools and graduated from the University of Arizona. Studied further at the Eastman School of Music of the University of Rochester, Tanglewood, Yale, and Columbia Universities. Principal teachers were Bernard Rogers, Howard Hanson, Paul Hindemith and Otto Luening. Served in a Navy band for three and a half years during World War II, playing saxophone, flute, piccolo and piano. Worked as Music Consultant for Broadcast Music, Inc., in New York since 1953. Served as Visiting Professor of Music at Boston University and at the University of California at Los Angeles. In September 1968 became Professor of Music at Herbert H. Lehman College of the City University of New York. Appointed Distinguished Professor of Music at Lehman College in 1972. Following Naval service during World War II as a performer, composer and arranger, Mr. Kay settled in New York City. Significant scores from this period include his "Concerto for Orchestra" and the music for the film *The Quiet One*. His catalogue of works is substantial and includes the orchestral scores "Portrait Suite," "Sinfonia in E," and "Southern Harmony," among others. There are also numerous chorus works including the cantatas "Song of Jeremiah," and "Inscriptions from Whitman," instrumental and chamber music, four operas, band music, and vocal music. A Prix de Rome and a Fulbright Fellowship enabled Kay to live in Italy from 1949 to 1952. He has held the Julius Rosenwald Fellowship, a grant from the National Institute of Arts and Letters, and a Guggenheim Fellowship. In 1958 he was a member of the first group of American composers to participate in a cultural exchange mission to the Soviet Union.

He holds honorary doctorates from Lincoln College, Bucknell University, Illinois Wesleyan University, and the University of Arizona.

Kee, Brenda. Pianist. A native of Raleigh, NC, she received the Bachelor of Music degree from the Oberlin College Conservatory of Music, the Master of Music degree from the University of Illinois, and the Doctor of Musical Arts degree in Piano from The University of Michigan, where she was a student of Gyorgy Sandor. Additional studies have included Boston University, The Eastman School of Music, and the American Institute for Musical Studies in Freiburg, Germany, where she studied the art of vocal accompanying with German and Austrian pianists and vocal coaches, and performed recitals of German Lieder and French Art Songs. She has performed recitals in Wisconsin, Michigan, Pennsylvania, Ohio, North Carolina, and Virginia, and a recital for National Educational Television. As a chamber musician, her performances have included guest appearances with the Norfolk Chamber Consort and the Norfolk Society of the Arts, and recitals at the Phillips Collection in Washington, D.C. and Carnegie Recital Hall. Among her honors and awards have been a John Hay Whitney Fellowship, a Distinguished Teaching Fellow Award at The University of Michigan, membership in Pi Kappa Lambda, and a listing in Outstanding Young Women of America for 1980. Prior to joining the faculty of Mount Holyoke College as Assistant Professor of Piano, Ms. Kee was a member of the faculties of Norfolk State University in Norfolk, VA and Bennett College in Greensboro, NC.

Lawrence, Morris. Professor of Afro-Musicology, Washtenaw Community College. Received his Bachelor degree from Xavier University, New Orleans, LA, Master's degree from The University of Michigan, and Ph.D. from Bernadine University, Van Nuys, CA. His teaching career consists of tenures at St. Thomas School in Ann Arbor, MI, where he was Director of Music, and Washtenaw Community College where he is also Director of Music. He has written two original musicals entitled *What Does It Matter* and *The Psychiatrist*. He has many compositions including the "Jazz Trilogy for Orchestra." He has published the following: *A Programmed Sequence of Basic Musicianship* (text), *The Sonograph Chart* (How To Write What You Hear), *Music Appreciation*, *Afro-Musicology*, (Books I and II), and *Ethnomusicology* (Music Cultures of Our World — Music of the African-American Culture).

Lee, Sylvia Olden. Concert Pianist, Accompanist/ Coach. Ms. Lee obtained her musical education at the Oberlin Conservatory where she received her Bachelor of Music degree. She has had a long career as a highly successful coach/accompanist for such singers as George Goodman, Lawrence Winters and many others in the United States and in Germany. She toured extensively with Carol Brice and Paul Robeson. She also performed and toured as a two-piano team with Thomas Kerr of Howard University School of Music. She presently serves as Coach/Accompanist at the Curtis Institute of Music in Philadelphia, PA. Her teaching career included tenures at Talladega College in Alabama and Dillard University in New Orleans, LA.

Lehman, Paul R. Associate Dean of The University of Michigan School of Music, responsible for graduate programs. Joined the faculty of The University of Michigan after having taught in the public schools of Ohio, at the University of Colorado, at the University of Kentucky, and the Eastman School of Music. He has served as Music Specialist with the United States Office of Education, as Chairman of the National Commission on Instruction and the Music Education Research Council of the Music Educators National Conference, and as a member of the Editorial Committee and Book Review Editor for the *Journal of Research in Music Education*. He is the author of "Tests and Measurements in Music," "The Harmonic Structure of the Tone of the Bassoon," and more than thirty articles on curriculum, measurement and teacher education. He now holds the office of the National President of the Music Educators National Conference.

Lloyd, Jr., Charles. Composer, Pianist. A native of Toledo, OH, Mr. Lloyd received his formal musical education at Norfolk State College, Norfolk, VA, where he received the Bachelor of Science

degree in Music Education, and The University of Michigan, where he received the Master of Music degree with a major in Piano Performance. His teaching experience includes tenures at the Baltimore School for the Arts; the Peabody Preparatory School of the Peabody Conservatory of Music where he served as an Accompanist/Coach; Morgan State University, Baltimore, MD; where he was Accompanist/Coach; The Duke Ellington School for the Arts, Washington, D.C., where he was the Chairman of the Piano Department; and the Music Department of Kentucky State University where he currently serves as Assistant Professor of Music and Conductor of the University Concert Choir. His professional career has involved much accompanying and coaching for vocal soloists as well as composing and arranging for soloists and ensembles. He has served as official accompanist for several international competitions, including the 1970 International Voice Competition in Rio De Janeiro, Brazil; the 1979 International Gaudeamus Competition of 19th Century Music, Rotterdam, Holland; the 1978 Sixth International Tchaikovsky Competition for Voice in Moscow, Russia (he was awarded a distinguished accompanying award); and the 1978 Munich Voice Competition, Munich, West Germany. His compositions have been recorded by such performers as Jessye Norman ("Great Day In The Morning" — Philips Records) and Veronica Tyler ("The Passion of Christ in Spirituals" — BRC Recording). One of his art songs, "Compensation," is published in the *Anthology of Art Songs By Black American Composers*, compiled by Willis Patterson, and published by Belwin Mills Publishing Co.

