

The Dwight Andrews Quintet  
Dwight Andrews, Soprano & Tenor Saxophones  
David Navaro, Vocalist  
Ojeda Penn, Piano  
Jackie Pickett, Bass  
Eric Johnson, Drums  
and

The Voices of Inner Strength  
Samuel T. Sanders, Director  
Norman Reese, Piano

**Ojeda Penn** (Piano) is an Associate Professor of English at Atlanta Metropolitan College and adjunct Professor of African American Music in the AAAS Program at Emory. Mr. Penn has been a part of the Emory community since 1973 when he initiated the History of Jazz course at Emory. Mr. Penn continues to teach courses in African American music here and is an active performer in the Atlanta area. In addition, he has recorded several albums, three of which feature him as composer and leader.

**Jacqueline Pickett** (Double Bass) holds a Bachelor's Degree in Music from West Virginia University, a Master of Music degree from the Yale School of Music, and is completing a Doctor of Musical Arts degree at the University of Wisconsin. She is currently Principal Bassist of the Columbus Symphony Orchestra. Ms. Pickett has performed with the Detroit and Jacksonville Symphonies. She currently serves on the faculty at Auburn University and Columbus College.

**Eric Johnson** (Drums) is a Connecticut native and has lived in the Atlanta area for several years. He is a prominent freelance musician, noted for his versatility and unique playing style.

**David Navaro** (Vocalist) is interested in both music and drama. In addition to his fine singing talents, Mr. Navaro was associated with the Just Us Theater Company for three years.

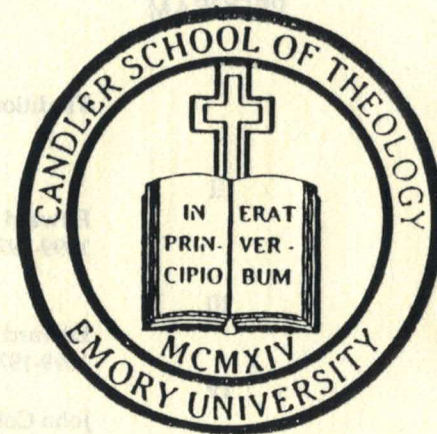
**Dwight Andrews** (Saxophones) teaches theory and survey courses in ethnomusicology and the history of jazz in the Emory Music department. He has recorded and performed with many of the musicians associated with the "new music" movement in New York and abroad; including such artists as Anthony Davis, Leo Smith, Jay Hoggard, Geri Allen, Nana Vasconcelos, Nat Adderley Jr., and Anthony Braxton. In addition, he is known for his collaborations with playwright August Wilson and director Lloyd Richards. He served as composer and music director for the Broadway productions of Wilson's Ma Rainey's Black Bottom, Joe Turner's Come and Gone, and The Piano Lesson, which opens at the Walter Kerr Theater in New York in April. A graduate of the University of Michigan and the Yale Divinity School, Mr. Andrews was ordained into the christian ministry by the United Church of Christ in 1978.

Special thanks to Helen Pearson, Don Saliers, Vicky Turner, Sam Sanders, Kathy Summers, Cynthia McKenzie, Jim L. Waits, Lynn Newman, Joe Jennings, William Ransom, and the Voices of Inner Strength.

SPRING ARTS EVENT  
A COMMEMORATIVE EVENT OF CANDLER'S 75TH ANNIVERSARY YEAR

"THE SPIRITUALS AND THE BLUES:  
AFRICAN -AMERICAN RELIGIOUS EXPRESSION IN MUSIC"

With  
The Dwight Andrews Quintet and The Voices of Inner Strength



This event is sponsored by the Candler School of Theology as part of its series: With a New Vision: Ministry, Theology, and the Arts

Tuesday, March 20, 1990  
8:15 PM

CANNON CHAPEL  
Candler School of Theology  
Emory University

"THE SPIRITUALS AND THE BLUES:  
AFRICAN-AMERICAN RELIGIOUS EXPRESSION IN MUSIC"

with

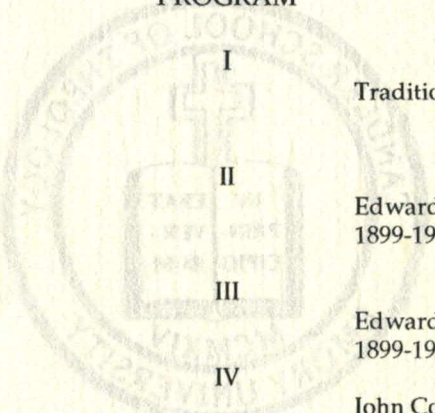
The Dwight Andrews Quintet and The Voices of Inner Strength

Tuesday, March 20, 1990

8:15 PM

Cannon Chapel

PROGRAM



I Told Jesus	I	Traditional
Come Sunday	II	Edward "Duke" Ellington 1899-1974
Heaven	III	Edward "Duke" Ellington 1899-1974
Spiritual	IV	John Coltrane 1926-1967
Sometimes I Feel Like A Motherless Child	V	Traditional
Tomorrow (A Better You, Better Me)	VI	George Johnson, Louis Johnson, & Siedah Garrett
Peace	VII	Horace Silver b. 1928
The Storm Is Passing Over	VIII	C. A. Tindley 1851-1933
The Creator Has A Master Plan	IX	Pharoah (Farrell) Sanders b. 1940

A NOTE ABOUT THE PROGRAM

The centrality of music to African -American culture is beyond question. However, the "ties that bind" the spirituals to the blues, or gospel to early jazz, or rap to the older "signifying" songs or to an ever-present avant garde music involves a much more complex inquiry. Many of us are all too aware of the various divisions within the Black church community with regard to modern gospel music---to say nothing of jazz. What W. E. B. Dubois called *double consciousness* in black Americans, Baraka (Leroi Jones) might call schizophrenia. The additional complications of faith doctrines, tradition, and racism, might frighten away all but the brave or foolhardy. But that discussion must come more fully at another time.

Tonight's program maintains a more modest agenda; to illustrate the rather diverse stylistic and formal music practices reflective of African -American religious experience(s). As we shall see, within this musical religious sphere is beauty, continuity, disjuncture, and contradiction---traits reflective of the African- American community itself.

Note that both the sacred and secular music forms (if there *is* such a functional distinction) share common performance practices. For example, the call and response patterns, the layers of rhythmic activity, the hand claps (which effectively use the body as a rhythm instrument (or drum), and most importantly, improvisation, all reflect the synthesis of traditional West African musical practice.

Within African-American culture, it is fair to suggest that the division between sacred and secular is often blurred and ambiguous. In fact, it is the text and context which ultimately determines the meaning of a given piece. Given the context of this concert, we shall understand this music to be sacred and give the glory unto God who continues to give us new songs to sing and experience.

# EMORY UNIVERSITY

The Graduate Institute of the Liberal Arts

Atlanta, Georgia 30322  
404/727-7601

9-6-91

Dwight.

Greetings! I hope all goes well.

Thanks very much for agreeing to talk about your work to the ILA Intro Seminar. We'll look for you on December 3 at 2:00 pm in room 313 Physics.

Do you want the students to read a piece of writing (I can make copies) look at video, or listen to a tape before you arrive. Please advise + I'll take care of the details. (We could also make other musical arrangements) for your session.

Also - could you send along a cv so I could properly introduce you -

Thanks + much  
obliged -  
Allen

ILA 790G Introduction to Interdisciplinary Study  
Fall 1991

Prof. Allen Tullos. 302C Physics Building.  
Office hours: Wednesdays 4:00-5:30  
Or by appointment. 727-6965.

- September 3 Introduction
- September 10 Introduction to library staff and resources  
Meet in Room G14 on the Ground Floor of Woodruff Library
- September 17 Library staff and resources
- September 24 Library staff and resources
- October 1 Prof. Dana White. The city of Atlanta, slide  
presentation and bus tour.  
Book review due of Essentially Speaking
- October 8 Prof. Robert Detweiler
- October 15 No meeting today. Fall break.
- October 22 Prof. Rebecca Chopp  
One to two page Proposal for interdisciplinary  
prospectus (see ILA Student Handbook, p. 2) due  
with preliminary list of sources, bibliography
- October 29 Prof. Julie Abraham
- November 5 Prof. Robert Paul
- November 12 Prof. Angelika Bammer
- November 19 Prof. Jonathan Prude  
Short essay due on a theme of your choice in The  
Condition of Postmodernity
- November 26 Prof. Gaylyn Studlar
- December 3 Prof. Dwight Andrews
- December 10 Discussion of The Condition of Postmodernity  
Due: Two to three page prospectus, with annotated  
bibliography for interdisciplinary paper.

Available in the Emory bookstore:

Diana Fuss, Essentially Speaking  
David Harvey, The Condition of Postmodernity

# AMERICAN SACRED MUSIC

Candler School of Theology



*Ties That Bind:*  
The Musical Legacy of  
the Spirituals and  
Gospel Song

November 13, 1991  
8:15 P.M.  
Cannon Chapel

EMORY

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## Program

Opening Hymn:  
"Leaning on the Everlasting Arms"                      UMH 133

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Presentation and Commentary                      Dwight Andrews

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The Candler Choraliers  
Steven Darsey, Director

My Lord What A Mourning                      William L. Dawson, Arranger  
Conductor, Terry Walker

I've Been 'Buked                      Hall Johnson, Arranger

Ain't Got Time to Die                      Hall Johnson, Composer  
Soloist: David de Silva

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Selections from the D. T. Babcock Voices of Inspiration  
Vernon Jones, Chorister and Minister of Music, Big Bethel A. M. E. Church

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Combined Choirs  
Everyday is a Day of Thanksgiving                      Leonard Burks, Composer

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Themes and Conclusions                      Dwight Andrews

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# EMORY UNIVERSITY

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Office of the University Chaplain

Atlanta, Georgia 30322

October 19, 1994

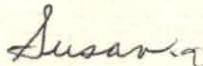
Dwight Andrews  
Music Department  
118 Humanities Building  
Emory University

Dear Dwight:

Thank you so very much for being with us at University Worship on Sunday. We were all grateful for your presence and for your leadership in worship. A check, in the form of a supplemental pay, is being requested as a token of our deep appreciation for your time with us. I believe the check will be deposited into your account on November 15.

I am so glad we share in the Emory community! I look forward to our next time together.

With our sincerely thanks,



Susan T. Henry-Crowe  
University Chaplain

/aw

Enclosure

EMORY UNIVERSITY

Office of Admission

Emory College  
Atlanta, Georgia 30322

Daniel C. Walls  
Dean

November 29, 1994

Dr. Dwight Andrews  
118 Humanities  
CAMPUS

Dear Dwight:

Thank you for participating in our successful November Preview Program. Our attendance was just under 500 and comments that I have received are most positive.

The Faculty Panel continues to be one of the most important parts of the day. Your interest in making our day such a success is deeply appreciated. Should you have any suggestions about how to improve the Faculty Panel or the day in general, please let me know.

Thanks again.

Sincerely,



Daniel C. Walls  
Dean of Admission

DCW/es



# EMORY UNIVERSITY

Office of Admission

Emory College  
Atlanta, Georgia 30322

Daniel C. Walls  
Dean

November 29, 1994

Dr. Dwight Andrews  
118 Humanities  
CAMPUS

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Thanks again.

