



Memphis Shelby County Public
Library & Information Center

21 October, 1994

Dear Dr. Andrews,

This is just a short note to thank you for your presentation at our South East Chapter of Music Library Association meeting. We all found your presentation informative and entertaining. I observed several of my colleagues (myself included) taking copious notes.

My responsibilities are over except to chair the nominating committee. I wish more of our speakers had your disposition and combinations of all of the right ingredients. Thanks again.

Sincerely,

Dennis S. Wujcik

Dennis S. Wujcik

P.S. I too play a "verboden" instrument -- The ACCORDION we must keep the Polish heritage alive.

NATIONAL
ENDOWMENT
FOR THE
ARTS

APR 17 1995

Mr. Dwight Andrews
1462 Biltmore Drive
Atlanta, GA 30329

*The Federal agency
that supports the
visual, literary and
performing arts to
benefit all Americans*

Dear Mr. Andrews:

On behalf of the National Endowment for the Arts I am pleased to appoint you as a member of the Composers Fellowships panel. The panel will meet May 15-18.

Arts in Education

*Challenge &
Advancement*

Dance

Design Arts

Expansion Arts

*Folk &
Traditional Arts*

International

Literature

Local Arts Agencies

Media Arts

Museum

Music

*Opera/Musical
Theater*

*Presenting &
Commissioning*

State & Regional

Theater

Visual Arts

As you know, the Endowment is the Federal grantmaking agency that Congress created to support the visual, literary, design, and performing arts, to benefit all Americans. The Arts Endowment's mission is twofold: to foster the excellence, diversity, and vitality of the arts in the United States; and to help broaden the availability and appreciation of the arts, bringing the best art to the most people. In fulfilling this mission, our authorizing statute advises the Endowment that the public funding of the arts should foster mutual respect for the diverse beliefs and values of all persons and groups. The Endowment seeks to encourage works of substantial artistic and cultural significance that reflect American creativity, professional excellence, and cultural diversity.

The Endowment is advised by the National Council on the Arts, and assisted by advisory panels in each program area. Each application receives three independent levels of review. The first level, in which you will participate, is the advisory panel, which discusses applications and supporting materials and makes recommendations for funding. The second is the consideration and review of panel recommendations in open meeting by the National Council on the Arts, a Presidentially appointed body. The third is final decision on grants by the Chairman. Customarily, each panel meets once a year and the Council meets quarterly. Your participation in the panel is a matter of public record and some panel sessions may be open. However, all panel discussions concerning applications and other sensitive matters will be closed to the public.

Your task as a panelist is to make recommendations as to which applications best exemplify artistic excellence and artistic merit, and, in some cases, to inform policy in the field.

MUSIC ADVISORY PANEL
Fiscal Year 1995
COMPOSERS FELLOWSHIPS
May 16-18, 1995
1100 Pennsylvania Avenue, NW
Room M-14
Washington, DC

WORKING AGENDA

Tuesday, May 16, 1995

CLOSED SESSION

9:00 - 12:00	Chair - Dwight Andrews Application Review	pp. 1-10
12:00 - 1:00	Lunch	
1:00 - 5:30	Chair - Eleanor Hovda Application Review	pp. 11-26

Wednesday, May 17, 1995

CLOSED SESSION

9:00 - 12:00	Chair - Dwight Andrews Application Review	pp. 27-36
12:00 - 1:00	Lunch	
1:00 - 5:30	Chair - Eleanor Hovda Application Review	pp. 37-52

Thursday, May 18, 1995

CLOSED SESSION

9:00 - 12:00	Chair - Dwight Andrews Application Review	pp. 53-62
12:00 - 1:00	Lunch	
1:00 - 3:00	Chair - Eleanor Hovda Final rankings and grant recommendations	

OPEN SESSION

3:00 - 5:30	Chair - Dwight Andrews Policy discussion and guideline review	
5:30	Adjourn	

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1462 Biltmore Drive
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performing arts to
benefit all Americans*