Logan, Wendell. Composer. A native of Thomas, GA, Mr. Logan received his formal education at Florida A & M University (B.S.), Southern Illinois University at Carbondale (M.Music), and at the University of Iowa at Iowa City (Ph.D.). He has been active as a performer with jazz groups as a brass player. His teaching experience includes tenures at Florida A & M University; the public school system of Rudyard, MI; Ball State University in Muncie, IN; Western Illinois University at Macomb, IL; and the Oberlin School of Music. He composes in a variety of forms with many of his works using electronic techniques, and mixed media techniques such as dancers, speakers, lights and magnetic tapes. Some of his compositions are written totally within the jazz idiom. Among his best known works are "Proportions for Nine Players," "Song for Our Times," "Music for Brasses," "Variations on a Motive by John Coltrane," and "Three Pieces for Violin and Piano." Two of his songs, "If There Be Sorrow," and "Marrow of My Bone," are published in the *Anthology of Art Songs by Black American Composers*.

McDaniel, Jr., William Theodore. Music Educator. Ted McDaniel received his college education at Morehouse College, Atlanta, GA (B.A. Music), and the University of Iowa, Iowa City (M.A. Music Education and Ph.D. in Music Education). His teaching experience includes tenures at Morehouse College, where he was Director of Bands and Acting Chairman of the Department of Music; North Carolina A & T State University in Greensboro, NC, where he served as Chairman of the Music Department; and Ohio State University, Columbus, OH, where he serves as Professor of Jazz and Afro-American Music. He has performed as a saxophonist, flutist and clarinetist with numerous jazz ensembles throughout the country with such luminaries as David Baker, Donald Byrd, and Dizzy Gillespie among others. He has published articles in *The Instrumentalist*, the *Journal of Band Research*, and *The Black Perspective in Music*. He has also written and arranged extensively for jazz groups and for college marching bands.

McFarland, Ollie. Administrator. Ollie McFarland was educated in the public schools of Chattanooga, TN where she graduated from Howard High School. She received a scholarship to Spelman College, Atlanta, GA, and she majored in Music and English. As an undergraduate she was guided by the late Kemper Harreld and Willis Lawrence James in her choice of becoming a concert singer. She graduated with honors and received the A.B. degree from Spelman. She taught vocal music in the Detroit Public Schools at all levels, the last of which was at Central High School during which time she was the recipient of a one-year John Hay Fellowship in the Humanities at Columbia University. Upon her return from New York she taught again at Central, and was then

promoted to the position of Music Supervisor at the Schools Center Building. She has served as Coordinator of the Humanities for the Music Educators' Association. Notable among her achievements is the publishing of a music textbook *Afro-America Sings*, which is still a supplementary book in the Detroit Public Schools music curriculum. Ms. McFarland is the first woman to have been promoted to her present position as Director of the Department of Music Education in the Detroit Public School System.

McFerrin, Robert. Baritone. The first black singer ever signed to a regular contract with the Metropolitan Opera, making his debut in the 1954-55 season in *Aida*. (Marion Anderson had made an earlier appearance with the Met, but not as a regular member of the company.) Prior to obtaining a contract with the Met as a result of winning the 1954 Metropolitan Opera Auditions of the Air, McFerrin had appeared in the Broadway production of Kurt Weill's *Lost in the Stars* and a revival of Marc Connelly's *The Green Pastures*. During a concert tour of the eastern United States he was hailed by Eugene Ormandy, conductor of the Philadelphia Orchestra, as being "as great as any baritone before the public today." In subsequent seasons with the Met he sang such varied roles as Rigoletto, Renato in Verdi's *A Masked Ball*, Count de Luna in Verdi's *Il Traviatore* and Woldram in Wagner's *Tannhaeuser* among others. In 1956 he made his first concert tour of Europe and was engaged as principal baritone at the Teatro San Carlo in Naples, making him again the first black singer to achieve such a position. He has since made other concert tours of Europe, South America and the United States, provided the singing voice for Porgy in the movie *Porgy and Bess*, was Guest Professor of Voice at the Sibelius Academy in Finland, and has appeared as soloist with most of the major symphony orchestras of the United States and Canada. In addition to his busy schedule as a singer, McFerrin is Professor of Voice at the Chicago Musical College and the St. Louis Conservatory of Music.

McFerrin, Sara. Professor of Voice, Performer. Sara McFerrin is the Chairman of the Voice Department at Fullerton College in Southern California. She has sung solo recitals on both East and West coasts, and solo with major orchestras in oratorio and cantata performances. She has performed with the New York City Opera, with the Greek Theatre summer opera program in Hollywood, CA, with Broadway productions of *Lost In The Stars*, and in the motion pictures *Porgy and Bess* and *Elmer Gantry*. She has also recorded on the Columbia label.

McGinty, Doris Evans. Professor of Voice. She obtained her musical education in the public schools of Washington, D.C.; in the Junior Preparatory Department of Howard University in Washington, where she studied with Andres Wheatley; at Howard (B. Music, B.A.), where she studied with Warner Lawson; at Radcliffe College in Cambridge, MA (M.A.); and at Oxford University in England (Ph.D.), where she studied with Egon Wellesz and Jack Westrup. In 1947 she was appointed to the music faculty at Howard University, where she continues and is now Chairperson of the Music Department. She published articles in professional journals and was Book Review Editor for *The Black Perspective in Music* (1975-). She also contributed articles to the *Dictionary of American Negro Biography* and to *Schulfunk Westdeutsher Rundfunk*. Her honors and awards include Fulbright fellowships (1950, 1951), a General Education Board grant (1951), appointment to national boards of professional music organizations, selection as a Phelps-Stokes Caribbean Exchange Scholar (1974), and Outstanding Teacher Awards (1973, 1976). She is credited with being the first American Woman to receive a doctorate in musicology from Oxford University.

Meadows, Eddie S. Music Educator. Eddie Meadows received his college education attending Tennessee State University in Nashville (B.S.), the University of Illinois (M.S.), and Michigan State University (Ph.D.). He has also done post-Doctoral Studies in Ethnomusicology (African) at the University of California at Los Angeles. His teaching experience includes tenures at Kentucky State University, Frankfort, KY; Wiley College, Marshall, TX; Director of Instrumental Music, Manley Upper Grade Center, Chicago, IL; Assistant Professor of Music

Education, Michigan State University; and Professor of Music, San Diego State University. He has had visiting senior lectureships at the University of Ghana, Legon, and at the Afro-American Music Department, University of California, Berkeley, CA. Among his many publications are: "Jazz Reference and Research Materials" and "The Ethnic Heritage: The Music of Afro-America, Asia, Mexican-America/Latin America" (a monograph). He has had many years experience as a performing jazz musician.