Sincerely,



Daniel C. Walls  
Dean of Admission

DCW/es



H O U S T O N M I L L H O U S E

## HOUSTON MILL HOUSE DINNER SERIES

Tuesday

March 7, 1995

6:30 Social Hour

7:30 Dinner

### Menu

Garden Salad

Smoked Pork Chop w/Bonnitto and Blackeye Peas

Jalapeno Cornbread

Jumbleberry Pie

### **DWIGHT ANDREWS, ASSOCIATE PROFESSOR OF MUSIC: "THE POLITICS OF RAP, POP MUSIC AND ALL THAT JAZZ"**

Dwight Andrews has been headlined by the *Atlanta Constitution* as "Renaissance Guy" ("Musician, Composer, Teacher and Minister, Dwight Andrews Preaches the Gospel of Jazz"). He teaches music theory, African-American music, and jazz at Emory, performs with his jazz ensemble, and lectures widely on culture. He recently won the Emory Williams Award for gifted teaching in the humanities and is one of the College's most popular and respected figures.

Dwight earned a bachelor's in music education and a master's in music performance (principally the clarinet) from the University of Michigan, Ann Arbor. He then earned a master's of divinity from Yale Divinity School while supporting himself as a jazz musician in New York. He earned his Ph.D. in musicology at Yale with a dissertation on Stravinsky.

For years Dwight has teamed with August Wilson, one of the great creative talents in American theater, and composed the music for *Ma Rainey's Black Bottom*, *Joe Turner's Come and Gone*, *Fences*, and *The Piano Lesson*. Two of those plays won Pulitzer Prizes. Wilson has said, "Every time I sit down to write a play, I think of music and I think of Dwight."

Dwight thinks of music too, in many lights, and will look at the social and political sources and ramifications of popular culture in "The Politics of Rap, Pop Music, and All That Jazz."

The cost of the dinner is \$15.00 per person. Reservations are required, and can be made by calling Cynthia Holt at 727-7878. Seating is limited. Reservations not canceled within 24 hours of the dinner must be honored. Please call the Monday before the dinner to confirm your reservation.

**THE  
NATIONAL BLACK  
ARTS FESTIVAL  
1996**

**PRESENTS A**

**CHAMBER MUSIC CONCERT**

**FEATURING  
THE MUSIC OF  
AFRICAN AMERICAN COMPOSERS**

**SUNDAY, JUNE 30, 1996  
4:30 PM  
CANNON CHAPEL AT EMORY UNIVERSITY**

# ▲ CHAMBER MUSIC CONCERT

PRESENTING THE WORKS OF  
AFRICAN AMERICAN COMPOSERS

SUNDAY, JUNE 30, 1996  
CANNON CHAPEL AT EMORY UNIVERSITY

4:30 p.m.

*FANTASIE NEGRE* (1929) Florence Price  
for Solo Piano

*EXCHANGES* (1990) Jalalu-Kalvert Nelson  
for Harp and Double Bass

*FIVE FANCIES* (1978) George Walker  
for Piano four hands and Clarinet

*ATTITUDES* (1963) Coleridge Taylor Perkinson  
for Tenor, Violin, Cello and Piano

INTERMISSION

*THE DEATH OF ST. JOHN THE BAPTIST* (1987) James Newton  
for Solo Flute

*ET NUNC* (1980) Alvin Singleton  
for Alto Flute, Bass Clarinet, and Double Bass

*SPIRITUAL SONGS* (1992) William Banfield  
for Tenor and Cello

## PROGRAM NOTES

### About the Composers

**FLORENCE PRICE** was the first African American woman composer to receive national acclaim. Born in Little Rock, Arkansas, the bulk of her career was spent in Chicago. She graduated from the New England Conservatory in 1906, having studied with George Chadwick and Frederick Converse. She continued her studies at the Chicago Musical College and the American Conservatory of Music. She was the winner of numerous prizes and competitions, including the Holstein Competitions in 1925 and 1927. In 1931 she won honorable mention in the Wanamaker competition for her teaching piece *Cotton Dance*. In 1932 her Symphony in E minor won first prize in the Wanamaker competition and was given a first performance by the Chicago Symphony Orchestra at the Chicago World's Fair in 1933. In addition to her art songs and spiritual settings, Price composed in a variety of forms, including three symphonies, two violin concertos, concert overtures, a piano concerto and numerous chamber, keyboard and teaching pieces.

*Fantasia Negre* is a set of variations based on the spiritual, "Sinner, Don't Let This Harvest Pass."

**JALALU-KALVERT NELSON**, born in Oklahoma City, Oklahoma, studied at Indiana University with John Easton and Iannis Xenakis, and at Tanglewood with Gunther Schuller. His work is widely performed and has been commissioned by many organizations, including the Oklahoma Symphony Orchestra, Brooklyn Philharmonic, ASKO orchestra (Amsterdam), the Kronos Quartet, American Dance Festival, Reader's Digest/Meet the Composer Commissioning Program, and the National Endowment for the Arts.

Now living in Switzerland, Mr. Nelson writes of *Exchanges*: "the composing of *Exchanges* (September - December 1990) took place at such diverse locations as Oklahoma City; Gent, Belgium; Charlottesville, Virginia; Montpellier, France; and New York City. The work displays an equal exchange between the double bass and harp with respect to usage and function. Structurally, the musical materials are very different from one section to another and reflect my personal impressions of the various cities visited while I was composing the work. Although beginning and ending in calm, *Exchanges* is a very active work. It was commissioned by Jacqueline Pickett, and composed for her and Monica Hargrave."

Keep your hand on de plow and hold on  
Hold on, Hold on  
Keep your hand on de plow and hold on

Mary had a golden chain  
Every link was in my Jesus' name  
Keep your hand on de plow and hold on  
Keep on, plow and don't you tire  
Every round goes higher and higher  
Keep your hand on de plow and hold on, hold on, hold on  
Keep your hand on de plow and hold on, hold on, hold on

Keep your hand on de plow and hold on  
If you wait to get to heaven - I'll tell you how  
Keep your hand on de plow and hold on  
If that plow stays in your hand  
It'll take you to the promised land  
Hold on! hold on! hold on!

## CURATORS

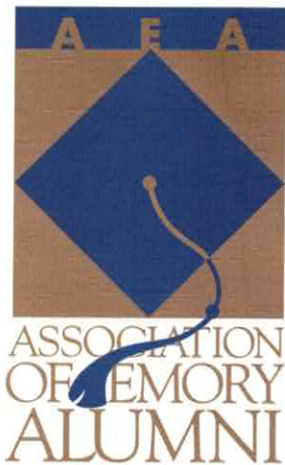
Scholar, actor, musician **Avery Brooks** is the Artistic Director of the National Black Arts Festival.

Composer/Performer **Dwight Andrews** is a faculty member of the Emory University Music Department. He holds Bachelors and Masters Music degrees from the University of Michigan. He recieved his Masters of Divinity degree from the Yale Divinity School and his Ph.D. in Music Theory from Yale University. He has been recognized for his collaborations with playwright August Wilson and director Lloyd Richards, having served as musical director for the Broadway productions of *Ma Rainey's Black Bottom*, *Joe Turner's Come and Gone*, *The Piano Lesson*, and most recently *Seven Guitars*, which is currently playing at the Walter Kerr Theater in New York. He has just been named the first Quincy Jones Visiting Professor of African-American Music at Harvard University for 1996-97.

## ACKNOWLEDGMENTS

This program is made possible by the generous support of the Georgia Council for the Arts, the Fulton County Arts Council, City of Atlanta Bureau of Cultural Affairs, Southern Arts Federation, Meet the Composer, Inc., and Emory University Department of Music.

Special thanks to Ben Arnold, Amilcar Blake, Tommy Joe Anderson, Bill Baites, Rae Linda Brown, Avery Brooks, Frank Dans, Steve Dollar, Dan Fishman, Sharon Freeman, Russ Garris, Laura Gordy, Derrick Henry, Doug Hosney, Jacqueline Jennings, Andrea Justiniano, Brad Kendrick, Ann Lester, Bill Moody, George Nikas, Desiree Pedescleaux, Ben Roe and NPR, Lisa Santos, Marilyn Schertz, Kendall Simpson, Alvin Singleton, Kathy Summers, the Thamyris Organization, Terry Walker, and Brownlee Waschek.



Atlanta, GA 30322  
404-727-6400  
404-727-2557 Fax

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'89Ox-'91C, Atlanta, GA

Gloria Wade-Gayles  
'81PhD, Atlanta, GA

William K. Zewadski  
'66C, Tampa, FL

July 9, 1996

Dr. Dwight D. Andrews  
Music Dept.  
118 Humanities Bldg.

Dear Dwight:

First, I wanted to express my thanks for your pivotal role in the social-cultural event program during the Alumni University 1996 summer session. It was a real asset to the program to be able to assure all alumni of the opportunity to meet you during the course of the week.

Second, let me share my excitement in reporting that Business School alum Dick Hardy was unanimously elected the new chair of the Alumni University National Advisory Board. His support for the program has been consistent and his participation has been notable. I am confident that his leadership bodes well for the future.

Third, I am writing to express my sincere and profound thanks for your consistent support for the overall Alumni University effort. This year's program was the greatest success thus far and we could not have pulled it off without you.

Over 150 alumni, family, and friends participated in the program. From the current attendees we recruited two new National Advisory Board couples. Representing alumni in Colorado and the West are Dr. Ray Pohl and Ms. MaryLou Pohl. From Florida and the Southeast we added Dr. James Burt and Ms. Mary Burt. We also greatly increased our number of involved Atlanta-area alumni who expressed a strong desire to volunteer throughout the coming year.

If you have any specific criticisms or suggestions based on any aspect of the program, we are always interested in your input. If thinking about the program has brought any new ideas to the surface, please know that we are also anxious to have those as well. And finally, I hope you will plan to participate in some capacity in June 1997. Thank you for your support. I look forward to hearing from you.

Sincerely,

Cliff Cockerham  
Director, Emory Alumni University  
Senior Associate Director, Association of Emory Alumni

*P.S. You're the best!*

**"BEYOND CATEGORY: THE MUSICAL GENIUS OF DUKE ELLINGTON"**

July 4 - August 4, 1996 10 a.m. - 7 p.m. Daily

Atlanta University Center, Inc.

Robert W. Woodruff Library

111 James P. Brawley Drive

Atlanta, GA 30314

404/522-8980

July 11, 1996

**FOR IMMEDIATE RELEASE**

(Atlanta, Ga. July, 1996) As part of the Duke Ellington Lecture Series, Dr. Dwight Andrews, Associate Professor of Music, Emory University, and Quincy Jones Visiting Professor of African American Music at Harvard University, will lecture **Tuesday, July 16 1996 on the Middle Years of Ellington's Career: 1944-1956.** The lecture begins at NOON in the Virginia Lacy Jones Exhibition Hall.