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Arts International

INSTITUTE OF INTERNATIONAL EDUCATION
809 UNITED NATIONS PLAZA, NEW YORK, NY 10017-3580

May 31, 1995

TO: Dwight Andrews, Musician, Professor at Emory University, GA
Caron Atlas, Director of the American Festival Project, Appalshop, Whitesburg, KY
Dana Tai Soon Burgess, Founding Director of Moving Forward: Asian American Contemporary Dance Company, Washington, DC
Ellis Finger, Director, Williams Center for the Arts at Lafayette College, Easton, PA
Leana Flowers, Senior Vice President Human Resources and Management Information Services at Shorebank, Chicago, IL
Mary Ferrell, Hospital Administrator at Massachusetts General Hospital, Boston, MA
Myra Melford, Pianist and Composer, New York, NY
Roberto Sierra, Composer and Pianist, Ithaca, NY
Bobby Tsumagari, Independent Film and Producer, former Director, The Kitchen, NY
Roberta Uno, Founder and Artistic Director for New WORLD Theater at the Fine Arts Center, University of Massachusetts, Amherst, MA

CC: Merianne Liteman, Pennie Ojeda, Allison Soffer, National Endowment for the Arts, Washington, DC
Robin Berrington, Dan Schuman, Marge Dove, United States Information Agency, Washington, DC
Marian Godfrey, Cora Mirikitani, The Pew Charitable Trusts, Philadelphia, PA
Alberta Arthurs, Joan Shigekawa, The Rockefeller Foundation, New York, NY

FM: Vanessa Palmer, Arts International

RE: Panel Meeting Date for the May 1, 1995 deadline

MUSIC: June 15th from 9:30 am to 5:30 pm

MULTIDISCIPLINARY: June 16th from 9:00 am to 6:30 pm

Held at: Institute of International Education
1400 K Street, NW, 6th Floor
Washington, DC 20005-2403

Tel: (202) 898-0600/Fax: (202)326-7754

50⁹⁶ Europe

13 E. Africa

11 Asia

11 Latin

6 MIDDLE EAST

3 Africa

LOOK AT WHOLE PICTURE

TO MAKE THE EVENT HAPPEN!

Panels continue

3 times a year

About our Speakers

Camara Dia Holloway

Camara Dia Holloway is a Minority Scholar -in- Residence at Swarthmore College, where she teaches art history. She is also completing her doctoral thesis for Yale University. Her dissertation investigates the discourses of race and modernism in American photography between the two World Wars.

Dr. Amy Kirschke

Amy Kirschke received her Ph.D. in History and Art History from Tulane University. She is an Assistant Professor of Art and African American Studies at Vanderbilt University. Her first book, "**Aaron Douglas: Art, Race and the Harlem Renaissance**" was published in 1995. She is currently working on a book on the art of The Crisis magazine, "**Crisis in Art: W.E.B. Du Bois and the Art of the Crisis Magazine**".

April 15, 2000

Visual Expression in the New Negro Arts Movement

Welcome

Introduction of Speakers

Moderator: Dr. Jessie Carney Smith

Director, Fisk University Library

Camara Holloway

Inventing the New Negro:

The Photographs of James L. Allen

Dr. Amy Kirschke

The Black Artist Speaks: Aaron Douglas

Questions & Answers

About Two Paths . . .

Two Paths to Progress: W.E.B. Du Bois, Charles S. Johnson and the New Negro Arts Movement is an Interactive CD ROM educational program that contains a walk down the "paths" of Du Bois and Johnson as they promote the arts in service of the movement for Negro equality. It contains hyperlinks to biographies, photos, and portraits of major participants in the movement, along with a gallery of works by artists in the Fisk University collection.

This CD ROM, a publication of Fisk University, will be distributed to school systems across the state of Tennessee and the Nashville Public Library system.

This Fisk University Project is funded by the National Endowment for the Arts, the Tennessee Humanities Council, the Gannett Foundation, Bank of America, the Wallace Foundation. The CD Rom is being produced by New Media Directions, an award winning interactive media design firm based in Nashville, Tennessee It will be completed by Summer 2000.

