



# REVERBERATIONS

SPECIAL ISSUE: ANNUAL MEETING PREVIEWS

THE NATIONAL ASSOCIATION OF NEGRO MUSICIANS, INC.

## Violinist Karen Briggs and Pianist Awadagin Pratt Confirmed as Gala Artists in Norfolk "Homecoming"

**"Le's Have A Union— Bridging Generations"**

**87th NANM, Inc. Annual Meeting**

**July 22-27, 2006**

**Radisson Hotel Norfolk  
700 Monticello Avenue  
Norfolk, Virginia 23510  
Phone: 757-627-5555  
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sales@radisson-norfolk.com**

President Roland M. Carter announces Karen Briggs, violinist, and Awadagin Pratt, pianist, as 2006 Gala Artists at the 87th Annual Meeting of The National Association of Negro Musicians, Inc. in Norfolk, Virginia. This concert will be a homecoming of sorts for both artists—Ms. Briggs, as a youngster, grew up in Portsmouth, Virginia and played in the TAM (Tidewater Area Musicians) Orchestra, under the direction of the late D. Jerlene Harding, and traveled to NANM annual meetings. Mr. Pratt was the 1985 scholarship competition winner.



**Gala Concert  
Wilder Theater  
Norfolk State University  
Monday,  
July 24  
7:30 p.m.**

Violinist Karen Briggs (left) and pianist Awadagin Pratt, internationally acclaimed gala artists at the 2006 Annual Meeting of NANM, Inc. on Monday, July 24, in Norfolk, Virginia.

"This will be a most exciting evening," notes President Carter. "Both artists will undoubtedly share their youthful insight and fresh approaches to their art. The programming will be diverse and will definitely offer something for everyone. It is thrilling to 'welcome home' two of the nation's finest performers, each having NANM connections."

According to Dr. Billy Taylor, "Violinist Karen Briggs brings incredible virtuosity and versatility to an instrument that has held an alluring, yet sometimes precarious position in jazz. While extremely well versed in the jazz repertoire, Briggs' music transcends a vast array

of musical genres and styles."

Karen Briggs attended Norfolk State University, where she majored in music education and mass media. During the early 1980s, she played in the Virginia Symphony. After moving to New York, she won "Amateur Night" at the Apollo Theater four times.

During the 1990s, Ms. Briggs was a featured soloist with Yanni, with whom she toured internationally for 13 years. She currently performs with the Unwrapped Band and records for Hidden Beach Records.

Awadagin Pratt is one of the finest pianists of his generation. He is acclaimed for his musical

insight and intensely involving performances, consistently eliciting thunderous applause and enthusiastic attention from the press.

(Continued on Page 2)

**Registration begins at 8:00 a.m. on Sunday, July 23, and will be continuous.**

**Inside this issue:**

|  |     |
|--|-----|
| President's Letter                                 | 2   |
| 2006 Honorees                                      | 3   |
| More Annual Meeting Previews                       | 4-6 |
| 2007 African American Art Song Alliance Conference | 7   |
| Morehouse Glee Club Performs in Denver             | 7   |
| Recent Recordings                                  | 8-9 |
| NANM Officers Receive Honors                       | 10  |

"As an individual living at the beginning of the twenty-first century, I have inherited a rich legacy of musical practices from throughout the world, and I have reveled in all of it. The music of Charlie Parker, Ludwig van Beethoven, Miles Davis, Igor Stravinsky, Bessie Smith, and Withold Lutoslawski, as well as much music of selected indigenous people of the world, all has meaning to me."

—Olly Wilson, "Interpreting Classical Music," in *African American Music: An Introduction*, M. Burnim and P. Maultsby, Eds. (Routledge, 2006).

### From the Editor

If you have information that you wish to include in the next issue of

**REVERBERATIONS**, please submit it to  
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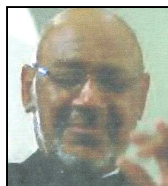
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 www.nanm.org

## Members Urged to Maintain Up-to-Date Contact Information

NANM Executive Secretary Ona B. Campell requests that all members update the national office on any address changes so that mailing lists may be maintained accurately. Several items have recently been returned.

Members are also asked to inform the national office of known deaths among our ranks.



President Roland M. Carter

Dear NANM Family,

Incredibly, July is here, and in a few days, we will be gathering in Norfolk, Virginia, for the 87th Annual Meeting of NANM, Inc. This year's conference is quite a homecoming—not only for our gala artists, but for me, as well. As many of you are aware, I spent over two decades living and working in Hampton, just a few miles from Norfolk. The 2006 honorees are people whom I have known, admired, and respected for many, many

## President's Letter

years. Three of this year's clinicians were my students at Hampton Institute and sang in my choir during their undergraduate years. This is indeed special for me.