Dr. Andrews has served as the Resident Music Director (1979-1986) at the Yale Repertory Theater under Lloyd Richards. Additionally, Andrews served as music director for the Broadway productions of August Wilson's *Ma Rainey's Black Bottom*, *Joe Turner's Come and Gone*, *The Piano Lesson*, and *Seven Guitars*, which is currently on Broadway at the Walter Kerr Theater.

In addition to his theater credits, Andrews is a noted jazz saxophonist and composer. He was the music supervisor for the CBS/Hallmark Hall of Fame movie of *The Piano Lesson* which starred Alfred Woodard and Charles S. Dutton. Andrews was also the principal composer and music supervisor of Louis Massiah's new documentary film on W.E.B. DuBois.

***The Duke Ellington Lecture Series will be held each Tuesday at Noon during the month of July. Other speakers:***

July 23 Attorney John Armwood, Jazz Lecturer  
Ellington's Latter Years

July 30 Dr. Donovan Young, Georgia Tech  
Ellington's Life and Career: An Overview

All lectures are FREE and Open to the Public.

**Contact: Alicia Miller, 404/577-5572**

This exhibition is part of America's Jazz Heritage, a Partnership of the Lila Wallace-Readers Digest Fund and the Smithsonian Institution. Organized by the Smithsonian Traveling Exhibition Service and the National Museum of American History's Division of Cultural History.

This exhibition is presented by the Atlanta Committee for the Olympic Games (ACOG) Cultural Olympiad in collaboration with the Atlanta University Center through its Robert W. Woodruff Library.

# Atlanta University Center

August 9, 1996

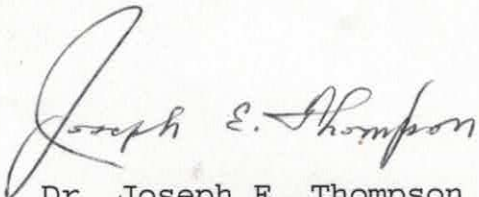
Dr. Dwight Andrews  
1463 Biltmore Drive  
Atlanta, GA 30329

Dear Dr. Andrews:

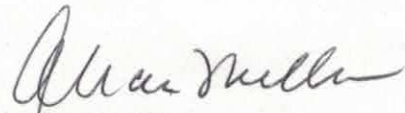
On behalf of the Atlanta University Center, the Smithsonian Institution Traveling Exhibition Service (SITES), and the Atlanta Committee for the Olympic Games (ACOG) Cultural Olympiad we extend our heartfelt thanks for your support of the exhibition, **"Beyond Category: The Musical Genius of Duke Ellington."** This exhibition, which celebrates the achievements of one of America's greatest composers musician and innovators, was an overwhelming success.

We greatly appreciate your participation in our Lecture Series. Your presentation on the "Life and Career of Duke Ellington" only added to the tribute we made to this musical phenomenon.

Again, our sincere thanks and we look forward to seeing you at other special events in the Atlanta University Center community.



Dr. Joseph E. Thompson  
Executive Director



Alicia Miller  
Program Coordinator





# EMORY

6/6/96

Dear Dwight Andrews,  
Thank you for allowing us  
to feature you (p.19) in this  
newbook.

Sincerely,  
Susan McBride

**Vita, or, A Life**

**Education:** Ph.D., Yale University, 1993. Joined Emory University in 1988.

**Publications:** "Watch and Pray: Spirituals and Art Songs by African-American Women Composers" (liner notes); "From Black to Blues: Toward a Blues Aesthetic," in *The Blues Aesthetic: Black Culture and Modernism*; "Jazz Masters, 1945 to Present"; "Street Music from Doo-Wop to Rap"; "Jazz and Liturgy"; and "Women's Roles in Music Making in Africa."

**Theater Experience:** 1992 to present, resident artist, Alliance Theatre Company, Atlanta; former music director, Yale Repertory Theater, New Haven, Connecticut.

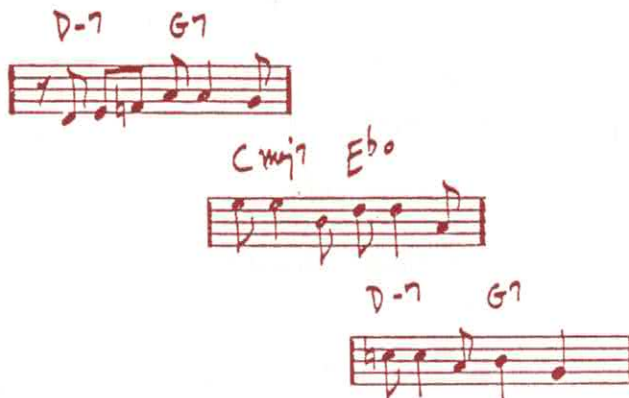
**Scores:** *Ma Rainey's Black Bottom*; *Joe Turner's Come and Gone*; *Blues for an Alabama Sky*; *Bailey's Cafe*; *A Raisin in the Sun*.



**DWIGHT ANDREWS**

**Associate Professor of Music**

I do enjoy teaching music because I get a chance to share my passion about music and to explore with students the ways in which music reflects who we are, who we have been, and perhaps who we hope to be. It gives me a way to look at music specifically and to look at it in the most global terms of what it represents as a cultural expression or what it represents as a form that has emerged out of a very particular social, political, economic, or technological environment. *One of the wonderful things about my work at Emory is that many students come away with an idea that music really can tell you a lot about a particular period in time or a particular place in time. So in that way it gives students a chance to connect music with all of the other things that they study and know about. They get a chance to think about history in a different way, to think about language in a different way, to think about anthropology in a different way because they see the interrelatedness of this subject to all other subjects.*



EMORY UNIVERSITY  
CORDIALLY INVITES YOU TO  
*a performance of*  
*James Weldon Johnson's*  
GOD'S TROMBONES:  
SEVEN NEGRO SERMONS IN VERSE

*and to*  
*A Tribute to the Honorable John Lewis*

FEATURING:

*The Reverend Dr. Teresa Fry Brown*  
*The Reverend Dr. Gerald L. Durley*  
*The Reverend Dr. Barbara L. King*  
*The Right Reverend Othal H. Lakey*  
*The Reverend Dr. Joseph E. Lowery*  
*The Reverend Dr. Joseph L. Roberts Jr.*  
*The Reverend Dr. C. T. Vivian*  
*The Right Reverend McKinley Young*

*Dwight D. Andrews, Presiding*  
*Carol R. Mitchell, Consulting Director*  
*Music by the Ben Hill United Methodist Church Choir*

ON THE OCCASION  
OF THE OPENING OF  
*The James Weldon Johnson Collection*  
*Recently acquired by the Special Collections Department*  
*Robert W. Woodruff Library*  
*Emory University*

*Sunday, February 28, 1999, 4:00 p.m.*  
*Glenn Memorial Auditorium*  
*1600 North Decatur Road NE*

PARKING IS AVAILABLE IN THE  
FISHBURNE PARKING DECK.

A Concert of Piano Music  
by African-American Composers  
*Hosted by Dwight Andrews*

PIANISTS:

Stephen Crist, Laura Gordy, Portia Hawkins,  
Gary Motley, and Brent Runnels

PERFORMING ARTS STUDIO

FEBRUARY 10, 2001

8:15 P.M.

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*In Celebration of Black History Month*

Three Visions

*Dark Horsemen*

*Summerland*

*Radiant Pinnacle*

William Grant Still

(1895–1978)

Stephen Crist, piano

Troubled Water

Margaret Bonds

(1913–1972)

Portia Hawkins, piano

John Brown and Blue

Hannibal Loqumbe

Laura Gordy, piano

Reflections in D

Edward Kennedy Ellington

(1899–1974)

Brent Runnels, piano

Inside-Out, for piano four hands

Alvin Singleton

(b. 1940)

Laura Gordy and Brent Runnels, piano

Ugly Beauty

Thelonious Monk

(1917–1982)

Gary Motley, piano

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*This concert is sponsored in part by the Emory University Office  
of Multicultural Affairs and the African American Studies Program.*

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USHERS FOR THIS PROGRAM are members of Mu Phi Epsilon, a professional music fraternity; Alpha Phi Omega, a national service and social fraternity; and the Music at Emory Volunteers.

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15 April 2002

Professor Dwight Andrews  
Department of Music

Dear Professor Andrews: *Dwight*

As adviser to a student who is a participant in the College Honors Program and who may graduate with honors, I write to inform you that the Honors Ceremony is scheduled for Sunday afternoon, May 12, 2002 at 2:30 p.m. in Glenn Memorial Auditorium. The Honors Ceremony is a formal academic ceremony in which both the students and the faculty wear academic gowns but not caps.

In the Honors Ceremony students who have successfully completed the Honors program receive a fourragere signifying the degree of honors they have earned. As the student's adviser, you will be asked to present the fourragere to the student.

Faculty and students will assemble at 2:00 p.m. in the Church School Building, adjacent to Glenn Memorial Church, for the processional into the church auditorium.

The Honors Ceremony is an important occasion for our most distinguished graduates. Your presence will mean a great deal to them as well as to their parents and friends. If you are unable to attend, please ask another member of the student's committee or another member of your department faculty to come in your place. If you are unable to attend the ceremony, please send me the name of the faculty member who will be attending the event in your place.

Sincerely,



Jocelyn M. Taylor  
Executive Assistant to the Dean  
Coordinator, College Honors Program

In Celebration of  
William Levi Dawson:

*African American Music and Identity  
at the Dawn of the Twenty-first Century*

Dwight Andrews, artistic director

Chamber Music Concert

EMERSON CONCERT HALL  
SCHWARTZ CENTER FOR PERFORMING ARTS  
MARCH 3, 2005  
8:00 P.M.

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## Program

*This concert is dedicated to the memory and legacy of William Brown.*

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Sonata in A Major  
*Allegro moderato*  
*Largo*  
*Moderato*

William Levi Dawson  
(1899–1990)

David Yarbrough, violin; William Ransom, piano

Love Let the Wind Cry . . . How I Adore Thee  
I Am In Doubt

Undine Smith Moore  
(1904–1989)

Pamela Dillard, mezzo-soprano; Laura Gordy, piano

Romance for Alto Saxophone (1966/2005)

William Grant Still  
(1895–1978)  
arr. Scott A. Stewart

Otis Murphy, alto saxophone;  
Emory Chamber Winds, Scott A. Stewart, conductor

Goddess Variations

Anthony Davis  
(b. 1953)

Anthony Davis, piano

Poem for mezzo-soprano and chamber ensemble (1987)

George Walker  
(b. 1922)

Pamela Dillard, mezzo-soprano; Teresa Nolen, violin; Elizabeth Murphy, cello;  
Jessica Sherwood, flute; Katherine White, clarinet; Monica Hargrave, harp;  
Michael Cebulski, percussion; Laura Gordy, piano and harpsichord;  
Scott Stewart, conductor

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## Emory University Wind Ensemble

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EUPHONIUM  
Robert Kruse (Lithonia, Georgia)  
Ben Robertson (Atlanta, Georgia)

TUBA  
Ryan Powell (Lawrenceville, Georgia)

PERCUSSION  
Ryan Duke (Grapevine, Texas)  
John Goodrich (Snellville, Georgia)  
Madeline Child  
(Wellesley, Massachusetts)  
Ted Hamilton (Washington, D. C.)