Montgomery, Toni Marie. Pianist, Accompanist, Administrator. Ms. Montgomery, a native of Philadelphia, received her college education at Temple University (B. Music) and The University of Michigan (M. Music and D. Music). She has performed a number of solo and chamber music recitals, specializing in romantic and contemporary music, and often programming the music of Black American Composers. She has recently been appointed to the position of Artistic Director of the Music Performance Institute at Western Michigan University. She has just completed service as coach/accompanist for *Encore*, a string program at Western Reserve Academy at Hudson, OH.

Moore, Carman Leroy. Composer, Writer. Born in Lorain, OH, Carman obtained his musical education at Ohio State University (B. Music) and at the Juilliard School of Music (M. Music). He played french horn and cello in the student orchestras of these institutions. He was active as a music critic and published regularly in the *Village Voice*, the *New York Times*, *The Saturday Review* and other newspapers. His book publications include *Somebody's Angel Child: The Story of Bessie Smith*, and *The Growth of Black Sound in America*. His teaching career includes tenures at Manhattanville College in Purchase, NY; Yale University in New Haven, CT; and Queens College and Brooklyn College of CUNY. His compositions include *Gospel Fuse* for orchestra and gospel quartet; *Wild Fires and Field Songs* for orchestra; a large number of chamber compositions and theater music, with recordings of his music having been made on Folkway, Philips and Vanguard labels.

Moore, Dorothy Rudd. Composer, Singer. Dorothy obtained her college education as a student at Howard University in Washington, D.C. (B.A.). She studied further with Mark Fax, Chou Wen Chung in New York, and Nadia Boulanger at the American Conservatory of Music in Fontainebleau, France. Her teaching career includes tenures at New York University and Bronx Community College of the City University of New York. In 1968, she was one of the founders of the Society of Black Composers. She writes in a variety of forms, including symphonies, chamber music, piano and other instrumental pieces and songs. Her best known works are "Three Pieces for Violin and Piano," "Modes for String Quartet, Dirge and Deliverance for Cello and Piano," "Dream and Variations for Piano," and several song cycles including "From the Dark Tower," and "Sonnets of Love, Rosebuds and Death." Her first opera *Frederick Douglas* was just premiered in New York City in June of 1985, and was performed by Opera Ebony.

Moore, Kermit. Concert Cellist, Composer, Conductor. Kermit received his college training at the Cleveland Institute of Music in Ohio (B. Mus.), New York University (M.A.), the Paris Conservatory of France (artist diploma), and the Juilliard School of Music in New York. He has toured widely throughout the United States and abroad as a soloist and appearing with leading symphony orchestras. He was also a member of the String Quartet-in-Residence at the Hart School of Music in Hartford, CT. He is also an active conductor serving as assistant conductor of the Symphony of the New World, and has served as guest conductor for several of the country's leading orchestras, including the Cleveland and Detroit Orchestras, and he was founder of the Riverside Symphony of New York.

Moore, Undine Smith. Composer. She obtained her musical education at Fisk University in Nashville, TN (B.A., B. Music); at Columbia University Teachers College in New York (M.A., professional diploma); and at the Eastman School of Music in Rochester, NY. Her teaching career includes tenures in the public schools of Goldsboro, NC, where she was supervisor of music, and at Virginia State College in Petersburg (1927-72). She also

served as a Visiting Professor at Carleton College in Northfield, MN; St. Benedict College in St. Joseph, MN; and Virginia Union University in Richmond. She toured widely as a lecturer, including in West Africa, and coordinated college workshops and seminars. She was co-founder and co-director with Altona Trent Johns of the Black Music Center at Virginia State (1969-1972), which brought to the campus the leading Black composers, performers, musical groups, dancers, and lecturers. She is best known for her choral compositions. Her cantata "Scenes from the Life of a Martyr" (to the memory of Martin Luther King, Jr.) for narrator, soprano, alto, tenor soloists, chorus and orchestra, was nominated for a Pulitzer Prize and has been performed by leading orchestras since its world premiere in 1982: Haddonfield (NJ) Symphony Orchestra, December 1981; Collegiate Chorale at Carnegie Hall, January 1982; Richmond Symphony, April 1982 (formal world premiere); Detroit Symphony, February 1983; Athenaeum Chorale and Chamber Orchestra, June 1982, Cincinnati, OH. Her *Afro-American Suite* for flute, cello, and piano is widely performed. Her honors include honorary doctorates from Virginia State University (1972) and Indiana University (1976); a Certificate of Appreciation from John Lindsay, Mayor of New York; the Seventh Annual Humanitarian Award from Fisk University (1973); the National Association of Negro Musicians Award (1975); and appointment to national boards and committees of professional organizations. She won wide recognition as an educator for her curricular innovations at Virginia State and exerted wide influence as a teacher of students who later became celebrated, among them, Camilla Williams, William "Billy" Taylor, and Leon Thompson.

Patterson, Willis. Administrator, Performer, Symposium Director. Mr. Patterson received his college education by attending The University of Michigan, the Manhattan School of Music in New York, and the Freiburg Hochschule Fur Musik in Freiburg, West Germany. His teaching career includes tenures at Southern University, Baton Rouge, LA; Virginia State College, Petersburg, VA; and The University of Michigan where he currently serves as Associate Dean for Academic Affairs and Chairman of the Voice Department. He has been an active performing bass baritone singer of opera, oratorio and concert work. Also active as a conductor and arranger, he served as the conductor for the BBC-TV special television program featuring Jessye Norman singing spirituals and the recording of the same works on Philips label. He also conducts the recording of *Great Day In The Morning*, a musical which was premiered in Paris, France, also featuring Jessye Norman, which is based on the Negro spiritual. Patterson appeared for several years on the NBC-TV production of *Amahl and the Nightvisitors* and is on the RCA recording of that work singing the role of Balthazar. He is the compiler of the *Anthology of Art Songs by Black American Composers*.