The theme, "Let's Have a Union—Bridging Generations," perfectly describes our intentions in all of our sessions. We are placing our youth at our sides, to teach them our history, so they may accurately tell our story to the generations that follow. Proverbs 22:6 reminds us that we should "Train [our youth] in the way in the way [they] should go: and when [they] are old, [they] will not depart from it." If we, the elders of NANM, do not assume this responsibility, we will lose our most valuable resources. Our youth are, in effect, our life insurance pol-

icy.

All sessions promise to be informative, stimulating, provocative, inspiring, and entertaining. Workshops will include presentations on a wide range of topics, from German Lieder to Hip-Hop!

It is not too late to encourage your family, friends, and professional associates to travel to Greater Hampton Roads for an unforgettable few days of music, fellowship, and celebration. This is a perfect place to converge for an impromptu family reunion of your own.

See you in Norfolk.  
 Roland  
 (president@nanm.org)

## Briggs and Pratt to Perform Norfolk Gala Concert

(Continued from Page 1)

Born in Pittsburgh, Pennsylvania, Mr. Pratt grew up in Normal, Illinois. At age 16, he entered the University of Illinois, where he studied piano, violin, and conducting. He subsequently enrolled at the Peabody Conservatory in Baltimore, where he became the first student in the institution's history to earn diplomas in three performance areas—piano, violin and conducting.

Awadagin Pratt won the Naumberg International Piano Competition in 1992 and in 1994 received an Avery Fisher Career Grant. He has played recitals in some of the nation's most prestigious concert venues, including Lincoln Center, the Kennedy Center, the Dorothy Chandler Pavilion in Los Angeles, and at Chicago's Orchestra Hall. His many orchestral performances include appearances with the New York Philharmonic, the Orchestra of St. Luke's, the Minnesota Orchestra, and the St. Louis, National, Detroit, and New Jersey Symphonies. Major summer festival performances include Ravinia, Blossom, Wolf Trap, Caramoor, and Aspen, in the United States, and the Tokyo Mostly Mozart Festival.

As a conductor, Mr. Pratt has led the symphonies of Toledo, New Mexico, Winston-Salem, Sante Fe, and Prince George's County (Maryland). He has also conducted the Concertante di Chicago and two orchestras in Japan.

Mr. Pratt's extensive recordings on the EMI/Angel label include *A Long Way from Normal* (1994—works by Bach, Brahms, Franck and Liszt), *Beethoven: Piano Sonatas* (1996), *Transformations* (1999—works by Bach, Brahms and Musorgsky), and others.

Mr. Pratt is artistic director of the Next Generation Festival, a two-week chamber music festival in Lancaster, Pennsylvania. Since 2004, he has been Assistant Professor/Artist-in-Residence at the College-Conservatory of Music of the University of Cincinnati. He performs duo recitals with cellist Zuill Bailey and participates in residency and outreach projects wherever he is engaged in performance. In Norfolk, Mr. Pratt will facilitate Wednesday afternoon's Piano Master Class.

2006 Honorees Cited for Exemplary Contributions to Music, Arts Education, and Public Service



(Left to right) Mr. William F. Crump, Dr. Carl G. Harris, Dr. Carl W. Haywood, and Mrs. Helen B. Hunt

At Wednesday evening's Awards Banquet, four honorees will be extolled for their significant contributions to the musical life and the promotion of arts education in Greater Hampton Roads, and/or the nation:

**William F. Crump**, a native of Newport News, Virginia, completed his baccalaureate degree in music at Virginia State College. After military service, he toured for two seasons with the renowned dePaur Chorus. For 30 years, Mr. Crump led a distinguished career teaching music at the elementary and secondary levels in Portsmouth and Hampton, Virginia. He earned an M.A. at Hampton Institute. He is founder and has been director of two prominent choral ensembles—the Orpheon Male Chorus (high school and college students) and Voices of Tidewater (mixed voices). He has sung with the Peninsula Civic Opera, also serving on their board of directors. He is currently director of the Music Ministry and Senior Choir at Carver Memorial Presbyterian Church in Newport News. Mr. Crump is treasurer and a board member of EduStar Performing Arts Society, and also a member of numerous professional and civic organizations.

**Dr. Carl G. Harris, Jr.**, pianist, organist, choral conductor and educator, a native of Fayette, Missouri, is currently Professor of Music and the University Organist at Hampton University. He retired as Professor/Head of the Department of Music and Conductor of the Concert Choir at Norfolk State University and held the same positions at Virginia State University. Minister of Music Emeritus at Bank Street Memorial Baptist Church in Norfolk, Dr. Harris earned the B.A. in music history from the University of Missouri and the D.M.A. in conducting from the Conservatory of Music, University of Missouri at Kansas City. He holds memberships in numerous professional organizations and has served on the Commission on Accreditation for the National Association of Schools of Music, the Norfolk Commission on the Arts and Humanities, and as a review panelist for the Virginia Commission on the Arts and Humanities. Dr. Harris has made extensive tours of the United States and Europe as a choral conductor and lecturer on "The Black Man in American Music."