W.E.B. DuBois (1868 - 1963)

Political strategist W.E.B. Du Bois began life as a scholar. After receiving his undergraduate degree from Fisk University in 1888, Du Bois became the first African American to earn a PhD at Harvard. He taught for the next 25 years, primarily at Atlanta University, and was a prolific writer of political theory, writing or editing 34 books during his career, including 1903's *The Souls of Black Folk*. He was a leader of the 1905 Niagara Movement, a call for civil rights in this country that ran counter to the more passive ideas of Booker T. Washington and which led to the forming of the NAACP. A founder of that organization, Du Bois served as director of publicity and research at the NAACP and was editor of the *Crisis*, the weekly newsmagazine of the Association. Intended as a vehicle for "Intelligent Negroes," the *Crisis* echoed Du Bois's "Talented Tenth" theory, namely that ten percent of the most intelligent African Americans should be educated to achieve a higher standard of living and thereby lead the way for upward mobility for others of their race. Du Bois patronized artists and writers of the Harlem Renaissance whose paintings and stories explored inspirational successes, and frowned on those who chose to examine lower class African American life.

April 29, 2000

Cultural Patronage in the New Negro Arts Movement

Welcome

Introduction of Speakers
Moderator: Dr. Reavis Mitchell
Chairman, History Department, Fisk University

Dr. Dwight D. Andrews
Music, Aesthetics
& the New Negro Movement

Dr. Rudolph Byrd
Charles S. Johnson:
Cultural Theoretician, Sociologist & Academician

Questions & Answers



COLUMBIA UNIVERSITY IN THE CITY OF NEW YORK

The Pulitzer Prizes

OFFICE OF THE ADMINISTRATOR

July 6, 2007

Prof. Dwight Andrews
1462 Biltmore Drive NE
Atlanta, Georgia 30329

Dear Dwight:

I want to formally express our deep appreciation to you for accepting the invitation to serve as member of the 2008 Pulitzer Prize Music Jury. As you know, the panel is now complete: your outstanding colleagues are Ingrid Monson (Chair), Steven Blier, Tim Page and Steven Stucky. Their contact information is listed on an attached page.

The jury will meet on Friday, Saturday and Sunday, Feb. 22, 23 and 24 at Columbia University, with the arrangements handled by Terry Pender, our Music Jury Secretary. He will be in touch regarding other details about the meeting.

The competition for the music prize is limited to works by U.S. composers that have had their first performance or recording between January 16, 2007 and January 15, 2008. As you recall, the Board released a statement in June of 2004 affirming its aim to consider and honor the full range of distinguished American musical compositions -- from contemporary symphonic music to jazz, opera, choral, musical theater, movie scores and other forms of musical excellence. The Board also knows that many composers move among those various forms and that the Music Prize competition should reflect that artistic richness.

In its statement, without seeking to favor any particular form of music, the Board announced several refinements in the Prize. They relate to the definition, guidelines and jury composition. The changes are not radical, but the Board believes they should help to carefully broaden the reach of the Prize. I have included a copy of the statement, as well as a copy of the current Plan of Award, which contains the general rules and regulations governing the prizes, and the latest refinements in the Music category.

The Board asks all juries for a written report recommending three nominations -- no more and no less -- listed in alphabetical order without stating preference. To provide artistic context

The Pulitzer Prize Board
709 Journalism, 2950 Broadway
Mail Code 3865
Columbia University, New York, N.Y. 10027
Tel. (212) 854-3841
www.pulitzer.org

and help the Board better understand each nomination and weigh its merits, please begin your report with an overview of the range of pieces considered. Then, moving to each nomination, please provide a substantive statement as to why the jury believes each work merits a Pulitzer Prize. In your statement, please describe not only the quality of the nomination but also its intended meaning and its importance in the field -- again, adding context.

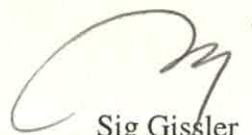
The written report is due after the conclusion of the judging session. Jury reports, which are required in all the Pulitzer categories, are open to the public after a three-year grace period. To prevent lobbying, the names of the music jurors are kept confidential until the announcement of the prizewinners in April. Please help us to maintain that confidentiality.

We are happy to reimburse you for reasonable expenses incurred in fulfilling your duties as a jury member. Please keep all of your expense receipts, and forward them to this office at the conclusion of the judging period. Here are our guidelines for reimbursement:

- Air travel: coach only.
- Taxi or car service: to and from airport and meetings.
- Hotel: \$350 per night (not including tax).
- Meals: Breakfast \$25, lunch \$35, dinner \$50.

I plan to meet briefly with the jury after it has assembled at Columbia so I can personally extend the deep appreciation of the Pulitzer Board and review any concerns or questions that you might have. We look forward very much to working with you.

Sincerely,



Sig Gissler
Administrator
The Pulitzer Prizes