Jonathan Seccombe (Kildeer, Illinois)  
Michael Bauman (Dunwoody, Georgia)  
Justin Seccombe (Kildeer, Illinois)

BASS  
Tegan Guyton (Alpharetta, Georgia)

PIANO  
Noam Elsner (Montgomery, Maryland)

BRASS INSTRUCTOR  
Freddy Martin

## Emory Chamber Winds Scott A. Stewart, conductor

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FLUTE  
Ashish Ankola  
Crystal Perkins

OBOE  
Laurel Curry  
Rachel Gallagher

BASSOON  
Nicholas Komor  
Amanda Murgas

CLARINET  
Brien Faucett  
David Doo  
Jennie Lavine

John Devlin  
Thomas Stark  
Mary Barbour

BASS CLARINET  
Cole Wheeler  
Elizabeth Trentacost

HORN  
Justin Schwartz  
Bruce Smith Jr.

TROMBONE  
Andrew Dunn  
Derek Kettner  
Matthew LeVine

EUPHONIUM  
Ben Robertson

TUBA  
Graham Wells

HARP  
Anna Vornholt

BASS  
Richard Lorenc

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# Emory University Wind Ensemble

## Scott A. Stewart, conductor

FLUTE  
 Ashish Ankola (Scarsdale, New York)  
 Crystal Perkins (Woodstock, Georgia)  
 Nancy Shim (Cumming, Georgia)  
 Lindsay Frakes (Leesburg, Georgia)  
 Jonathan Huang (Hong Kong)  
 Angelica Zhang (Savannah, Georgia)

OBOE  
 Rachel Gallagher (Denton, Texas)  
 Lindsey Siegel (Vero Beach, Florida)  
 Stephanie Kruse (Lithonia, Georgia)  
 Catherine Tate (Westerville, Ohio)

BASSOON  
 Alexandra Hill  
 (Cherry Hill, New Jersey)  
 Nicholas Komor (Marietta, Georgia)  
 Amanda Murgas (Snellville, Georgia)

CLARINET  
 Jennie Lavine (Ithaca, New York)  
 Brien Faucett (Marietta, Georgia)  
 David Doo (Lexington, Massachusetts)  
 John Devlin (Bronxville, New York)  
 Thomas Stark (Lawrenceville, Georgia)  
 Mary Barbour (Granger, Indiana)  
 Philip Lee (Busan, Korea)  
 Morris Chan (Phoenix, Arizona)  
 Christy Hearn (Kennesaw, Georgia)

BASS CLARINET  
 Cole Wheeler (Suwanee, Georgia)  
 Elizabeth Trentacost  
 (Basking Ridge, New Jersey)

ALTO SAXOPHONE  
 Matthew Riley (Tucson, Arizona)

Eric Morgenlender  
 (Levittown, New York)  
 David Jackson (Houston, Texas)  
 JunSub Lee (Seoul, Korea)

TENOR SAXOPHONE  
 Jon Lanznar (Wilmette, Illinois)

BARITONE SAXOPHONE  
 William Pitts (Carrollton, Georgia)

HORN  
 Marissa Strassberger (Chicago, Illinois)  
 Susan McMillan (Longwood, Florida)  
 Peter Clericuzio (Jackson, Mississippi)  
 Jason Alexander (Suwanee, Georgia)  
 Bruce Smith Jr. (Fairburn, New York)  
 Ryan Plocher (Duluth, Georgia)

TRUMPET  
 Sam Bradford (Cumming, Georgia)  
 Jason Haensly  
 (Miller Place, New York)  
 Alex Panaccione  
 (Indian Harbour Beach, Florida)  
 Amy Lee (Boca Raton, Florida)  
 Geoff Kahn (Brookeville, Maryland)  
 Jimmy Zhou (Hong Kong)  
 Russell Gottschalk (Atlanta, Georgia)

TROMBONE  
 Andrew Dunn (Marietta, Georgia)  
 Derek Kettner (Buffalo, New York)  
 Matthew LeVine  
 (St. Petersburg, Florida)  
 Nate Russell (Hampton, Connecticut)  
 Joe Pletcher (Walkerton, Indiana)  
 Jonathan Jan (Houston, Texas)

## INTERMISSION

*Indígena* (1991) Tania León  
(b.1943)

Adelaide Federici and Teresa Nolen, violins; Robert Rieve, viola;  
 Elizabeth Murphy, cello; Jackie Pickett, bass; Jessica Sherwood, flute;  
 Barbara Cook, oboe; Katherine White, clarinet; Daniel Worley, bassoon;  
 Kathy Wood, horn; Kevin Lyons, trumpet; Michael Cebulski, percussion;  
 Laura Gordy, piano; Tania León, conductor

Of Mounts and Mountains Geri Allen  
(b. 1957)

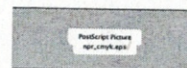
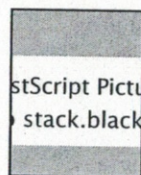
Geri Allen, piano

France Dance (1980) Oliver Lake  
(b. 1942)

Oliver Lake, saxophone

Boogie Woogie Concertante for improvised solo piano,  
 wind instruments, and percussion (1991) T. J. Anderson  
(b. 1928)

Donal Fox, piano;  
 Emory Wind Ensemble, Scott A. Stewart, conductor





## A Program Note

This concert of chamber music by African American composers is part of a three-day event, *In Celebration of William Levi Dawson: African American Music and Identity at the Dawn of the Twenty-first Century*. This event brings together leading scholars, cultural critics, artists, and composers to explore:

- the role of race and ethnicity in the creation of music and other art forms;
- the intersection between concert and vernacular traditions;
- the cross-fertilization of artistic genres; and
- the impact of new modes of music creation, production, and dissemination.

Tonight's program features representative strands of a complex and dense musical landscape. Several generations of composers and their unique voices provide a glimpse into the world of African American musical culture. This program mirrors and reflects the ways that artists in every generation have sought to express themselves.

The William L. Dawson Papers came to Emory University in 2001 through the generous gift of Mr. and Mrs. Milton L. Randolph Jr., nephew of William L. Dawson.

## The Composers

### Geri Allen

Geri Allen is a native of Detroit and attended the famed Cass Technical High School. After graduating from Howard University with a degree in jazz studies, she earned a master's degree in ethnomusicology from the University of Pittsburgh.

Allen is on the faculty at the University of Michigan School of Music. As a recording artist and band leader, her significant releases include *The Nurturer* and *Twenty-One* on Blue Note, *The Gathering* on Verve, and most recently the celebrated *The Life of a Song* on Telarc, which features veterans Dave Holland on bass and Jack DeJohnette on drums. Other noted projects include Ornette Coleman's *Sound Museum* and playing the role of Mary Lou Williams in Robert Altman's film, *Kansas City*. An active collaborator, Allen has worked with such musicians as Charles Lloyd, Mal Waldron, Vernon Reid, Mino Cinelu, Mary Wilson and The Supremes, Oliver Lake, and Betty Carter, among many others. She is the recipient of numerous awards including the SESAC Special Achievement Award and the Eubie Blake Award. She was also the first recipient of Soul Train's Lady of Soul Award in 1995 for jazz album of the year, *Twenty-One*. The recording featured Tony Williams and Ron Carter. She was also the first

## Acknowledgements

Special thanks to the composers and musicians whose work is represented here. Also appreciation is extended to Laura Gordy, Alvin Singleton, Dan Fishman, Olivia Smith, Kathy Summers, Stephen Crist, Randall K. Burkett, Desiree S. Pedescleaux, Leslie Harris, William Ransom, Scott A. Stewart, the Schwartz Center staff, Deb Hammacher, and Dot Moye.

Media partner:



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woman to win the coveted Danish Jazzpar prize. Allen is married to noted trumpeter Wallace Roney and is the mother of three children.

*Of Mounts and Mountains* is inspired by Allen's father, Mount Vernell Allen Jr. ("my hero"), and brother Mount Vernell Allen III ("the last in the line of Mounts").

## T. J. Anderson

Thomas Jefferson (T. J.) Anderson is one of the leading composers of his generation. He was born August 17, 1928, in Coatesville, Pennsylvania, and received degrees from West Virginia State College, Penn State University, and a PhD in composition from the University of Iowa. He studied composition with George Ceiga, Philip Bezanson, Richard Hervig, and Darius Milhaud. After serving as chair of the Department of Music at Tufts University for eight years, he became Austin Fletcher Professor of Music, and in 1990 became Austin Fletcher Professor of Music Emeritus. He now lives in Chapel Hill, North Carolina, where he devotes himself full time to writing music.

Well known for his orchestration of Scott Joplin's opera, *Treemonisha*, his original works for stage include the opera, *Soldier Boy*, *Soldier*, commissioned by Indiana University with a libretto by Leon Forrest and the chamber opera, *Walker*, commissioned by the Boston Athenaeum with a libretto by Derek Walcott. He has worked and his work has been performed in the United States, Brazil, Germany, France, and Switzerland; and he has been a fellow at the MacDowell Colony, Yaddo, Virginia Center for the Arts, the Djerassi Foundation, the National Humanities Center (their first composer), and a scholar-in-residence at the Rockefeller Center for the Creative Arts at Bellagio, Italy. Other honors include an honorary membership in Phi Beta Kappa, the John Simon Guggenheim Foundation Fellowship, and a Rockefeller Center Foundation Grant, and Composer-in-Residence Program with the Atlanta Symphony Orchestra, Robert Shaw, conductor.

*Boogie Woogie Concertante* is a piano concerto featuring composer, pianist, and improviser, Donal Fox. The work was commissioned by the Harvard University Wind Ensemble and given its world premiere on December 11, 2003, with Thomas Everett conducting and Fox as piano soloist. The work is dedicated to Dean Archie Epps III (1937-2003) and is scored for winds and percussion. The work is unique because the entire solo piano part is improvised. No notes are written for the improvised piano.

Boogie Woogie, with its walking bass line was made popular about 1940 by Jimmy Yancey, James P. Johnson, Albert Ammons, Meade "Lux" Lewis, Willie "The Lion" Smith, Clarence "Pinetop" Smith, Harry "The Hipster" Gibson, and many other pianists who made life bearable for urban dwellers. Casually played by a solo pianist on an upright piano at a house party, the music is important for

its links to the blues and to the development of swing. The composer writes: "In *Boogie Woogie Concertante*, one will hear the harmonic structures, rhythms, counterpoint, motives, and developmental gestures that I found inspiring in this musical genre."

## Anthony Davis

Anthony Davis was born in Paterson, New Jersey, on February 20, 1951. He studied at Wesleyan and Yale universities and was Yale's first Lustman fellow, teaching composition and Afro-American studies. In 1987 he was appointed senior fellow with the Society for the Humanities at Cornell University, and in 1990 he returned to Yale University as visiting professor of music. He became professor of music in Afro-American Studies at Harvard University in the fall of 1992, and assumed a full-time professorship at the University of California at San Diego in January 1998.