**Dr. Carl W. Haywood**, a native of Portsmouth, Virginia, is a cum laude graduate of Norfolk State University. He earned the Master of Sacred Music and the M.M. in choral conducting from Southern Methodist University and the D.M.A. from the University of Southern California. At Norfolk State, he teaches conducting, theory, piano and organ, and is also the Director of Choral Studies. Dr. Haywood serves as a clinician, adjudicator, guest conductor, and lecturer for schools, colleges, universities, and churches throughout the nation. A leading church musician, he was service music editor for *Lift Every Voice and Sing II: An African American Hymnal*, (Church Publishing Company of the Episcopal Church). He is also leading contributor to *Wonder, Love, and Praise* (supplement to the Episcopal hymnal). His compositions are found in numerous other hymnals used in Lutheran, Catholic, Methodist, and Presbyterian churches. Organist and choir director at Grace Episcopal Church in Norfolk, Dr. Haywood is active in a variety of Episcopal endeavors at the local, regional and national levels.

**Helen Braxton Hunt** is a Norfolk native, who earned her undergraduate degree at St. Augustine's College in Raleigh, North Carolina. Advanced studies were completed at Columbia University, Old Dominion University, Virginia Commonwealth University, and Norfolk State University. Mrs. Hunt has taught music and sometimes English in Tennessee and North Carolina, eventually settling into a distinctive 35-year career in the public schools of Norfolk, where she served as a music teacher in elementary and middle grades. Mrs. Hunt is a member of Grace Episcopal Church, where she sings in the choir and is an assistant to the children's choir director. A true humanitarian, she is active in numerous service endeavors in the church

The National Association of Negro Musicians, Inc.

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and community, including the Tidewater Area Musicians, Full Circle Food Preparation for AIDS patients, Plumblin Ministries, and the church-supported AIDS hospice, among many others.



## Dr. René Boyer to be Clinician for Music Education Workshop



**Dr. René Boyer**

Dr. René Boyer, Professor of Music Education and director of Orff-Schulwerk at the College-Conservatory of Music of the University of Cincinnati, will lead a workshop in her specialty area on Monday morning.

A graduate of Southern Illinois University at Ed-

wardsville, where she earned the B.M. and M.M., Dr. Boyer received the Ed.D. at Washington University in St. Louis. She has all levels of Orff Teacher-Training Certification and has completed Kodály Certification from the Danube Bend Summer University in Esztergom, Hungary. Dr. Boyer is Past President of the National Association for the Study and Performance of African American Music (NASPAAM). She has been guest clinician for numerous state, national, and international conferences, teacher inservices and courses of study. She is the author of several publications.

## Gerald Thompson to Lead Music Technology Workshop



**Gerald Thompson**

Gerald E. Thompson, Instructor of Music Technology at Norfolk State University, will share his knowledge on Monday afternoon. Mr. Thompson holds undergraduate (Music Media) and graduate degrees (Music Performance) from Norfolk State. He is a Pro Tools operator/engineer, a digital video editor, and a producer/songwriter.

## Research Session to Feature NANM's Contributions and African American Art Song Development



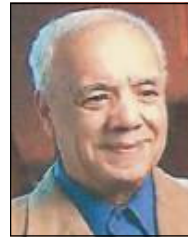
(Left to right) Arthur La Brew, Dr. Loñieta Thompson Cornwall and Marilyn Thompson

Tuesday morning's research session will offer presentations from NANM members actively involved in the study of African American music, history, and traditions.

Arthur LaBrew's presentation title is "NANM's Contributions to Black American Music History." The Detroit native is a pianist, musicologist and educator, who earned a B.M. (piano)

from Oberlin Conservatory and M.M. (musicology) from Manhattan School of Music. He also studied at the Mozarteum in Austria and has held faculty positions at several institutions. Mr. LaBrew has done extensive research on the early presence and influence of African American musicians and has authored several books, including *Elizabeth Taylor*

## Raoul Abdul to Teach Warfield-Lee Vocal Master Class



**Raoul Abdul**

Raoul Abdul, singer, author, voice teacher, and music journalist, will lend his expertise to singers in the William Warfield-Sylvia Olden Lee Vocal Master Class, this year devoted to German Lieder. All persons interested in performing should contact Mr. Abdul for an audition prior to the day of the session.

A native of Cleveland, Ohio, Raoul Abdul earned a diploma from the Vienna Academy of Music and also studied at Harvard University, the New School for Social Research, the Cleveland Institute of Music, New York College of Music, and Mannes College of Music. He maintains a vocal studio in New York and regularly conducts a "Lieder Klasse."

Mr. Abdul's column, "Reading the Score," appears weekly in the *New York Amsterdam News*. He reviews concerts and provides information from the musical heartbeat of the city.

Raoul Abdul is the author of several books, including *Blacks in Classical Music: A Personal History* (Dodd Mead, 1977).

*Greenfield: The Black Swan* (1969), and *Black Musicians in the Colonial Period* (1977). He is often cited by researchers, historians, and authors in books, articles, and liner notes.