Perkins, Huel D. A native of Baton Rouge, LA, and a graduate of Southern University, he holds the Master's and Ph.D degrees from Northwestern University in Evanston, IL. He has served on a number of local, state, and national committees — most recently as Chairman of the Louisiana Committee for the Humanities. He has been the recipient of a Danforth Teacher Grant; a National Endowment for the Humanities Fellowship; was invited to Harvard University as a member of its Visiting Faculty Program; and was selected as one of twelve scholars to participate in the first American-Caribbean Scholars Program sponsored by the Phelps-Stokes Foundation. He has over fifty articles and book reviews in print and a speech given by him has been reprinted in the Congressional Record. He has worked at Lincoln University in Jefferson City, MO and at Southern University in Baton Rouge, LA. Presently, he is Assistant Vice Chancellor for Academic Affairs at Louisiana State University in Baton Rouge, LA where he also holds the rank of Professor of Humanities in the Division of Honors and Interdisciplinary Studies. Prior to joining the faculty of LSU in 1979, he served as Deputy Director of the Division of Education Programs with the National Endowment for the Humanities in Washington, D.C.

Perkinson, Coleridge-Taylor. Composer. He obtained his musical education at the High School of Music and Art in New York, at the New York University, and at the Manhattan School of Music (B. Music, M. Music). He studied further at the Berkshire Music

Center for Choral Conducting in Massachusetts; the Mozarteum in Salzburg, Austria; and the Netherlands Radio Union in Hilversum, where he worked with Dean Dixon (1960-1963). Earlier he was a conducting assistant to Hugh Ross. His teaching career included tenures at the Professional Children's School in New York, where he was Music Director; at the Manhattan School of Music; and at Brooklyn College of the City University of New York. As a conductor he served tenures with the Desoff Choir as an assistant; with the Symphony of the New World as a founding member and Associate Conductor; with the New York Mandolin Orchestra as Conductor; and with the Brooklyn Community Orchestra as a Conductor. He was the first Composer-in Residence for the Negro Ensemble Company in New York (founded 1967) and composed music for several of its productions, including *God is a (Guess What)?* (1968), *Song of the Lusitanian Bogey* (1967), *Ceremonies in Dark Old Men* (1974), and *Man Better Man* (1969). He also worked with the Alvin Ailey Dance Company and with Arthur Mitchell's Harlem Dance Company, for which he composed the ballet *Ode to Otis*. He served as Musical Director for Lou Rawls, Barbara McNair, Donald Byrd, Max Roach, and the Martin Luther King Productions, among others, and also wrote music for television, radio, and films, including *A Warm December* (c1962), *Crossroads Africa* (c1962), *Amazing Grace* (1974), and *The Education of Sonny Carson* (1974). His vocal works include "Nine Elizabethan Love Lyrics" (c1952), "Attitudes" (written in 1962-63 for George Shirley by commission from the Ford Foundation), and "Thirteen Love Songs in Jazz Settings" (late 1960s). Best known of his orchestral works are the *Concerto for Viola and Orchestra* (1954) and *Sinfonietta for Strings* (1953).

Reagon, Bernice Johnson. Program Director and Culture Historian. Bernice Reagon began her educational career at Albany State College, Albany, GA. Her studies were interrupted during her junior year at Albany State College due to her suspension for participating in civil rights movement demonstrations. For the next five years, her education and training continued through her participation in the civil rights movement as a singer, field researcher and organizer. She resumed and culminated her formal degree education with the receipt of a Ph.D degree from Howard University in U.S. History. She has performed as a singing artist with Sweet Honey in the Rock, since 1973, and as a solo artist. She has appeared on nearly a dozen recordings on such labels as Mercury Records, Folkway Records, and Columbia Records among others. She has also served as composer and narrator for a number of theatrical productions and documentary films and radio programs. Her publications include several articles on the subject of Black History through Music for various professional journals, included among which is "Rubye Doris Robinson," *Biographies of American Women*, Harvard University Press; and "Black People and Their Culture: Selected Writings from the African Diaspora," Smithsonian Institution. Her teaching experiences include the University of Virginia Continuing Education Program, Charlottesville, VA; The Arts and Humanities Program, Arlington County Public Schools, the University of the District of Columbia, Department of History; and the M. Agnes Elementary School, Atlanta, GA. She also served for several special programs in Black Culture: as Project Director, Georgia Sea Island Festival, St. Simons, GA; Conceptual Developer, First Georgia Folk Festival, Atlanta, GA; Vocal Director, D.C. Black Repertory Theater Company, Washington, D.C.; and Project Developer, "We Shall Overcome" Fund to develop and organize festivals in Black Oral Tradition and Music in the Southern USA. She currently serves as the Program Director and Culture Historian in the Division of Performing Arts, Program in Black American Culture of the Smithsonian Institution, Washington, D.C.

Ryder, Georgia A. Dean of the School of Arts and Letters at Norfolk State University, Norfolk, VA. She was previously Head of the Music Department at Norfolk State. She holds a B.S. in Music degree from Hampton Institute, Music M. from The University of Michigan and a Ph.D from New York University. She was a member of the College Music Society Council, 1980-82, during which time she fulfilled her duties as immediate past-president of the Intercollegiate Music Association (Virginia and North Carolina Colleges). Currently, she serves on the Norfolk Commission for the Arts and Humanities and on the

boards of several national and regional arts organizations. She is a panelist for the Virginia Commission for the Arts and has served previously as a panelist for the National Endowment for the Humanities. She is active as a voice teacher, ensemble director, adjudicator, and lecturer. Her papers have been presented at meetings of the National Association of Schools of Music, the College Music Society, the Association for the Study of Afro-American History, as well as other professional organizations and she has contributed articles to several publications.

Shirley, George Irving. Concert/Opera Singer, Educator. George Shirley was raised in Detroit, MI and received his college education at Wayne State University in Detroit (B.S.). He made his operatic debut as a tenor with the Turnau Opera Players in the role of Eisenstein in Strauss' *Die Fledermaus* at Woodstock, NY. He made his European debut singing Rudolfo in *La Bohème* at the Teatro Nuovo in Milan, Italy. He won first place in the Metropolitan Auditions of the Air and joined that company in 1961. He has sung and recorded many of the most important operatic and oratorio roles in the repertoire and has performed as a recitalist in most parts of the world. He now also serves as Professor of Voice on the faculty of the University of Maryland, College Park, MD.