A composer of operatic, symphonic, choral, and chamber works, he is also known for his virtuoso performances, both as a solo pianist and as the leader of the ensemble Episteme, a unique ensemble of musicians who are disciplined interpreters as well as provocative improvisers. He is perhaps best known for his operas, *X*, *The Life and Times of Malcolm X* from 1986; *Under the Double Moon* in 1989, a science fiction opera with libretto by Deborah Atherton; *Tania* in 1992, with libretto by Michael-John LaChiusa; and *Amistad* in 1997, with a libretto by Thulani Davis who was also the librettist for *X*. In April 1993, Davis made his Broadway debut, composing the music for Tony Kushner's Pulitzer Prize-winning play *Angels in America: Millennium Approaches*, directed by George C. Wolfe. His music is also heard in Kushner's companion piece, *Perestroika*, which opened on Broadway in November 1993.

Davis' works also include the *Violin Sonata*, commissioned by Carnegie Hall for its centennial; *Jacob's Ladder*, a tribute to Davis' mentor Jacob Druckman commissioned by the Kansas City Symphony; *Esu Variations*, a concert opener for the Atlanta Symphony; *Happy Valley Blues*, a work for the String Trio of New York with Davis on piano; and *Pale Grass and Blue, Then Red*, a dance work choreographed by Ralph Lemon for the Limon Dance Company. His orchestral works have been performed by the New York Philharmonic, San Francisco Symphony, Pittsburgh Symphony, Atlanta Symphony, Orchestra of St. Luke's, Brooklyn Philharmonic, Kansas City Symphony, Beethoven Halle Orchestra of Bonn, and the American Composers Orchestra.

*Goddess Variations* is a set of piano variations inspired by the *Goddess of Water* aria from Davis' opera, *Amistad*. The aria tells the story of the middle passage from the perspective of the bottom of the ocean.

## In Memoriam, William A. Brown

William A. Brown was an internationally acclaimed concert, opera and recording artist, and dedicated teacher. One of the most versatile and engaging artists of his generation, he was a tireless, passionate, and effective advocate for twentieth century music and the work of African American composers. Many new works were commissioned by him and many more were written especially for him. He advocacy was both formal and informal. He quietly but persistently encouraged composers young and old to write while at the same time he brought new recordings and projects to life that would have otherwise never come to fruition. He was a charter member of the Black Music Research Ensemble in Chicago. At the time of his death he was a distinguished professor of voice at the University of North Florida in Jacksonville. Born in Jackson, Mississippi, on March 29, 1938, Brown graduated from Jackson State University in 1959 with a degree in music education. After graduation from Jackson State University, he served as choir director of Utica Junior College from 1959–1961. He received a master's degree from Indiana University, a doctorate from Peabody Conservatory, and an honorary doctorate of humane letters from Bridgewater State College. Among his many accomplishments, Brown was an educator, a recording artist, author and philanthropist.

Brown performed with orchestras throughout the world including the Royal Philharmonic, London Symphony, Orquesta Filarmonica, Helsinki Philharmonic, Czech National Symphony, the New York Philharmonic, and the Cleveland and Boston symphonies, the Brooklyn Philharmonic, the Cape Town South Africa Symphony, the Chicago Sinfonieta, the Cleveland Symphony, the Cincinnati Symphony, the Detroit Symphony, the Kuopio (Finland) Symphony, the San Diego Symphony, and the St. Louis Symphony. His operatic engagements included the Baltimore, Florentine, and New York City Opera companies, Opera South, Ebony Opera, the Goldovsky Opera, Rochester Opera Theater, the Lake George Opera Festival, and the Berkshire Music Festival at Tanglewood Brevard Music Center. He appeared on all of the major television networks in the United States, and the CBC Network in Canada. He recorded for CBS Records, London, Nonesuch, New World, Telarc, CRI, Gun Mar, and Musical Heritage Records. *Ebony* magazine listed Brown as one of the "ten new voices of the eighties" and the state of Mississippi honored him with a William Brown Day. He was chosen by Phi Kappa Phi National Honor Society to receive its second annual National Artist Award. Brown was a member of Omega Psi Phi Fraternity.

Brown's legacy extends far beyond his extraordinary gifts as a performer and catalyst for so much of what we take for granted today. For more than forty years he helped to shape our musical world by encouraging new work, bringing artists together, and deepening our understanding of the vast heritage of African Americans. This very conference owes a great debt to the vision and vitality of William A. Brown. We miss him already.

presents in-services for teachers and administrators, and frequently writes on topics of character and ethics in the performing arts.

Stewart is the former manager of the Indiana University Summer Music Clinic for High School Students, where he continues to serve on the faculty. Professional memberships include the Conductors Guild, College Music Society, National Band Association, Music Educators National Conference, Georgia Music Educators Association, and the College Band Directors National Association.

## David Yarbrough

David Yarbrough earned a doctor of musical arts degree from the Peabody Institute of Music in Baltimore, Maryland, where he studied with Herbert Greenberg. He received a fellowship for his master's degree from the State University of New York at Stony Brook, where he studied with Lasar Gozman. He has a bachelor of music degree from the New School of Music in Philadelphia where he studied with Jasha Brodsky and Linda Sharon Cerone. Yarbrough has performed with several American orchestras including the Atlanta Symphony Orchestra, the Baltimore Symphony, the Philadelphia Opera Company and the Delaware Symphony Orchestra. He is an active recitalist performing solo recitals, chamber music recitals and lecture-recitals throughout the Northeast. He helped found the Amistad String Quartet, an ensemble that performs traditional European repertoire as well as researches and performs the chamber works of African American composers. His participation in international music festivals include the Spoleto Festival in Charleston, South Carolina, and Spoleto, Italy; the American Institute of Musical Studies (AIMS) in Graz, Austria; the Waterloo Festival in New Jersey; and the Gateways festival in Rochester New York—a music festival comprised of African American musicians. Yarbrough is on the faculty at Towson University in Towson, Maryland, and is the assistant director of the Baltimore Talent Education Center, a preparatory string instrument music program for the Baltimore City Public School System. Previous teaching associations include the Peabody Institute of Music and the Settlement School of Music in Philadelphia, Pennsylvania. He has spent the last ten summers performing and teaching at the Eastern Music Festival in Greensboro, North Carolina.

## William Levi Dawson

William Levi Dawson was born September 29, 1899, in Anniston, Alabama, and died in Montgomery, Alabama, May 2, 1990, at the age of ninety. His career spanned nearly eight decades, during which time he became one of the twentieth century's most respected African American composers. Along with William Grant Still and Florence Price in the 1930s, Dawson played a role in establishing an orchestral tradition based on African American folk idioms. His contributions as a composer, arranger, and conductor of African American vocal music, especially spirituals, brought him sustained international acclaim.

Dawson attended the Tuskegee Institute and the American Conservatory of Music, where he received a master's degree of music in composition. Early on he participated in a number of performing groups including the Tuskegee Institute Band; Tuskegee Institute Singers; Charlie "Doc" Cook's dance band, "Doctors of Syncopation" in Chicago; and the Chicago Civic Orchestra, where he was first chair trombone and the only black member of the orchestra. Dawson taught at Tuskegee from 1930 to 1955, serving as head of the Music Department and directing the Tuskegee Choir. He traveled to Africa in 1952–1953, studying traditional African music and dances; and he guest conducted at Fisk University in 1958–1959. His *Negro Folk Symphony* was premiered by Leopold Stokowski and the Philadelphia Orchestra on November 14, 1934. Stokowski and his American Symphony recorded the work in 1963. Dawson's best-known compositions are arrangements of African American spirituals, including *King Jesus Is a-Listening*, *There Is a Balm in Gilead*, and *Ezekiel Saw de Wheel*.

The William L. Dawson Papers came to Emory University in 2001 through the generous gift of Mr. and Mrs. Milton L. Randolph Jr. Mr. Randolph is the nephew of William L. Dawson.

## Oliver Lake

Oliver Lake is an accomplished composer, saxophonist, poet, painter and performance artist. Born in Marianna, Arkansas in 1942, he moved to St. Louis at the age of two. At seventeen, he began to take a serious interest in jazz. Like many other members of Black Artists Group (BAG) and its Chicago-based sister organization, the Association for the Advancement of Creative Musicians (AACM), Lake moved to New York in the mid-70s. In 1977 he cofounded the internationally acclaimed World Saxophone Quartet with Julius Hemphill, Hamiet Bluiett, and David Murray.

His collaborations with other artists span the gamut of styles and genres, including projects with pop diva Bjork, rocker Lou Reed, and rap group A Tribe Called Quest, poets Amiri Baraka and Ntozake Shange, choreographers Ron Brown and Marlies Yearby, Native American vocalist Mary Redhouse, Korean

kumongo player Jin Hi Kim, and Chinese bamboo flute player Shuni Tsou. He has worked with Anna Devere Smith and commentator Patricia Williams, and shared stages with hip-hop artist Mos Def and pop star Meshell Ndegeocello, and lead his own steel quartet, big band, and cooperative ensembles the World Saxophone Quartet and Trio 3.

Lake is the recipient of a Guggenheim Fellowship and numerous fellowships from the Meet The Composer Foundation. Other commissions have been received from the Library of Congress, the Rockefeller Foundation, ASCAP, the International Association for Jazz Education, Composers Forum, the McKim Foundation, the Mary Flagler Cary Trust, and the Lila Wallace Arts Partners Program. He has composed commissioned works for the Pro Musica Chamber Orchestra, the Brooklyn Philharmonic, the Arditti and Flux string quartets, the Amherst Sax Quartet, the San Francisco Contemporary Players, the Wheeling Symphony, the New York New Music Ensemble, and the Pulse Percussion Ensemble of New York. He is developing a symphonic piece that draws on elements from his African, Native American, and European heritage.

## Tania León

Tania León is a native of Cuba and a highly regarded composer, conductor, educator, and arts advocate. She has been featured in profiles on ABC, CBS, and CNN. She is featured on Univision's *Orgullo Hispano* series, which celebrates living American Latinos who have made significant contributions to society. As a guest conductor she has appeared throughout Europe, the United States, and Mexico. Her operas include *Scourge of the Hyacinths*, which was commissioned by the Munich Biennale and won the BMW First Prize. She has composed works for orchestra, chamber ensemble, multimedia works, and test settings and collaborations with noted poets John Ashberry, Derek Walcott, Rita Dove, Fae Myenne Ng, and Jamaica Kincaid. She has served on the faculties of Harvard and Yale universities and the Musik Hochschule in Hamburg. She is the Tow Distinguished Professor of Music at Brooklyn College. León is the recipient of numerous awards for her compositions including recognition from the American Academy of Arts and Letters, the National Endowment for the Arts, Chamber Music America, ASCAP, and the Koussevitsky Foundation.

*Indígena* was commissioned by New York's Town Hall for the Solisti Chamber Orchestra of New York. This is a loosely programmatic piece, and the subject refers to the masked mime characters in Cuban carnival processions called *comparsas*. *Comparsa* melodies are related to Congolese-derived conga events that are most often accompanied by the single-headed conga drum during traditional masquerade carnival fiestas.

were released on the ACA label. He also may be heard on *Heartkeys*, from Rising Star Records.