Dr. Loñieta Thompson Cornwall, assisted by Marilyn Thompson, will present research from her dissertation, *The African American Art Song: A Continuum in the Art of Song*. On the music faculty at Shaw University, Dr. Cornwall earned the B.M. in music theory/composition and the M.M. in music education and composition from Manhattan School of Music, and the Master of Sa-

cred Music from Union Theological Seminary, School of Music. In May 2006, she completed the Ed.D. in the College Teaching of Music at Teachers College, Columbia University.

Marilyn Thompson is currently on the music faculty in the Department of Fine Arts at Morgan State University. A graduate of Hampton Institute with a B.A. in English, she earned the M.M. in vocal performance at The Catholic University of America. She is a candidate for the Ed.D. in the College Teaching of Music at Teachers College, Columbia University.

**Ruth Blake, Storyteller-Actor, to Keynote on Wednesday**



**Ruth Blake**

At Wednesday morning's business session, President Carter has invited Ruth Blake, storyteller and actor, of Clementon, New Jersey, to keynote for the NANM body. Her presentation, "Telling Our Story," will serve to enlighten the membership

on how relating the NANM history to others is an invaluable public relations tool.

Ms. Blake, often called "the educator's storyteller," has woven tales and worked as an actor for more than 20 years. She entralls multi-aged and intergenerational audiences while using her background in theater, speech/language therapy, and education. She relates retold folktales and narrative poems for organizations in the New Jersey-Philadelphia area and beyond. She is a member of the Garden State

Storytellers' League and the National Story League. Recent principal acting roles on stage have been with Don B. Welch Productions in Los Angeles and in the New Jersey, Pennsylvania, Delaware tri-state area. Other companies have included InterAct, Theatre International Exchange, Stage Works Touring Company, Theatre Center Philadelphia, and Gilbert Lewis' Repertory Group. Ms. Blake also does voice-overs and is a play reader.

Ruth Blake earned the B.A. in speech therapy from Hampton Institute and the M.A., also in speech therapy, from The College of New Jersey. She has co-authored an article in the journal of the *Language, Speech-Hearing Association*, and has been a speaker for the Southern New Jersey Reading Council conference, ERIC South, and the New Jersey Speech/Language and Hearing Association, with her workshop on "Effective Storytelling Techniques."

**Dr. William Banfield to Facilitate Wednesday "Hip-Hop for Dummies" Workshop**



**Dr. William C. Banfield**

To further encourage and promote the bridging of generations, Dr. William Banfield will present a workshop, "Hip-Hop for Dummies." Dr. Banfield is Professor of Africana Studies/Music and Society and Director of Africana Studies/Black Mu-

sic Programming at the Berklee College of Music in Boston. Prior to this appointment, he was Endowed Chair of Humanities, Fine Arts, Professor of Music, and Director of American Cultural Studies/Jazz, Popular, and World Music Studies at the University of St. Thomas in Minnesota. During the 1990s, Dr. Banfield was Assistant Professor of African American Studies and Music at Indiana Uni-

versity, where he developed the Undine Smith Moore Collection of Scores and Manuscripts of Black Composers, a permanent archives collection and the annual Extensions Concerts, featuring the works of black composers, still in existence.

Dr. Banfield received the B.M. from the New England Conservatory, a Master of Theological Studies from Boston University, and the DMA in Composition from the University of

Michigan.

A prolific composer, Dr. Banfield's compositions have been commissioned, performed and recorded by orchestras, including the National Symphony and the symphonies of Atlanta, Dallas, Akron, Detroit, New York Virtuoso, Grand Rapids, Richmond, Toledo, Savannah, Indianapolis, Sacramento, and San Diego. His works as a composer and jazz artist are recorded on the Atlantic, TelArc, Collins Classics

(London), Centaur, and Innova labels.

Dr. Banfield is author of *Landscapes in Color: Conversations With Black American Composers* (2002), and *Black Notes: Essays of a Musician Writing in a Post-Album Age* (2004). He is also executive director of Videmus/Visionary Records, and recently joined Scarecrow Press as contributing editor of Cultural Studies and Jazz Publications.

**Dr. Carl Haywood Conducts Annual Meeting Chorus**



**Dr. Carl Haywood with the Norfolk State University Choir during a performance at Reformation Lutheran Church in Newport News, Virginia in 2005.**

Dr. Carl W. Haywood, Director of Choral Activities at Norfolk State University, and one of this year's honorees, will conduct the Annual Meeting Chorus in the Wednesday afternoon postlude concert on July 26.