Smith, Hale. Composer. Smith was born in Cleveland, OH and currently resides in Freeport, NY. He enrolled at the Cleveland Institute of Music where he was awarded his Bachelor's degree in Composition. He was a winner of the first BMI Student Composer Award which he used to fund postgraduate studies with Marcel Dick, his only teacher of composition. In 1958 he moved to New York where he did freelance arranging, copying, and transcribing, as well as arranging for the Chico Hamilton Quintet. In 1961 he became an editor for Edward B. Marks Music Corporation. Since then he has served as an editor and general music advisor for several major music publishers. He is currently a consultant for the C.F. Peters Corporation. Mr. Smith has served on the Board of Directors of Composer's Alliance, and is currently a member of the Board of Directors of the American Music Center. He has lectured frequently at schools throughout the United States and is a Professor of Music at the University of Connecticut. His works have been performed by the National Symphony, the Cleveland Orchestra, the New Orleans Symphony, the New York Philharmonic, the American Symphony, the Symphony of the New World, and the Cincinnati Symphony, among others. Recordings of his works include "Contours for Orchestra" by the Louisville Orchestra, "Ritual and Incantations" by the Detroit Symphony, "The Valley Wind" by Hilda Harris and Zita Carno, "Evocation" by Natalie Hinderas, and "In Memoriam — Beryl Rubinstein" by Robert Shaw. He has also written for such jazz luminaries as Eric Dolphy, Chico Hamilton, Billy Mitchell, Dizzy Gillespie, Abby Lincoln, Frank Foster, and Ahmad Jamal. In addition, his educational music is used throughout the United States and has received high praise from educators.

Southall, Geneva Handy. Pianist, Educator, Writer. Ms. Southall obtained her musical education in the public schools of New Orleans, at Dillard University (B.A.), the American Conservatory of Music in Chicago (M. Music), and the University of Iowa (Ph.D). Her teaching career includes tenures at Paul Quinn College, Waco, TX; Knoxville College in Tennessee; South Carolina State College at Orangeburg; Grambling College, Louisiana; and the University of Minnesota at Minneapolis. Throughout this period, she was active as a concert pianist and accompanist and chamber-group pianist, including a tour with the Pro Viva Trio in Germany. She has published articles in professional journals and music dictionaries such as *The New Grove Dictionary of Music and Musicians*. She has given considerable attention to musicological research and publication. Her best known publication is a biography of Thomas Greene Bethune, entitled *The Life and Times of Blind Tom, A Black Pianist-Composer*.

Southern, Eileen Jackson. Musicologist, University Professor. She attended the University of Chicago (B.B., M.A.) and New York University (Ph.D) where she studied with Gustave Resse, Curt

Sachs, and Martin Bernstein. She studied piano at Chicago Musical College, the Juilliard School of Music, and Boston University. She played for church choirs from childhood on and toured with a spiritual quartet for a short period in South Dakota. She gave her first full-length piano recital at the age of twelve. Her debut was made playing a concerto with the Chicago Musical College Symphony Orchestra at Orchestra Hall; thereafter she toured regularly as a concert pianist until 1955. Her teaching career included tenures in public schools of Charlotte, NC, and the City of New York; at Prairie View State College in Texas; Southern University in Baton Rouge, LA; Alcorn State College in Mississippi; Clatlin University in Orangeburg, SC; Brooklyn College of the City University of New York; York College of CUNY; and Harvard University in Cambridge, MA. She has contributed articles to such professional journals as *Acta Musicologica*, *Musica Disciplina*, *Journal of the American Musicological Society*, and *The Black Scholar*, among others, and to such reference works as *Grolier's Encyclopedia*, *Dictionary of American Biography*, *Encyclopedia of Black America*, and *The New Grove Dictionary of Music and Musicians*. She was Co-founder/ Publisher (with her husband Joseph) and Editor of a scholarly journal, *The Black Perspective in Music* (1973-). Her book publications include *The Buxheim Organ Book* (1963), *The Music of Black Americans: A History* (1971), *Readings in Black American Music* (editor, 1971), *Anonymous Chansons in a Manuscript at El Escorial* (1981), and *Biographical Dictionary of Afro-American and African Musicians* (1982).

Spearman, Rawn. Baritone. He has a varied and distinguished career on the concert stage, Broadway, and in television. He is a graduate of Florida A & M University, Tallahassee, FL, and Teachers College, Columbia University, New York City. He is a former member of the famed Fisk Jubilee Singers. His professional preparation includes serious study at the American Theater Wing in New York City; Lieder with Otto Hertz; French repertoire with Eva Gautier; early Renaissance and Baroque music with Yves Tinare; general coaching and musicianship with Charles Kingsford, Alice Whiteman and William Sourwine; oratory with Edward Boatner. He was a recipient of the Marian Anderson Award, the Roland Hayes Award, the American Theater Award, John Hay Whitney Award, the J.U.G.G. Award, and the Ville de Fontainebleau Award. The latter brought with it an opportunity to study French Art Songs with Nadia Boulanger. His auspicious debut at Town Hall led to the signing with Impresario Sol Hurok, whereupon the Baritone began concert tours throughout the world under his direction and later appeared in productions on Broadway, which included: *Let's Make an Opera*, *House of Flowers*, *Kwamina*, *Four Saints in Three Acts*, and *Nude with Violin*. His television experience includes: *Bloomer Girl*, *Blue Monday Blues*, *Frontiers of Faith* and other television and radio shows. Entering the field of urban education, Dr. Spearman was, for a number of years, Supervisor for Cultural Affairs for HARYOU-ACT, an anti-poverty program in Central Harlem, New York City. Later accepting a position as Associate Professor on the faculty of Hunter College, New York City, Spearman became Coordinator of the Hunter College-Harlem Education Center, a field-based center designed to offer better exposure and understanding of urban educational experiences to both faculty and students. Dr. Spearman is presently Professor of Music and Coordinator of the Music and Business Program in the College of Music at the University of Lowell, Lowell, MA.

Standifer, James. Music Educator. Mr. Standifer obtained his college education at Fisk University in Nashville, TN (B.A. and M.A.) and at Case Western Reserve University in Cleveland, OH (Ph.D. in Mus.Ed.). His teaching career includes tenures at Morristown Junior College in Morristown, TN; the Cleveland public schools; Temple University School of Music; and the University of Michigan School of Music where he is Professor of Music, past Department Chairman of Music Education, and Director of the Eva Jessye Collection of Afro-American Music. He has toured widely as a lecturer and workshop consultant both within the United States and abroad, particularly in the Far East (Korea and China). His published articles and books include articles in the *School Musician*, *Music Educators Journal*, *Korean Journal*, the *Journal of Research in Music Education*, and books

including the co-authorship of *The Source Book of African and Afro-American Materials for Music Education*, *The World of Popular Music*, and *New Dimensions in Music: Sound, Beat and Feeling*.

