

Blacks In Classical Music A Bibliographical Guide To Composers Performers And Ensembles Music Reference Collection

This pioneering reference contains biographical data on 90 19th and 20th century Black composers from three continents and their compositions for woodwinds, including information on their education and professional experience, and on their continuing musical influence. A separate woodwind music index of both published and unpublished works for soloists and chamber ensembles groups the music by medium and numbers into 27 categories that contain 430 works with exact instrumentation, publisher, more. Also contains, a key to publishers, collections, manuscripts, and a discography.

This rich story collection will be a reminder to Nadine Gordimer's countless admirers, and a taster for the uninitiated, of her enduring imaginative power. A woman gauges the state of her marriage by the tone of her husband's cello; a wife reads her husband's mood by the scent in the nape of his neck; a newly emigrated couple are divided by visual obsession, he with his native Budapest, she with South African suburbia. With consummate artistry, Gordimer illustrates the show downs, standoffs and highlights of human intimacy while penetrating the nuances of immigration, national identity and race.

This groundbreaking book shows for the first time the profound and transformative influence of American literature, music, and mythology on European music. Although the impact of the European tradition on American composers is widely acknowledged, Jack Sullivan demonstrates that an even more powerful musical current has flowed from the New World to the Old. The spread of rock and roll around the world, the author contends, is only the latest chapter in a cross-cultural story that began in the nineteenth century with Gottschalk in Paris and Dvorák in New York. Sullivan brings popular and canonical culture into his wide-ranging discussion. He explores the effects on European music of American authors as diverse as Twain, DuBois, Melville, and Langston Hughes, examining in particular Dvorák's fascination with Longfellow, the obsession of Debussy and Ravel with Poe, and the inspiration Whitman provided for Holst, Vaughan Williams, and dozens more. Sullivan uncovers the African American musical influence on Europe, beginning with spirituals and culminating in the impact of jazz on Stravinsky, Bartók, Walton, and others. He analyzes the lure of Hollywood and Broadway for such composers as Weill, Korngold, and Britten and considers the power of the American landscape--from the remoteness of the prairie to the brutal energy of the American city. In European music, Sullivan finds, American culture and mythology continue to resonate.

Traces the background and contribution of Black composers, instrumentalists, and vocalists in America from Colonial times

Before Antonín Dvorák's New World Symphony became one of the most universally beloved pieces of classical music, it exposed the deep wounds of racism at the dawn of the Jim Crow era while serving as a flashpoint in broader debates about the American ideals of freedom and equality. Drawing from a diverse array of historical voices, author Douglas W. Shadle's richly textured account of the symphony's 1893 premiere shows that even the classical concert hall could not remain insulated from the country's racial politics.

Blackness in Opera critically examines the intersections of race and music in the multifaceted genre of opera. A diverse cross-section of scholars places well-known operas (Porgy and Bess, Aida, Treemonisha) alongside lesser-known works such as Frederick Delius's Koanga, William Grant Still's Blue Steel, and Clarence Cameron White's Ouanga! to reveal a new historical context for re-imagining race and blackness in opera. The volume brings a wide-ranging, theoretically informed, interdisciplinary approach to questions about how blackness has been represented in these operas, issues surrounding characterization of blacks, interpretation of racialized roles by blacks and whites, controversies over race in the theatre and the use of blackface, and extensions of blackness along the spectrum from grand opera to musical theatre and film. In addition to essays by scholars, the book also features reflections by renowned American tenor George Shirley. Contributors are Naomi André, Melinda Boyd, Gwynne Kuhner Brown, Karen M. Bryan, Melissa J. de Graaf, Christopher R. Gauthier, Jennifer McFarlane-Harris, Gayle Murchison, Guthrie P. Ramsey Jr., Eric Saylor, Sarah Schmalenberger, Ann Sears, George Shirley, and Jonathan O. Wipplinger.

Available in paperback for the first time, this groundbreaking in-depth history of the involvement of African Americans in the early recording industry examines the first three decades of sound recording in the United States, charting the surprising roles black artists played in the period leading up to the Jazz Age and the remarkably wide range of black music and culture they preserved. Applying more than thirty years of scholarship, Tim Brooks identifies key black artists who recorded commercially and provides illuminating biographies for some forty of these audio pioneers. Brooks assesses the careers and recordings of George W. Johnson, Bert Williams, George Walker, Noble Sissle, Eubie Blake, the Fisk Jubilee Singers, W. C. Handy, James Reese Europe, Wilbur Sweatman, Harry T. Burleigh, Roland Hayes, Booker T. Washington, and boxing champion Jack Johnson, as well as a host of lesser-known voices. Many of these pioneers faced a difficult struggle to be heard in an era of rampant discrimination and "the color line," and their stories illuminate the forces—both black and white—that gradually allowed African Americans greater entree into the mainstream American entertainment industry. The book also discusses how many of these historic recordings are withheld from the public today because of stringent U.S. copyright laws. Lost Sounds includes Brooks's selected discography of CD reissues, and an appendix by Dick Spottswood describing early recordings by black artists in the Caribbean and South America.