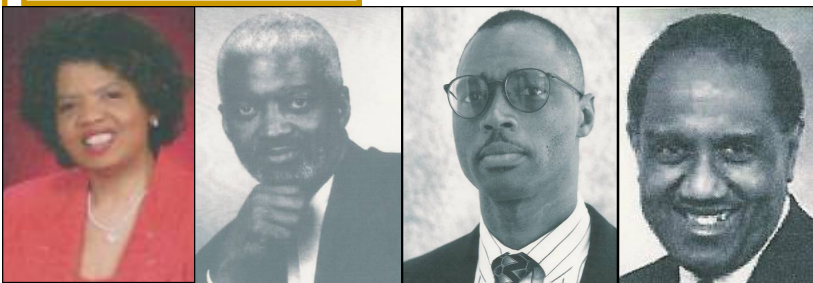
Dr. Haywood is known for his thorough and vigorous teaching and conducting style. He inspires those under his tutelage to reach toward their highest potential.

At Norfolk State, Dr. Haywood conducts the Concert Choir and the Spartan Chorale. A devoted teacher and friend of young musicians, he has been affiliated with the university for 31 years.

**Support NANM!  
Pay your dues today!**



## Panel to Lead Thursday Morning Discussion on Spirituals



(Left to right) Preservation panelists—Randye Jones, Michael Morgan, Rudolph Cleare and Dr. Arthur Jones

Reinforcing the importance of projecting the Spiritual to its rightful place in American music history, President Carter has invited three committed preservationists to discuss their work and visions. They will present their ideas and will share reports on their involvements.

**Randye Jones** is a soprano and researcher who has gained international recognition for her research of African American vocalists and composers through her website, *Afrocentric Voices in Classical Music* (Please see [www.afrovoices.com](http://www.afrovoices.com)). Her research project, *The Art of the Negro Spiritual*, has been profiled in *Billboard*. Ms. Jones has served as a consultant for The Kennedy Center Honors and The Washington Chorus. Ms. Jones is currently on the library staff at Grinnell College in Iowa. She earned the B.A. in Music Education from Bennett College and the M.M. in Vocal Performance at Florida State University. Her debut recording of spirituals, *Come Down Angels*, was released in 2003 on AhhJay Records.

**Michael Morgan**, bass-baritone, is founder and executive director of the African American Music Foundation, a non-profit, 501(c)(3) organization dedicated to the preservation, education and presentation of the African American Spiritual. The foundation pro-

vides lectures, seminars and other presentations to community organizations, schools and churches, sharing this rich genre of American music.

In 2006, the foundation launched a five-week “Spirituals Festival” in San Diego, with presentations of choral, solo vocal, and instrumental renditions of spirituals, culminating in a finale including over 150 participants from the San Diego Master Chorale and the Martin Luther King, Jr. Community Choir, also of San Diego. This concert was conducted by Dr. Roland M. Carter, Morgan’s mentor and former professor at Hampton Institute.

Michael Morgan earned the B.S. in Music Education at Hampton. He has been heard with numerous operatic, choral, and symphonic organizations throughout the United States and abroad. He was a featured performer with the Albert McNeil Jubilee Singers of Los Angeles. He is in demand for his course, “Negro Spirituals and Their Biblical Foundations.”

**Rudolph C. Cleare** is managing director and executive vice president of the Negro Spiritual Scholarship Foundation, an organization founded in 1996 to preserve the heritage of Negro Spirituals sung by the solo voice, and to provide college-

entry scholarship assistance to promising African American singers at the senior high school level.

A native of the Bahama Islands, Mr. Cleare has lived and worked in Central Florida since 1975. He attended Bethune-Cookman College, where he sang with the institution’s concert chorale. He holds the B.S. in biology from Saint Meinrad College in Indiana, and the Master of Divinity (Theology and Education) from the Saint Meinrad Graduate School of Theology, where he engaged in vocal studies. As an ordained Roman Catholic priest, Mr. Cleare directed the Office of Black Community Ministry and Haitian Community Ministry for the Diocese of Orlando from 1986-1997. He is a skilled innovator in the diversification of managed philanthropy and patronage funding, especially related to cultural and fine arts. He is also a leader in the practical application of arts education to curricula for youth development.

**Arthur C. Jones, Ph.D.**, is founder and chair of the board of directors of the Spirituals Project in Denver, Colorado. According to their website, ([www.spiritualsproject.org](http://www.spiritualsproject.org)), their mission is “To preserve and revitalize the music and teachings of

the sacred songs called ‘spirituals,’ created and first sung by enslaved Africans in America in the 18th and 19th centuries.”

Formally incorporated in 1998, the Spirituals Project has become a multi-dimensional, multi-media, and even multi-racial effort to educate the world about African American history and culture. Their aim is to “both initiate and provide sponsorship for a wide program of activities which all have the goal of offering public audiences continuing cultural functions of the spirituals in the United States and abroad.”

Since 1999, the Spirituals Project has sponsored a 75-voice choir, with personnel from varying ethnic, professional and socio-economic backgrounds. The choir has produced three recordings.

Dr. Jones, a clinical psychologist, tenor, and NANM board member, is author of the award-winning *Wade in the Water: The Wisdom of the Spirituals*, released in 2005 in its third edition by the Leave a Little Room Foundation. He is also editor, with his brother, Dr. Ferdinand Jones, of *The Triumph of the Soul: Cultural and Psychological Aspects of African American Music*, published by Praeger, in 2000.