Suthern II, Orrin Clayton. Although born in Pennsylvania, he considers himself a native of Cleveland, OH, where his father, until 1933, was rector of St. Andrew's Episcopal Church. In the 1950s he became the first black organist to perform on national CBS radio; first black instrumentalist to perform with a major Southern symphony; on the invitation of Claude Barnett, wrote the first syndicated column, "Music As I See It" for the Associated Negro Press; won a "Lindbach Award" for distinguished teaching; and won a bronze plaque award from "New Directions." Professor Suthern has a Master's degree in Organ and Conducting from Columbia University.

Szabo, Edward. Conductor, Cellist. Szabo is Music Director and Conductor of the newly formed Ann Arbor Philharmonic, a professional orchestra which presented its inaugural concert on April 28, 1985. For the past thirteen years, Szabo has been Music Director and Conductor of the Ann Arbor Symphony Orchestra. He has appeared widely as conductor and violoncellist. He has been a member of various chamber ensembles including The Delphi Trio, Pro Arte Trio, and Montclair Quartet. He has held posts as conductor of the Montclair and Adelphi Chamber Orchestras in New Jersey, the Riverside Symphony Orchestra of New York City, the Eastern Michigan University Civic Symphony Orchestra, the Eastern Michigan University Chamber Orchestra, and the Oak Park Symphony. Most recently he has guest conducted orchestras in Virginia, Utah, and Florida. He holds degrees from the Cincinnati College Conservatory of Music, the Juilliard School, and Columbia University, where he wrote his doctoral dissertation on the Violoncello-Piano Sonatas of Ludwig van Beethoven. Currently a Professor of Music at Eastern Michigan University, he has held several teaching-performing positions with universities on the east coast. He is Fine Arts Director for WAAM Radio in Ann Arbor-Ypsilanti and hosts a classical program, "Off the Record."

Taylor, William ("Billy"). Jazz Pianist. Taylor obtained his musical education in the public schools of Washington, D.C., at Virginia State College in Petersburg (B. Music) where he studied with Undine Smith Moore, and at the University of Massachusetts at Amherst (D. Ed.). He settled in New York about 1954 and soon thereafter began playing with various groups, including John Birks ("Dizzy") Gillespie and Ben Webster, and later (in Chicago) Eddie South and Hezekiah ("Stuff") Smith. During the mid-1940s he worked in small ensembles with Leroy ("Slam") Stewart, William ("Cozy") Cole, Machito (nee Frank Grillo), and Bob Wyatt, among others. Later in 1946 he toured in Europe with Don Redman and remained in Paris for a period to make recordings and perform as a soloist. In 1951 he organized the Billy Taylor Trio, which performed regularly on the night club circuit. He was also active as a radio disc jockey (1952-1966) and program director (1966-1969). During the 1960s-early 1970s he was active in television, hosting his own show in 1966 and serving as a musical director for the *David Frost Show* (1969-1972). In the 1970s he founded his own company, Billy Taylor Productions. His teaching career included tenures as a lecturer in public schools, at the C. W. Post College in Greenvale, NY; Manhattan School of Music in New York; the Berklee College of Music in Boston, MA; Howard University in Washington, D.C., and other institutions. In 1965 he was a co-founder of Jazzmobile in New York's Harlem community; the organization sponsored free outdoor jazz concerts and presented jazz-lecture concerts for communities and public schools. He has contributed articles about jazz to periodicals and wrote a regular column for *Contemporary Keyboard* in the 1970s-1980s. He has published more than twelve jazz manuals. His honors included numerous awards from the music industry; honorary doctorates from Virginia State University, Fairfield University and Clark College; and appointments to music commissions and national boards of professional, civic, and government councils.

Taylor, Herman Daniel. University Organist and Professor of Music at Dillard University in New Orleans, LA. Born in Yazoo City, MS, he received his early education in the public schools of Chicago, IL. He began study of the organ while a freshman in high school and his first organ teacher was Walter E. Gossette. His B. Music is from Chicago Musical College of Roosevelt University where he was the Oliver Ditson Scholarship recipient. He earned the master's and doctorate degrees from The University of Michigan and his organ study there was with Marilyn Mason. Dr. Taylor has been very active in church music and has served as organist and organist-choirmaster in ten different denominations in various parts of the country. He is presently Organist at St. Raphael Catholic Church in New Orleans. He is also an excellent accompanist and has performed with many outstanding singers and instrumentalists. He has written articles for *The American Organist* and other scholarly publications. He has received many honors and awards which include: The Society of American Musicians Award in organ playing in 1957; Rockefeller Foundation Grant in organ and organ study with the late Marcel Dupre in France in 1968; Graduate Student Assistant in organ at The University of Michigan, 1975-76; and the Palmer Christian Award in organ in 1976. He was a consultant in Giessen, Baumholder, Darmstadt, and Frankfurt, West Germany, under the auspices of the U.S. Army Chaplaincy, and received a grant from the National Endowment for the Humanities to participate in the summer seminar, "The Practice of Schenkerian Analysis," in 1981.

Tillis, Frederick C. Composer, Administrator. Mr. Tillis earned his college degrees by attending Wiley College in Marshall, TX (B.A.), North Texas State University, and the University of Iowa in Iowa City (M.A. and Ph.D.). His teaching career includes tenures at Wiley College, Grambling College in Louisiana, Kentucky State College in Frankfort, and the University of Massachusetts in Amherst. His compositions cover a wide variety of styles including twelve-tone, serialism and other European styles. He also writes incorporating African and Eastern idioms and elements of Black American Music. The forms of his compositions include symphonic, chamber music, band, chorus, voice, solo instruments and jazz ensemble. Among his best known compositions are "Ring Shout Concerto" for Percussion and Brass; *Spiritual Cycle* for Soprano and Orchestra, and "Metamorphosis on a Scheme by J. S. Bach" for Jazz Ensemble. Dr. Tillis also functions as the Director of the Fine Arts Center, Professor of Music Theory and Composition, Director of Afro-American Music and Jazz Program, and Associate Provost at the University of Massachusetts.