Ransom has commissioned and premiered several works by composer Stephen Paulus, and he was the featured pianist performing music by Dwight Andrews used in August Wilson's Broadway hit, *The Piano Lesson*, as well as the Hallmark Hall of Fame movie based on the same play.

## Scott A. Stewart

Scott A. Stewart is the director of wind studies at Emory University, having joined the faculty in fall 1999. He serves as music director and conductor of the Emory Wind Ensemble and the Atlanta Youth Wind Symphony, and he teaches courses in instrumental conducting and wind literature.

A native of Cicero, Indiana, Stewart received a bachelor of music education and a doctor of music in conducting from the Indiana University School of Music, and a master of music education from the University of Texas at Austin. His instructors include Ray Cramer, Stephen Pratt, David Woodley, Eugene Rousseau, and Jerry Junkin.

Stewart has served as the conductor of the Emory Symphony Orchestra, principal conductor of the Star of Indiana Brass Theatre, assistant conductor of the Bloomington Symphony Orchestra, guest lecturer and conductor at the Western Australia Academy of Performing Arts, director of instrumental music for the West Virginia Governor's Honors Program, and instrumental music instructor at McCallum High School and Lamar Middle School in Austin, Texas.

He is a contributing research associate for Volumes 2, 3, and 4 of *Teaching Music through Performance in Band*, as well as *Teaching Music through Performance of Marches*, both published by GIA. He has conducted several premieres and served as the recording producer for four compact discs. Recent publications include "Wind Band Literature as a Vital Component in the Study of Music History," a paper presented at the 2004 Hawaii International Conference on the Arts and Humanities and 2004 Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik in Oberwelz, Austria. He also has published in *The Instrumentalist* and *Music Educators Journal*.

Recent conducting engagements include the 2004 Georgia All-State Band and performances by the Atlanta Youth Wind Symphony at the GMEA State In-Conference and on Public Radio International's acclaimed radio show, *From the Top*. In 2004–2005 the Emory Wind Ensemble will embark on a performance tour of Austria and the Czech Republic, and the Atlanta Youth Wind Symphony has been invited to perform in Carnegie Hall in New York.

Stewart is cofounder and director of Bend the Twig, a nonprofit organization that promotes the integration of character education in music classrooms. In this capacity, he has appeared nationally at education and music conferences,

## Otis Murphy

Born in 1972, Otis Murphy joined the faculty of the Indiana University School of Music in 2001 as lecturer in music (saxophone), becoming one of the youngest faculty members in the history of the School of Music. A recipient of the Fulbright grant, he spent the 1999–2000 academic year in Paris studying with the internationally acclaimed French saxophonist, Jean-Yves Fourmeau. At the completion of this year abroad, he received the Prix de Perfectionnement by a unanimous decision of the jury, from the Conservatoire National Régional de Musique, Cergy-Pontoise. Murphy has a master of music degree from Indiana University and was a pupil of Distinguished Professor Emeritus Eugene Rousseau. Before attending Indiana University, he studied with Kenneth Fischer at the University of Georgia, graduating *magna cum laude* with a bachelor of music education degree.

Murphy is the recipient of numerous prizes including second prize in the Adolphe Sax International Saxophone Competition in 1998, third prize in the Jean-Marie Londeix International Saxophone Competition in 1996, first prize in the Heida Hermanns Young Artist Competition, second prize in the William Byrd Young Artist Competition, and second prize in the St. Louis Symphony Young Artist Competition. A winner of the 1998 Indiana University Woodwind Concerto Competition, he became the first saxophonist to win this annual competition in more than a decade. He has performed throughout the world including numerous appearances in the United States, France, Switzerland, Germany, Japan, and Belgium. *Memories of Dinant*, his debut compact disc, has received critical acclaim. Murphy is a Yamaha performing artist and clinician.

## William Ransom

Pianist William Ransom is a native of Boston and began his musical studies at an early age. He received his bachelor's and master's degrees from the Juilliard School where he was a student of William Masselos. He also worked with Theodore Lettvin at the University of Michigan and Madame Gaby Casadeu at the Ravel Academy in France. Ransom is the Mary L. Emerson Professor of Music and head of the piano faculty at Emory University. He is founder and artistic director of the Emory Chamber Music Society of Atlanta and has collaborated with such artists as cellists Yo-Yo Ma and Steven Isserlis; members of the Tokyo, Cleveland, and Lark String Quartets; violinist Robert McDuffie; and members of the Empire Brass Quintet and the percussion group Nexus. In the summers, Ransom is artistic director of the Highlands-Cashiers Chamber Music Festival in North Carolina. He has appeared as a recitalist, soloist, and chamber musician in Eastern and Western Europe, Japan, South America, Korea, Mexico, and throughout the United States. His recordings of *Enoch Arden* by Richard Strauss, *The Music of Alfredo Barili*, and *Chamber Music of Johannes Brahms*

## Undine Smith Moore

Undine Smith Moore was born on July 5, 1904, in Jarrat, Virginia, and grew up in Petersburg, Virginia. She received her bachelor's degree in music education at Fisk University and her master of arts degree from Columbia Teachers College in New York where she studied with Howard Murphy. She also studied at Juilliard and the Eastman School of Music. Her teaching career included tenures in the public school of Goldsboro, North Carolina, and at Virginia State University where she taught for forty-five years. Many of her students have had distinguished careers in their own right including pianist and composer Billy Taylor, soprano Camilla Williams, and gospel artist Robert Fryson. She also held visiting teaching appointments at Carleton College, St. Benedict College, St. Johns University in Minnesota, and Virginia Union University in Richmond. She was awarded honorary doctorate degrees from Virginia State University and Indiana University.

*Love, Let the Wind Cry . . . How I Adore Thee* features a setting of a poem by Sappho. Dramatic and colorful, Moore uses word painting to heighten the powerful images presented in the text. *I Am in Doubt*, in contrast, is spare, almost conversation-like.

## George Walker

George Walker, was born in Washington, D. C. in 1922. He began the study of piano at age five. He was admitted to Oberlin College at age fourteen with a four-year scholarship. After receiving a MusB in piano with a minor in organ while serving as organist of the Oberlin Theological Seminary, he was accepted as a pupil by Rudolf Serkin at the Curtis Institute of Music. In 1945 he became the first black graduate of that renowned institution with an artist diploma in piano and composition. He has concertized in Europe and the United States and has taught at the Dalcroze School of Music, the New School for Social Research in aesthetics, Dillard University, Smith College, the University of Colorado, Rutgers University, the Peabody Institute of Johns Hopkins University, and the University of Delaware. Walker has given master classes and lectures in many institutions, including the Oberlin Conservatory of Music, the Curtis Institute of Music, Wayne University, University of California at Irvine and Washington University. He has received honorary doctorate degrees from Lafayette College and Oberlin College.

*Poem for Soprano and Chamber Ensemble* was commissioned by the National Endowment for the Arts through a consortium grant with Capital Chamber Artists. It was completed in the summer of 1986 and premiered in 1987. The work is scored for flute, clarinet in B-flat, violin, cello, harp or guitar, harpsichord, piano, and large percussion section. In addition to the solo soprano part, a bass and a light soprano are used. Three divisions of the musical setting of *The*

*Hollow Men* by T. S. Eliot encompass the five sections of the text. A brief percussion cadenza using xylophone, tom-toms, vibraphone, snare drum, and maracas is introduced in the third section of the text. A fragment of the hymn, *At the River*, by Robert Lowry, is quoted in the fourth section. A transformation of the instrumental introduction that follows the opening preface appears in the middle of the fifth section. The work closes as the bass intones, "A penny for the Old Guy."

## The Performers

### Pamela Dillard

Pamela Dillard is a native of Atlanta and a graduate of Benjamin E. Mays High School. She earned a bachelor of fine arts degree from Newcomb College of Tulane University and a master of fine arts from Boston University. She is a featured artist on *Watch and Pray, Spirituals and Art Songs by African American Women Composers* on Koch, and on the John Williams soundtrack of Stephen Spielberg's *Amistad* on Sony.

Her many concert and opera engagements include appearances with the Atlanta Symphony Orchestra, the Boston Symphony Orchestra, the Denver Symphony Orchestra, the St. Louis Bach Choral Society, and the Handel Society in New Hampshire. She made her professional operatic debut with Boston Lyric Opera, singing the lead role of Irina in *Lost in the Stars*. She has received critical acclaim for her roles with the Opera Theatre of Saint Louis, the Boston Lyric Opera, the Tulsa Opera, Opera Carolina, Opera Columbus, and the Onyx Opera of Atlanta.

### Donal Fox

Donal Fox is internationally acclaimed as a composer, pianist, and improviser in both the jazz and classical fields. His exciting and innovative *Jazz Duet Series* has included concerts and collaborations with Oliver Lake, John Stubblefield, Billy Pierce, David Murray, Elliott Sharp, Regina Carter, Stefon Harris, Gary Burton, and poet Quincy Troupe to name a few. He has recorded as composer and pianist for New World Records, Evidence Records, Music and Arts, Passin' Thru Records, Yamaha's Original Artist Series, and Wergo Records.

In the 1998–1999 season he gave the world premiere performance of Anthony M. Kelley's piano concerto *Africamerica* with the Richmond Symphony in Virginia. The concerto required Fox to compose and improvise four cadenzas and many solos passages, bridging both jazz and classical styles inherent in the concerto. He served as the first African American composer-in-residence with the St. Louis Symphony from 1991 to 1992. In the 1993–1994 season, Fox was a spe-

cial guest artist at the Library of Congress in a program that was recorded by National Public Radio, and was a visiting artist at Harvard University where he received a Certificate of Recognition from the president of Harvard College for his contributions to the arts. During the 2003–2004 season, Fox was artist in residence at the Tyrone Guthrie Center in Northern Ireland and the Oberpfälzer Künstlerhaus in Schwandorf, Germany. He is the recipient of numerous awards including the Guggenheim Fellowship in music composition, a fellowship from the Bogliasco Foundation in Italy, and 1999, 2001, and 2003 nominations for a CalArts/Alpert Award in the Arts.

### Laura Gordy

Pianist Laura Gordy has performed solo and chamber music in the United States, Europe, Latin America, and Asia. She has distinguished herself as a champion and powerful interpreter of contemporary music, as well as standard classical repertoire. She has commissioned and premiered more than sixty new works for solo piano and chamber ensemble. She cofounded and codirected Thamyris, an award-winning ensemble that has pioneered new music since 1987. Her recordings of contemporary music are available on Albany Records, ACA Digital Recordings, Capstone Records, Aucourant Records USA, and Living Artists Recordings. Gordy is also a sought-after collaborative recitalist and a founding member of the Emory Gamelan Ensemble. In recent seasons, she has performed in New York, California, Michigan, Germany, and China, as well as throughout the southeastern United States. Her 2003–2004 projects include an ACA Digital Recording of contemporary songs by American women composers with soprano Bonnie Pomfret, the commission and premiere of a new work by Nikitas Demos, several new music projects with Thamyris, a KBFUS-sponsored research trip to Brussels, Belgium, and a world music workshop in Bali.