## African American Art Song Alliance to Celebrate 10th Anniversary at February 2007 Conference



(Left to right) George Shirley, Director of Vocal Arts at the University of Michigan; Dr. Willis C. Patterson, Professor Emeritus and former Associate Dean of the School of Music at the University of Michigan; and Dr. Darryl Daylor, founder of the African American Art Song Alliance.

The African American Art Song Alliance, founded by Dr. Darryl Taylor, will celebrate the tenth anniversary of its founding at an African American Art Song Conference, held February 9-12 at the University of California, Irvine. The Alliance is inviting performers, teachers, scholars, and music lovers to attend.

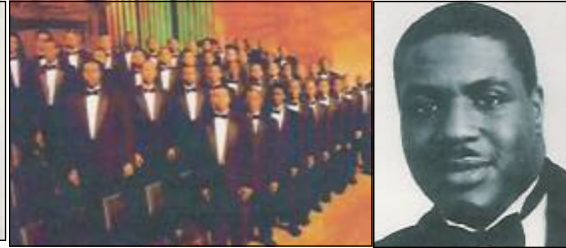
Featured events include a master class by George Shirley, Joseph Edgar Maddy Professor of Voice at the University of Michigan, and a keynote speech by Dr. Willis Patterson, Professor Emeritus of Music at the University of Michigan and NANM Past President. The conference will also feature performances by internationally renowned singers and instrumentalists, in addition to scholarly panel discussions and paper presentations.

Also commemorated during the conference will be the 30th anniversary of *Art Songs by Black American Composers*, compiled by Dr. Patterson and published in 1977 by Edward B. Marks (Hal Leonard).

Attendees are encouraged to register their intent, though no registration fee is required. All events will be free and open to the public. For further information, please call Shirley Field at 949-824-6615 or visit [www.darryltaylor.com/alliance.html](http://www.darryltaylor.com/alliance.html).

**The last NANM Annual Meeting hosted by the Tidewater Area Musicians was held in 1990.**

## Morehouse College Glee Club Performs Stirring Spring Performance in Denver



The Morehouse Glee Club and their director, Dr. David Morrow, NANM First Vice President

By Abby Ellis

(Special contributor to *Reverberations*)

For the first time in its 90-year career, the Morehouse Glee Club paid a visit in May to Denver, Colorado, where it performed to an enthusiastic audience at the New Hope Baptist Church. The concert, preceded by a community luncheon, was sponsored by the Alphonse Robinson African American Musicians Association, the Colorado Morehouse Alumni, and the Spirituals Project. "We had been wanting this fine group to come here for years," said Bennie Williams, ARAAMA president, NANM board member, and director of the Spirituals Project Choir. The opportunity to bring the Glee Club to Denver occurred at a recent NANM meeting, when Dr. David Morrow, the group's director, and Williams discussed the possibility of producing a concert there. Upon returning to Denver, Williams broached the idea to Dr. William Gipson, former chairman of the Denver Morehouse College Alumni Association, and the three worked out the details. "One of my greatest pleasures has been to offer leadership for the Morehouse men in Colorado," said Gipson, a 1944 Morehouse graduate, who has been the mainstay of the Denver alumni organization. "I was delighted at the prospect of bringing the Morehouse spirit here, because I feel strongly about encouraging the young men who followed me."

The ensemble, consisting of 84 members, arrived a day ahead of the concert, in time to be the honored guests at the AARAMA luncheon, at which they spoke with various prospective students, and other young people, about their potential, stressing that academic achievement, rather than money, was

essential to attending Morehouse. "The purpose of that gathering was to inspire the young men in the audience, to let them see what they could accomplish," said Gipson. "Many of our young men today don't know anything about all-black colleges, much less believing that they can attend them." Williams was particularly impressed with the young men's demeanor. "Some of the Morehouse men talked about how they are taught more than academics," she recalls. "They are taught leadership skills—how to become leaders in the African American community. One of the young men talked about how he wanted to be a leader in the world, and how, at Morehouse, they learn ways for African-American males to be successful. The underlying premise of Morehouse is to help them build leadership skills; self-respect is a given...it's part of their character when they arrive at the college."

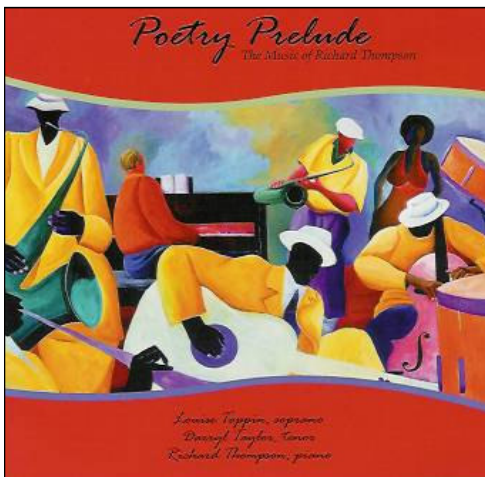
Under Dr. Morrow's direction, the Glee Club presented a varied program of classical, gospel, spiritual and contemporary music, including the "Morehouse College Hymn," also featuring selections by the Morehouse College Quartet. "Even as they came into the sanctuary, you knew you were watching people who knew what they were there to do; they were intense," Williams commented. "The entire experience was one of watching discipline and feeling joy."