Tirro, Frank Pascale. Dean and Professor. Frank Tirro began his college education with a Bachelor of Music Education at the University of Nebraska, then attended Northwestern University (M. Music) and the University of Chicago (Ph.D.). His teaching career includes tenures at the University of Chicago where he was Chairman of the Music Department of the University of Chicago Laboratory Schools and Director of the University of Chicago Chorus; Harvard University where he was a Fellow of Villa I Tatti; the University of Kansas where he served as a Visiting Lecturer in the Department of Music History; Duke University where he was Chairman of the Department of Music; and Yale University where he is Dean and Professor of the School of Music. His several publications include *The Humanities: Cultural Roots and Continuities* (co-author), and *Jazz: A History*. Articles on "Jazz Improvisation" "Constructive Elements in Jazz Improvisation" and "Popular Music" appear in the *Dictionary of Contemporary Music* and other publications. He has additionally composed several important vocal compositions, included among which are "American Jazz Mass," and "American Jazz Te Deum."

Waites, Althea. Pianist. A native of New Orleans, LA, she has concertized extensively throughout the United States and Canada as a soloist and is recognized as an outstanding chamber musician and accompanist. Her concert career began before she completed high school when she made her professional debut with the New Orleans Philharmonic in a performance of the Mendelssohn G-Minor Concerto. She holds degrees from Xavier University of Louisiana, and the Yale School of Music where she

studied with Donald Currier. She has also performed at the Yale Music Festival in Norfolk, CT, where she coached in chamber music. In recent years, she has established herself as a distinguished artist, receiving critical acclaim for her performances of works by women composers, and rarely heard works by Black American composers. Recently, she appeared as a guest artist for the International Congress of Women in Music, and is herself a founding member. Most recently, she was invited to work with Fiora Contino as accompanist for the Aspen Music Festival and Choral Institute. In addition, she has appeared with community orchestras, jazz and chamber ensembles on the West Coast. Some of her recordings include "Emerging" (1978) Kay Gardner and "Mooncircles" (1974) Kay Gardner.

Walker, Frances. Pianist. She was born in Washington, D.C. One of the winners of the High School Day Competition, she was accepted by the Oberlin Conservatory of Music. She continued her studies at the Curtis Institute of Music in Philadelphia with Rudolph Serkin and Mieczyslaw Horszowski and in New York with Robert Goldsand at the Manhattan School of Music. She has performed in Europe, the West Indies, in New York at Carnegie Recital Hall, Alice Tully Hall and Town Hall, Abraham Goodman Hall, Carnegie Hall with the Symphony of the New World, performing the Prokofieff Concerto No. 3, Carnegie Recital Hall, and at colleges and universities throughout the United States as well as at the National Gallery, and the Corcoran and Phillips Galleries in Washington, D.C. As a member of the New World Ensemble, she played the Schumann Piano Quintet on a tour of the New York City Community Colleges. Ms. Walker was honored by the National Association of Black Musicians for her contributions in the field of music. She is now Professor of Piano at the Oberlin Conservatory of Music in Ohio and is a recording artist for Orion Records, having completed the *24 Negro Melodies* arranged for piano by Samuel Coleridge-Taylor, and the *Seven Traceries* by William Grant Still.

Walker, George Theophilus. Composer. He obtained his musical education in the public schools of Washington, D.C.; at the junior division of the Howard University School of Music; at the Oberlin Conservatory (B. Music); the Curtis Institute in Philadelphia (artist diploma), where he studied with Rudolph Serkin and Rosario Scalero; the American Academy at Fontainebleau, France (artist diploma); and the Eastman School of Music in Rochester, NY (D. Music). He first attracted wide attention as a winner of the Philadelphia Youth Auditions performing the Rachmaninoff Piano Concerto, No. 3 with the Philadelphia Orchestra. He made his debut as a piano recitalist in Town Hall, New York, and toured extensively throughout the country and abroad being managed by the National Concert Artists and Columbia Artists, Inc. His teaching includes tenures at Dillard University in New Orleans, the Dalcroze School of Music and the New School for Social Research in New York; Smith College at Northampton, MA; University of Colorado at Denver, and Rutgers University at Newark, NJ. His compositions include "Lament for Strings" (later titled "Lyric for Strings"), "Address for Orchestra," "Trombone Concerto," "Variations for Orchestra," "Music for Brass — Sacred and Profane," and many works for piano, strings and voice, among others. His music is widely published, recorded, and performed.

Warfield, William C. Concert Singer, Professor. Mr. Warfield obtained his college education at the Eastman School of Music in Rochester, NY (B.Mus.); he also did graduate work at that same institution. He began his very important professional singing career in 1939 doing recitals and appearing in musicals such as *Call Me Mister* and the Broadway productions of Heywood's *Set My People Free*, and Blitzstein's *Regina*. A highly successful Town Hall recital was made in 1950 and thereafter he toured in the United States and throughout the world under the sponsorship of the State Department. His appearances on stage and film in *Porgy and Bess* and *Showboat* are still highly regarded throughout the world. He has been accorded numerous honors and citations. He now serves as Chairman of the Voice Department at the University of Illinois and as President of the National Association of Negro Musicians.

Whalum, Dr. Wendell Phillip. Professor of Music. Graduated from Booker T. Washington High School in Memphis and earned the Bachelor of Arts degree from Morehouse College. He received the Master of Arts degree from Columbia University and the Ph.D. degree from the University of Iowa. In 1968 he was the recipient of an honorary Doctor of Music degree from the University of Haiti. Since 1953 he has been Professor of Music at Morehouse. He has also served as Chairman of the Department of Music. In 1974 he was named Fuller E. Callaway Professor of Music. He is Director of the Morehouse College Glee Club, Co-director of the Morehouse-Spelman Chorus, and Director of Music at Ebenezer Baptist Church. In 1968 as conductor of the world renowned Morehouse College Glee Club, he prepared the members for a performance with the National Orchestra. Under his leadership, the Glee Club has continued its tradition. Because of his unusual ability and deep interest in music, he is much sought after as a consultant by churches, foundations, and other organizations. He has served as vice-president and president of the Intercollegiate Musical Council. For several years he has served as the Danforth Foundation's associate, senior associate, Chairman of the Southeastern Conference, seminar leader, director of music at several conferences, and as a member of the Foundation's National Selection Committee. He appeared as an organ soloist in a special concert with the Atlanta Symphony Orchestra under the direction of Robert Shaw in 1968, and was Music Director for the world premier of the opera *Treemonisha* in 1972. He is a folklorist who has published many spirituals, including: "Amazin' Grace," "Roberta Lee," "Mary was the Queen of Galilee," "Mary Had a Baby," "Sweet Jesus," "God is a God," and "Give Me Jesus," which are included in his publication of choral works entitled, *The Wendell P. Whalum Choral Series*.