Gordy received degrees in piano performance from the University of Cincinnati, Rice University, and the University of Alabama at Tuscaloosa. Her major teachers have included Amanda Penick, Mary Norris Tipton, Eiji Hashimoto, and Jeanne Kirstein. She also has studied in Cologne, Germany, with Aloys Kontarsky, renowned pianist and contemporary music specialist. A member of the Emory music faculty since 1996, Gordy teaches piano, beginning gamelan, and coaches singers and instrumentalists.

March 14, 2005

Dear Dwight,

I just wanted to drop you a quick note to say congratulations on the William Dawson conference. I'm sorry that I did not get to see more, but Isaiah was sick with the flu all last week, so getting out of the house was very difficult. But I did get to one panel, "Music as Social History," and it was just wonderful. And I heard from the Rudolph that the other panels were equally as impressive, as were the concerts.

I also saw the Schatten Gallery exhibit, and I think that it is a magnificent tribute Dawson and to all the work you've done.

The conference as a whole is a great contribution to the Emory and greater Atlanta community. Thank you so much Dwight for giving our community so much of what we need to sustain our intellectual and emotional growth; indeed, thank you for giving so much of yourself.

Sincerely,



Mark A. Sanders  
Associate Professor of African American Studies and English





# THE LUDWIG SYMPHONY ORCHESTRA

Maestro Thomas Ludwig-Music Director presents

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sensational prize winning  
Japanese violinist  
**Mendelssohn Violin Concerto**

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13 year old talented  
local pianist  
**Rachmaninoff Piano  
Concerto No.2**

**Gary Motley**  
Legendary local jazz  
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**"Highlands Summit" Suite for  
Jazz Quartet and orchestra**

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"perfectly talented"—The New York Times

## A Fanciful Fall Festival *with a Kick of Jazz*

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Fox5 Atlanta news anchor  
guest conductor  
**Yohann Strauss, Jr.  
Tritsch Tratsch Polka.**

**Ninth Season opening gala concert  
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The 80 piece orchestra will perform a concert including the Rossini-Overture to Semiramide, Stravinsky-Firebird Suite, and Enesco-Roumanian Rhapsody-No.1

**Dwight Andrews**  
saxophonist

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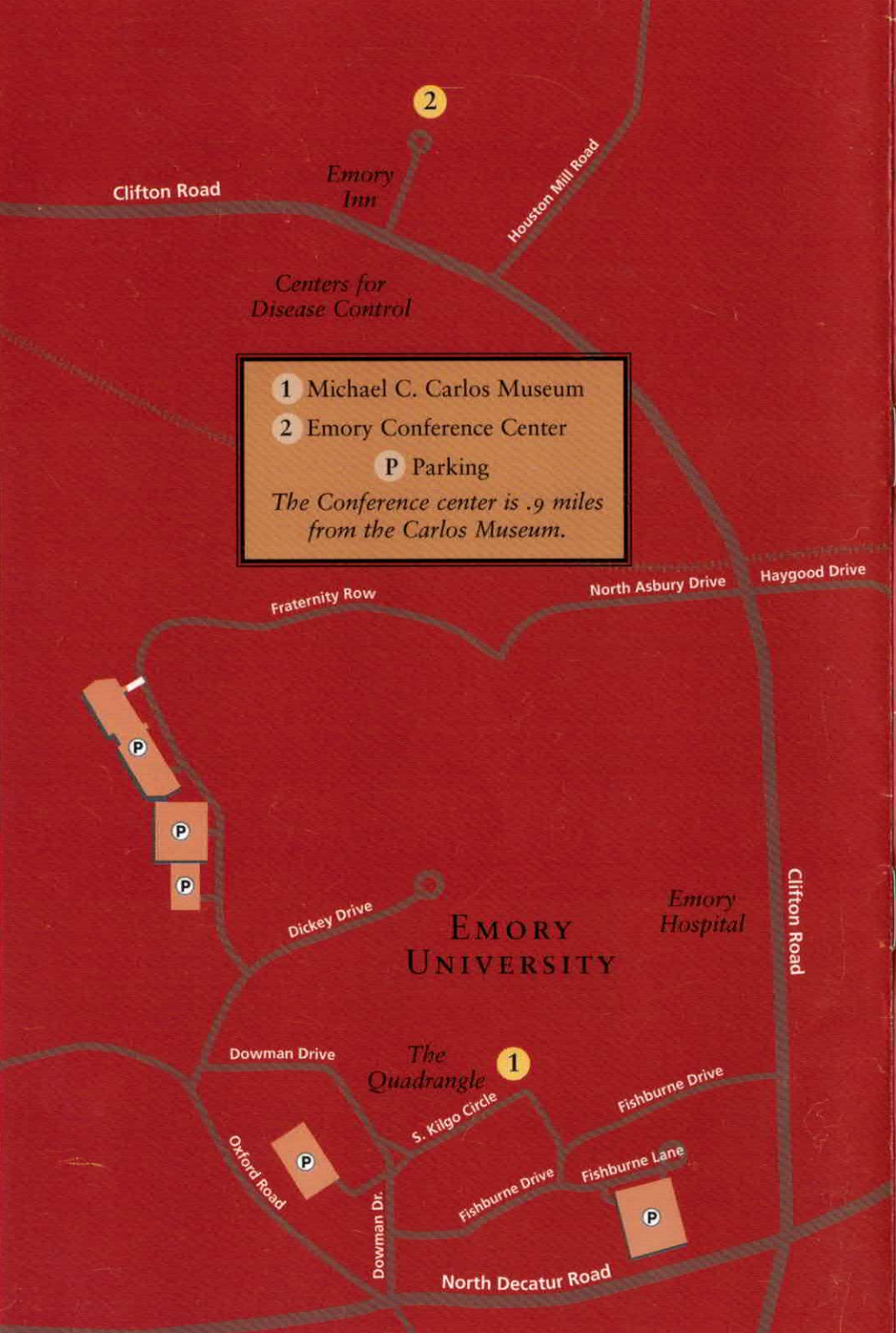
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ANCIENT SONG  
*in* CROSS-CULTURAL PERSPECTIVE  
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A SYMPOSIUM · 3-5 MARCH 2006  
 [MICHAEL C. CARLOS MUSEUM · ATLANTA]



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ECC Subvention Fund

Michael C. Carlos Museum

Program in Ancient Mediterranean Studies

Program in Mediterranean Archaeology

COVER

*Laconian black-figured cup*  
attributed to the Rider painter,  
ca. 570 BC. 2003.S.19.

*Carlos Collection of Ancient Art,*  
*Michael C. Carlos Museum*

*Introduction*

**M**usic is a fundamental vehicle of cultural identity in the realms of ritual and healing, political identification, the creation of history, and the articulation of gender.

It is accordingly central to the process of cultural investigation, providing an avenue of exploration for scholars of both ancient and contemporary societies. Anthropology, archaeology, philosophy, classics and religion as well as music and ethnomusicology each bring distinct methodologies as well as cultural foci to the question of song. This conference bridges these human cultures and academic disciplines, bringing together scholars of the ancient Mediterranean, Southeast Asia, and the African American traditions of the deep South. It provides a context for transformative discussions of song as a cultural process, intersecting the studies of western and non-western cultures, contemporary and historical peoples, and ethnographic, material, and literary studies. Performances and well as academic papers will bring these scholars together with specialists from outside Emory in complementary disciplines and distinct cultural traditions. Musical performances include a gamelan performance, re-enactments of ancient Greek song, and operatic selections.

## FRIDAY, MARCH 3

[MICHAEL C. CARLOS MUSEUM, RECEPTION HALL]

6:00– WENDY DONIGER, Mircea Eliade Distinguished  
8:00 PM Professor, University of ChicagoKeynote address—*Opera and Myth:  
Ancient Norse and Indian Texts and Wagnerian Song*STEVEN EVERETT AND THE EMORY GAMELAN ENSEMBLE  
Performance—*Implicit Melody in Central Javanese  
Gamelan*

Reception following

## SATURDAY, MARCH 4

[MICHAEL C. CARLOS MUSEUM, RECEPTION HALL]

SESSION 1: Music and the Material World:  
Reconstructing Ancient Music  
from Archaeological Evidence9:00– JOHN YOUNGER, Department of Classics,  
10:45 AM University of Kansas  
*Prehistoric Greek Music: The Evidence for Sound  
and Song*THEODORE BURGH, Department of Philosophy and  
Religion, University of North Carolina Wilmington  
*Who Played What, When, and Where?  
A Discussion of Sex and Gender in the  
Musical Culture of Iron Age Israel/Palestine*SHERAMY BUNDRICK, Department of Art History,  
University of South Florida  
*The Sound of Democracy? Music and Image  
in Classical Athens*

## SESSION 2: Nationalism and Political Identity

11:00 AM– LAURIE PATTON, Department of Religion, Emory  
12:45 PM University  
*Sanskrit Chanting and Nationalist Sentiment:  
An Ethnography of 21st Century Hindu Women*✦ DWIGHT ANDREWS, Department of Music,  
Emory University  
*African American Identity and the Spirituals*MATTHEW FOX, Humanities, Deep Springs College  
*Music, Social Formation, and Intergroup Competition  
in the Archaic Greek Polis and Ancient China*Schedule of  
Speakers  
& EventsA map of  
the venues  
appears  
on the  
back cover  
of the  
program.

## SESSION 3: Ritual and Song

2:30 – THOMAS HABINEK, Department of Classics,  
5:15 PM University of Southern California  
*Roman Song as Ritualized Speech*THOMAS DUBOIS, Department of Scandinavian Studies,  
University of Wisconsin–Madison  
*Lyrics of Mourning within the Epic Traditions  
of Scandinavia, England, and Ireland*REPHAEL PELED, Department of Religion,  
Emory University  
*Opening the Language, Closing the Language:  
Myths about Meters in Early Indian Literature*IAN RUTHERFORD, Department of Classics,  
Florida State University  
*The End of a Song Culture: Amateurs and  
Professionals in the History of Ancient Greek Music*

## Evening performance

[EMORY CONFERENCE CENTER, EMORY AMPHITHEATER]

8:00 – TERESA HOPKIN and MICHAEL EVENDEN, Departments  
9:00 PM of Music and Theater Studies, Emory University  
*Weaving the Thread of Antiquity in Early Opera*  
Reception following

## SUNDAY, MARCH 5

[MICHAEL C. CARLOS MUSEUM, RECEPTION HALL]

## SESSION 4: Theory and Performance

10:00 – THERESE DEVET, Department of Anthropology,  
11:45 AM University of Arizona  
*On Comparanda and Oral Performance:  
Homeric and Balinese Epic Performance*TIMOTHY MOORE, Department of Classics,  
University of Texas  
*What Did Greek and Roman Singing Sound Like?*JOHN FRANKLIN, Center for Hellenic Studies  
*The Cypro-Syrian Girl: Hits of the Ancient Hellenes*

mentioned aspects, in an attempt to understand better the make up and structure of the musical culture of Iron Age Israel/Palestine.

*The Sound of Democracy? Music, Image, and Identity in Classical Athens*

Abstracts

SHERAMY BUNDRICK

Musical tastes and ideas shift over the course of the fifth century as Athens moves increasingly toward a more “radical” democracy; material remains, namely vases, help to provide evidence of that shift. Several scene types from Attic vases provide a case study of this shift, for example, images of sacrifice and musical contests. Indeed, the vases themselves serve as performative objects, in keeping with the common perception of fifth-century Athens as a “performance” culture.