**Composer-pianist Richard Thompson**

*Poetry Prelude: The Music of Richard Thompson*, was released this spring by Videmus Records through Albany Records. This recording features two song cycles: *Dream Variations* (poetry of Langston Hughes) sung by tenor, Darryl Taylor, and *The Shadow of Dawn* (poetry of Paul Laurence Dunbar) sung by soprano, Louise Toppin. Also included is *Six Preludes for Piano*, performed by the composer, and a setting of the spiritual, *Wade in the Water*, arranged for jazz quartet.



Mr. Thompson is currently Assistant Professor of Music at San Diego State University, where he teaches jazz performance and history. His performance and composition styles resist a single category, often combining European and African American idioms.

Originally from Aberdeen, Scotland, Mr. Thompson debuted as a concert pianist at the Purcell Room in the Royal Festival Hall in London. He has appeared in live broadcasts for BBC Jazz and Classical Radio, Italian National

## Recently Released Recordings

Television and Radio and has performed at La Piccola Scala in Milan. Orchestral appearances include the Harlem Festival Orchestra, the Boston Orchestra and Chorale, and the Aberdeen Chamber Orchestra.

Mr. Thompson was awarded the first Individual Artist Award for classical music composition from the Brooklyn Arts Council in 1999. The winning work, *The Legend of the Moors*, premiered at the Brooklyn Conservatory that same year. It depicts the Moors' presence and influence in Spain during the Middle Ages. Thompson's *Voices* was premiered in 2000 by the Long Island Sound Symphony Orchestra.

*The Shadow of Dawn* was premiered in New York at Merkin Concert Hall in 2000 by soprano, Christine Moore, with the Manhattan Chamber Orchestra, under the baton of Richard Auldon Clark. The voice and piano score is published by MMB Music.

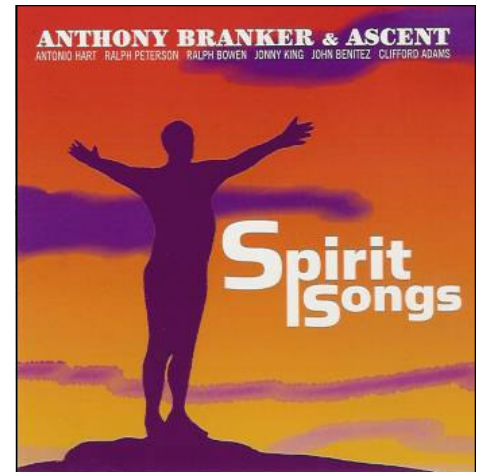
*Dream Variations* was commissioned by Dr. Taylor and premiered by him and the composer at the piano at the University of California at Irvine in 2005. It is also published by MMB. The tenor has performed Thompson's songs at over a dozen universities across the country as part of his celebration of Hughes.

Richard Thompson earned his undergraduate degree in Music from the University of Edinburgh, Scotland. He completed graduate studies in jazz at Rutgers University, where he studied jazz piano performance with Kenny Barron and classical piano with Ted Lettvin. He also holds a jazz diploma from The Berklee College of Music. A discussion of some of Mr. Thompson's compositions may be found in Earl Stewart's textbook, *African American Music: An Introduction* (1998, Simon & Schuster).



**Composer-trumpeter Anthony Branker**

*Spirit Songs* is the latest release by Anthony Branker and Ascent on the Sons of Sound label. Its intent, according to the composer, is "to celebrate life and touch the soul." The seven jazz compositions are performed by Ascent, whose members are Antonio Hart, alto saxophone; Ralph Bowen, tenor and soprano saxophone; Clifford Adams, trombone; Jonny King, piano; John Benitez, bass; and Ralph Peterson, drums.



Anthony Branker is senior lecturer in music and conducting at Princeton University, where he also serves as associate director of the Program in Musical Performance. Last fall, he was Visiting Professor at the Estonian Academy of Music in Tallinn, Estonia, as a Fulbright Scholar. He has been honored by the U.S. Department of Education with a Presidential Scholars Teacher Recognition Award, the Institute for Arts and Humanities Education Distinguished Teaching

(Continued on Page 9)



Recent Recordings

(Continued from Page 8)

Award, the International Association of Jazz Educators Award for Outstanding Service to Jazz Education, and the 2004 Alumni Award, presented by the Association of Black Princeton Alumni.