White, Evelyn Davidson. A native of Charlotte, NC, she is a Professor of Music at Howard University, Washington, D.C. where she teaches choral conducting and music theory, and serves as Coordinator of Literature and Materials. She was educated at Johnson C. Smith University, Howard University, and Teachers College, Columbia University. For many years she served as Associate Director of the Howard University Choir with the late Warner Lawson, and as Director. She also served as Director of the Chapel Choir and as Associate Director of the Washington Community Chorus. For more than fifteen years, she was a member of the summer faculty at the Catholic University of America; for three summers, H.E.W. Fellow, North Carolina Central University. She is now director of the Evelyn White Chorale, a group of fifty singers from the metropolitan area whose appearances include performances at the National Gallery of Art, Kennedy Center, American Choral Directors Association (National Meeting, 1977), and the MENC Eastern Division Meeting (1977). She has had an active career as a solo performer. She studied with Alice Duschak (Peabody Institute) and the noted baritone, Todd Duncan. In 1975, she published a comprehensive Bibliography of Published Choral Music by Black Composers. *Choral Music by Afro-American Composers*, Scarecrow Press, submitted July 1981, is a revision of the first publication and includes new composers and materials. She is also editor of a series: *Choral Music by Black Composers*, Hinshaw Music Press. In 1982, the National Black Music Caucus of the Music Educators National Conference (TX), honored Mrs. White with an Achievement Award for distinguished service in the field of music education as teacher and choral conductor.

Whiteman, Clarence E. Organist, College Professor. Born and raised in New York City, Mr. Whiteman received his Bachelor's and Master's degrees in Music from the Manhattan School of Music in New York City. He did further study at the Guilman Organ School in New York City and the School of Sacred Music, Union Theological Seminary, New York City. He is an Associate with the American Guild of Organists, and a Licentiate with the Trinity College of Music in London. He has appeared as Organ recitalist from New Hampshire throughout Florida and in California, Washington and New York. He has also appeared as organ soloist with the Symphony of the New World. His teaching experiences include tenures at Lincoln University in Pennsylvania; the Guilman Organ School, New York City; Bennett College, North Carolina; Mount Holyoke College, Massachusetts; and Virginia State University, Virginia. His

publications include an article on "Afro-American Chant Settings" in *The Black Perspective in Music*; and an article entitled "Music Among Blacks in the Episcopal Church: Some Preliminary Considerations" which appeared in the *Historical Magazine of the Protestant Episcopal Church*. He has performed the world premiere performances of a number of compositions by Black American composers of works for organ. He presently serves as Professor of Organ and Theory at Virginia State University and Minister of Music for St. Stephen's Episcopal Church, Petersburg, VA.

Wilkins, Leona. Music Educator. Ms. Wilkins began her college education by attending North Carolina University at Winston-Salem, Oberlin Conservatory, and North Carolina Central University in Durham where she received her B.A. She received a M.Mus. from The University of Michigan, attended the University of Southern California and the Sorbonne University from which she received a Certificate, and received a Ph.D. from The University of Michigan. Her teaching career includes tenures at Wake County Public Schools in Raleigh, NC; Bluefield State University in West Virginia; Hampton Institute in Virginia; Tennessee State University in Nashville; The St. Louis Public Schools; the Detroit Public Schools; Eastern Michigan University; Temple University in Philadelphia; and Northwestern University. Her publications include "Teacher Training in the Arts: The Northwestern Model, A Program that Works" in *Design for Arts Education*; and "Developing Creativity through Related Arts," *Orff Echo*.

Williams, Ora R. Professor of English. Ms. Williams began her college education at Virginia Union University (B.A. English); Howard University (M.A. English); and received a Ph.D. in Comparative Culture from the University of California, Irvine. Her teaching experience includes tenures at Southern University, Baton Rouge, LA; Tuskegee Institute, Tuskegee, AL; Morgan State University, Baltimore, MD; and California State University at Long Beach. She has co-authored a bibliography entitled "American Black Women Composers: A Selected Annotated Bibliography" which appeared in *But Some Of Us Are Brave*, published by the Feminist Press, and a "Bibliography of Works

Written by American Black Women" which appeared in *CLA Journal*. She also has authored a book entitled *American Black Women In The Arts and Social Sciences: A Bibliographic Survey* which is published by Scarecrow Press. A new publication will be forthcoming soon entitled *The Legendary Eva Jessye: Odyssey of a Black Woman Musician*. She will also co-ordinate a Symposium which will focus on the life and works of Eva Jessye. This will be held in September of 1985 at California State University, Long Beach, CA.

Wilson, Olly. Attended St. Louis Public Schools. Higher education includes a B.M. degree from Washington University, St. Louis, MO.; M.Mus. degree, University of Illinois; and Ph.D. degree, University of Iowa. He played jazz piano and bass with local groups in St. Louis. He studied electronic music at the Studio for Experimental Music, University of Illinois. He was a member of several orchestras as a bass viol player, including the St. Louis Philharmonic Orchestra, St. Louis Summer Chamber Players, and the Cedar Rapids Symphony Orchestra. He has held faculty positions at Florida A&M University and Oberlin Conservatory of Music. He is presently Professor of Music, University of California, Berkeley. Compositions include chamber works, orchestral works and works for the electronic media. The Boston, Dallas, San Francisco, Baltimore, Oakland, Minneapolis, and Atlanta symphony orchestras have performed his works. His awards include: Recipient of the 1968 Dartmouth Arts Council Prize, the first international competition for electronic compositions for his composition "Cetus"; commission by Boston Symphony Orchestra and Fromm Foundation for orchestral work at Tanglewood Summer 1970 entitled "Voices"; Guggenheim Fellowship for composition in 1972; commission by Pitzer College, 1972; commission by Oakland Symphony Orchestra in 1973; commission from San Francisco Chamber Music Society in 1976; National Endowment for the Arts commission in 1976; Guggenheim Fellowship for 1977-78 academic year; award for outstanding achievement in music composition from the American Academy of Arts and Letters and the National Institute of Arts and Letters in 1974. He was Visiting Artist at American Academy in Rome during part of 1978.

Black American Music Symposium Staff



Willis Patterson



Michele Williams



Lawrence Kaptain



Faye Burton



Shawn Howard



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