**SESSION 2: Nationalism and Political Identity**

*Sanskrit Chanting and Nationalist Sentiment: An Ethnography of 21st Century Hindu Women*

LAURIE PATTON

In postcolonial India, Sanskrit has become a marker of the Hindu religiosity of women as well as men. In certain places, if the trend continues, it will soon become entirely the prerogative of women. With the massive entry of men into fields of science, technology, and engineering, this change has happened without the help of postcolonial theory or secular feminism, either Indian or Western. It will continue without that help. My larger book project, *Grandmother Language*, of which this paper is a part, is a study of women Sanskritists through 80 personal narratives. Its chapters will comprise an examination of their lives, their religious commitments and practices, and their understandings of their roles as teachers and scholars. Such change is only possible with an unlikely amalgamation of factors: traditional Hindu ideologies of gender combine with a historical emphasis on women’s educational reform in Maharashtra to create a unique environment for innovation. This combination makes it possible for women to take on their new roles as

caretakers of a classical language which has been prohibited to them for millennia.

My paper for this conference will focus on these women’s conceptualization of chanting as a force to help the Hindu nation. Why is chanting associated with Hindu nationalism? It is a powerful cultural identity marker from childhood, a declaration of religious identity in a public arena, and part of traditional Hindu duties. Chanting becomes a conservative vehicle that allows the women to move into a new and unprecedented cultural space, while at the same time seeming to reassert timeless values. The paper will use these women’s narratives about chanting and examples of chanting gleaned from 2004 fieldwork to illustrate these points.

*African American Identity and the Spirituals*

DWIGHT ANDREWS

At the beginning of the twentieth century, African Americans created many strategies to construct an identity for themselves. Self definition and self determination would be key elements in this new identity; new art, especially music, would figure prominently in the aspirations of the Black intellectual community. The African American spiritual represented an important part of this effort. Often thought to be more than a song form, the folk spiritual reflected the faith perspective of an enslaved people. Yet when the Fisk Jubilee Singers introduced the spirituals to the world in 1871, they had already undergone significant alteration. The spirituals had been adapted for new use and a new audience.

This paper will focus on the transformation of the folk spiritual into the spiritual arrangements by African American composers such as Harry T. Burleigh, R. Nathaniel Dett, and Hall Johnson. There was much debate within the African American intellectual community about this repertoire: was it proof of the great potential in the raw folk material; were they “genuine” or “neo spirituals”; what are the implications of such transformations; how does one deal with the issue of “authenticity?” By reviewing this debate

*Abstracts*

and listening to recorded and live performances from the folk and concert spiritual repertoire, this presentation seeks to establish a better understanding of the investment of African American intellectuals in the “idea” of the spiritual in the formation of a “New Negro” identity, unfolding the inherent challenges and contradictions in this effort in which the spiritual represents both religious expression and propaganda for a new arts movement.

*Music, Social Formation and Intergroup Competition in Archaic Greece and Ancient China*

MATTHEW FOX

Musical practices have been integral to social organization and intergroup competition in many human cultures past and present, including archaic Greece and ancient China. Both civilizations present us with comparable patterns—of socialization, ethnic self-fashioning, religious-festival practice, and intergroup aggression—which involve music, song and dance. Ancient poets and thinkers East and West were hardly unaware of this crucial musicality, yet our own historiographical traditions are far less attuned to it. A comparative survey of these two great traditions of antiquity will provide the locus for attempting to formulate a more “musicentric” history.

**SESSION 3: Ritual and Song**

*Roman song as Ritualized Speech*

THOMAS HABINEK

This paper introduces a new understanding of Roman song (*carmen*, encompassing chant, incantation, musical performance, legal formula, poetry, etc.) as ritualized speech. It builds upon the lexicographical research of Habinek 1998 as well as theories of ritualization developed by Bell 1992 and Rappaport 1999 and applied to Greek performances by Kurke 2004. In essence, Latin differentiates between everyday and ritualized speech at all stages of history and in all recoverable contexts. While the characteristics of

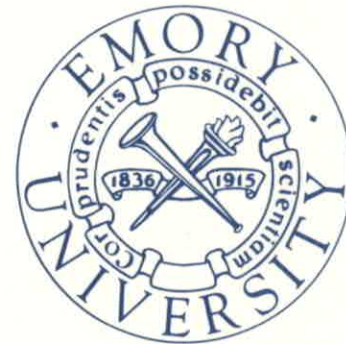
ritualized speech may vary, mastery of the processes of ritualization routinely constructs the agency of the performer. From members of archaic sodalitates through classical poets and orators, mastery of special speech turns the singer/speaker into an agent whose charisma extends beyond the confines of the musical performance. In this manner, Roman song constructs the Roman world through the practices and bodies of its singers. Such a theory of the foundational significance of Roman song poses a particular challenge to convention literary and political history. For the purposes of this presentation, the challenge crystallizes around the issue of *sodalitas*, which I propose is established through mastery of ritual, especially convivial practices.

*Lyrics of Mourning within the Epic Traditions of Scandinavia, England, and Ireland*

THOMAS DUBOIS

The poetic and prose epic traditions of medieval Scandinavia, England, and Ireland each occasionally devote attention to songs of mourning: apparently heartfelt expressions of sorrow sung by male or female characters in response to the loss of an important friend or relative. I argue in this paper that these textual representations of mourning songs represent idealizations of the proper manner to express sorrow for the loss of a loved one in each of these cultures. Differences exist, however, as to how such songs are to be understood within the cultures in question, and what relation the song’s content is to bear to the actual events of the loved one’s life or death. These cultural differences are explored in this paper with the intent of uncovering a native hermeneutics for the interpretation of lament songs. Comparisons with Finnish and Ingrian laments are drawn and the relation of formal laments to spontaneous keening is discussed. The paper makes a case for seeing medieval texts as valuable—albeit symbolic—representations of norms of mourning and sorrow in each of these cultures.

# EMORY



## *Convocation*

*Glenn Memorial Auditorium*

*August 26, 2008*

*4:30 p.m.*

## ORDER OF PROGRAM

---

### GATHERING MUSIC

*Sonata III* ..... Felix Mendelssohn

Melissa Plamann

*Interim University Organist and Professor of Music*

### PROCESSIONAL

*Emory and Old St. Andrews March* ..... Henry D. Frantz Jr.

Henry D. Frantz Jr., *Bagpiper*

*Ceremonial March* ..... Herbert Sumsion

Melissa Plamann

### ORDER OF PROCESSION

Deputy Marshals of the University

Faculty of the University

Chief Marshal of the University, Raymond C. DuVarney

The Dean of the Chapel and of Religious Life, Susan Henry-Crowe

Campus Ministers

The Senior Vice President for Campus Life, John L. Ford

The Dean of the Rollins School of Public Health, James W. Curran

The Dean of Roberto C. Goizueta Business School, Lawrence M. Benveniste

The Dean of the Graduate School, Lisa A. Tedesco

The Dean of the School of Law, David F. Partlett

The Dean of Candler School of Theology, Jan Love

The Interim Dean of the Nell Hodgson Woodruff School of Nursing,

Susan M. Grant

The Dean of Oxford College, Stephen H. Bowen

The Dean of Emory College, Robert A. Paul

The Vice President and Secretary of the University, Rosemary M. Magee

The Executive Vice President for Academic Affairs and Provost, Earl Lewis

The Bedel, Maria Town

The President of the University, James W. Wagner

### CALL TO ORDER

Rosemary M. Magee

*Vice President and Secretary of the University*

### INVOCATION

Reverend Susan Henry-Crowe

*Dean of the Chapel and of Religious Life*

### WELCOME AND INTRODUCTION

Earl Lewis

*Executive Vice President for Academic Affairs and Provost*

### "Beowulf"

James Morey

*Associate Professor and Director of Undergraduate Studies*

*Department of English*



### CONVOCATION ADDRESS

#### "Our Future"

James W. Curran

*Dean, Professor of Epidemiology*

*Rollins School of Public Health*



### "Discovering Jazz through Many Prisms"

Dwight D. Andrews

*Associate Professor of Music Theory*

*Department of Music*

### CLOSING REMARKS

James W. Wagner

*President of the University*

### BENEDICTION

*Muslim Blessing*

Isam Vaid

*Jewish Blessing*

Victoria Armour-Heilman



# *Jazz, Toni Morrison, and Circuits of the Imagination*



## *Jazz Plenary Session*

OF THE

SIXTH BIENNIAL CONFERENCE

SATURDAY, NOVEMBER 6, 2010

8:00P.M.

AMERICAN CHURCH IN PARIS

A single line of musical notation in 4/4 time, featuring a treble clef and a key signature of one flat. The melody is: A13(b9) (A4, C5, E5, G5, B5), G7 (G4, B4, D5, F5), F7 (F4, A4, C5, E5), E-7 (E4, G4, B4, D5), A7 (A4, C5, E5, G5). The lyrics are: LOOK-OUT, THERE GOES THE SAD STUFF., THE SAD STUFF., THE THINGS NO-BO-DY COULD HELP STUFF. The final note is a triplet of G5, A5, B5.

LOOK-OUT      THERE GOES THE SAD STUFF.      THE SAD STUFF.      THE THINGS NO-BO-DY COULD HELP STUFF.

- TONI MORRISON



## WELCOME AND ACKNOWLEDGEMENTS

*Carolyn Denard, Society Board Chair  
Emory University*

## GREETINGS AND INTRODUCTIONS

*Herman Beavers  
Society Vice Chair for Arts Initiatives  
University of Pennsylvania*

## “JAZZ, TONI MORRISON, AND CIRCUITS OF THE IMAGINATION”


CO-CHAIRS

*Dwight Andrews  
Professor of Jazz History  
Emory University*

*Gary Motley  
Director of the Jazz Studies Program  
Emory University*

*“I would like my work to do two things: be as demanding and sophisticated as I want it to be, and at the same time be accessible in a sort of emotional way to lots of people, just like jazz. That’s a hard task. But that’s what I want to do. I want to write like a good jazz musician” -- Toni Morrison*

## DWIGHT ANDREWS-GARY MOTLEY QUINTET



*Dwight Andrews, Saxophone and Flute  
Mark Sims, Trombone  
Gary Motley, Piano  
Jean Jacques-Avenel, Bass  
John Betsch, Drums*

## PRESENTATION OF THE BENCH BY THE ROAD AWARDS

*Carolyn Denard  
Society Board Chair  
Emory University*

*Adrienne Lanier Seward  
Society Vice Chair for Programs  
Colorado College*

## CLOSING REMARKS

*Conference Directors  
Maryemma Graham, Andrée-Anne Kekeh-Dika, Janis Mayes, Anne Wicke*

## READING OF CLOSING STATEMENT

*Conference Participants*

## ADJOURNMENT OF CONFERENCE PROCEEDINGS

*Yvonne Atkinson, President*

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*Acknowledges our*

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*also wishes to thank the following organizations and individuals  
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