Mr. Branker has served as a member of the jazz faculty at the Manhattan School of Music; professor of music, director of jazz studies, and director of performance studies at Hunter College of the City University of New York; chairperson of the Department of Music at Ursinus College, and instrumental music coordinator and head of jazz studies for the New Jersey Summer Arts Institute at Rutgers University.

A graduate of the University of Miami with the M.M. in jazz pedagogy, Mr. Branker also holds a B.A. in music and a certificate in African American Studies from Princeton University. He is currently a candidate for the Ed.D. in the College Teaching of Music at Teachers College, Columbia University.



Conductor-composer Julius P. Williams

*Midnight Tolls: Julius P. Williams Conducts American Composers*, is an album of orchestral music performed by the Dvorak Symphony Orchestra, and was recently released by Albany Records. Mr. Williams's own composition, bearing the same title as the album, is subtitled *In Memoriam September 11, 2001*. Other works include *Symphony No. 1*, by Thomas W. Hojnacki; *Mystic Valley Autumn*, by Armand Qualliotine, featuring Mar-



tin Hybner, vibraphone, and Dagmar Platilova, harpsichord; and *Seasons of Gold*, a song cycle by Lee T. McQuillan, featuring Linda Lister, soprano.

Williams, a familiar face to NANM members, is a professor of composition at the Berklee College of Music. His works have been performed by the New York Philharmonic, the Cleveland Orchestra, the Dallas Symphony, and many others. His compositions are published by MMB, Augsburg Fortress, Carl Fischer, Warner Brothers, and Lawson-Gould. Williams has made conducting appearances with the orchestras of Dallas, Hartford, Akron, New Haven, Vermont, Sacramento, Knoxville, Savannah, Tulsa, Wooster, and Dubrovnik. He has also conducted the Brno State Philharmonic, the Bohuslav Martinu Philharmonic, the Prague Radio Symphony, the Dvorak Symphony, and the Connecticut Opera. Williams's recordings are on the Albany and Videmus labels. He is the recipient of numerous honors, including the DuPont Scholar, ASCAP, and Astral Foundation Awards.

A native New Yorker, Julius Williams is a graduate of Herbert Lehman College with the B.S. in music and of Hartt School of Music with the M.M.E. He was recently awarded an honorary Doctor of Arts from Keene State College of the University of New Hampshire. Williams is the laureate music director of the Washington (D.C.) Symphony Orchestra.



Caroline Gibson, Soprano

*On Ma Journey Now: Negro Spirituals in Concert*, featuring Caroline Gibson, soprano, with Francis Conlon, piano, was released in May. This debut recording is distributed by Twin Productions, a company founded by the soprano and her twin sister, Carol Gibson. The volume contains 12 spiritual arrangements, including such standards as "On Ma Journey Now," arranged by Boatner, and "He's Got the Whole World in His Hands," arranged by Margaret Bonds.

Dr. Gibson, a native of the Washington, D.C. metropolitan area, holds the B.A. and M.M. degrees in Voice from The Catholic University of America, and the D.M.A., also in Voice from the University of Iowa at Iowa City. She has extensive experience as a solo artist in concerts in Italy, Mexico, Romania and the Virgin Islands.



A companion DVD, *The Making of On Ma Journey Now*, is available, along with the compact disc, at [www.twinproductions.org](http://www.twinproductions.org).

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**Dr. Charles Cannon  
Honored by  
Alabama A & M Alumni  
as Educator of the Year**



**Dr. Charles Cannon**

Dr. Charles E. Cannon of Chicago, NANM Central Region Director, was honored as the "Mark of Excellence" Educator of the Year by the Michigan Chapter of the Alabama A & M University Alumni Association in Detroit on April 29. Festivities were held at the chapter's Founder's Day/Honors Scholarship Banquet at the Marygrove College Conference Center.

**Lori Hicks Named Central  
Region Vocal Competition  
Winner**



At the Central Region NANM conference in Cleveland, Ohio, on April 21, Lori Hicks, soprano, of Detroit (fourth from left above) was named first place winner. She will compete in the National Scholarship Competition on Sunday, July 23, in Norfolk, Virginia. Other contestants were: (left to right) Rebecca Cummings, soprano, of Columbus, Ohio (third place); Joy-Denise Moore, soprano, of Chicago (fourth place); and Gary Roebuck, baritone, also of Chicago (second place).

**President Carter to be  
Awarded Honorary  
Membership in  
Phi Mu Alpha  
Fraternity**

President Roland M. Carter will be awarded Honorary Membership by Phi Mu Alpha Sinfonia Fraternity on July 21 in a private ceremony during the fraternity's national convention in Cleveland. Dr. Carter is receiving this honor because of his "contribution to the cause of American music in society."

Phi Mu Alpha, founded in 1898, is the nation's oldest and largest music fraternity. Previous designees for this honor have included Duke Ellington, Van Cliburn, Leonard Slatkin, and Henry Steinway. Dr. Carter will be known as a "Signature Sinfonian," recognizing his high level of achievement.