Stating that classical music in the United States is largely performance driven, a chronological history documents its rise at the end of the nineteenth century and decline after World War I, covering such topics as the quest for an American compositional voice, the nation's top performers, and the author's recommendations about a postmodern musical direction. 13,000 first printing.

A history of African-American music identifies the links between the music, myths, and rituals of Africa and the continuing evolution and vitality of African-American music, and cites the contributions of prominent artists. Reprint.

The idea of "The Green Book" is to give the Motorist and Tourist a Guide not only of the Hotels and Tourist Homes in all of the large cities, but other classifications that will be found useful wherever he may be. Also facts and information that the Negro Motorist can use and depend upon. There are thousands of places that the public doesn't know about and aren't listed. Perhaps you know of some? If so send in their names and addresses and the kind of business, so that we might pass it along to the rest of your fellow Motorists. You will find it handy on your travels,

whether at home or in some other state, and is up to date. Each year we are compiling new lists as some of these places move, or go out of business and new business places are started giving added employment to members of our race.

Founded in 1965 and still active today, the Association for the Advancement of Creative Musicians (AACM) is an American institution with an international reputation. George E. Lewis, who joined the collective as a teenager in 1971, establishes the full importance and vitality of the AACM with this communal history, written with a symphonic sweep that draws on a cross-generational chorus of voices and a rich collection of rare images. Moving from Chicago to New York to Paris, and from founding member Steve McCall's kitchen table to Carnegie Hall, *A Power Stronger Than Itself* uncovers a vibrant, multicultural universe and brings to light a major piece of the history of avant-garde music and art.

An encyclopedic reference of African American history and culture.

A rare case among history's great music contemporaries, Gustav Mahler (1860-1911) and Richard Strauss (1864-1949) enjoyed a close friendship until Mahler's death in 1911. Unlike similar musical pairs (Bach and Handel, Haydn and Mozart, Schoenberg and Stravinsky), these two composers may have disagreed on the matters of musical taste and social comportment, but deeply respected one another's artistic talents, freely exchanging advice from the earliest days of professional apprenticeship through the security and aggravations of artistic fame. Using a wealth of documentary material, this book reconstructs the 24-year relationship between Mahler and Strauss through collage—"a meaning that arises from fragments," to borrow Adorno's characterization of Mahler's Sixth Symphony. Fourteen different topics, all of central importance to the life and work of the two composers, provide distinct vantage points from which to view both the professional and personal relationships. Some address musical concerns: Wagnerism, program music, intertextuality, and the craft of conducting. Others treat the connection of music to related disciplines (philosophy, literature), or to matters relevant to artists in general (autobiography, irony). And the most intimate dimensions of life—childhood, marriage, personal character—are the most extensively and colorfully documented, offering an abundance of comparative material. This integrated look at Mahler and Strauss discloses provocative revelations about the two greatest western composers at the turn of the 20th century.

"With *Audiotopia*, Kun emerges as a pre-eminent analyst, interpreter, and theorist of inter-ethnic dialogue in US music, literature, and visual art. This book is a guide to how scholarship will look in the future—the first fully realized product of a new generation of scholars thrown forth by tumultuous social ferment and eager to talk about the world that they see emerging around them."—George Lipsitz, author of *Time Passages: Collective Memory and American Popular Culture* "The range and depth of *Audiotopia* is thrilling. It's not only that Josh Kun knows so much—it's that he knows what to make of what he knows."—Greil Marcus, author of *Lipstick Traces: A Secret History of the 20th Century* "The way Josh Kun writes about what he hears, the way he unravels word, sound, and power is breathtaking, provocative, and original. A bold, expansive, and lyrical book, *Audiotopia* is a record of crossings, textures, tangents, and ideas you will want to play again and again."—Jeff Chang, author of *Can't Stop Won't Stop: A History of the Hip-Hop Generation*

A riveting tale about a Black classical musician whose family heirloom violin is stolen on the eve of the most prestigious classical music competition in the world. Ray McMillian loves playing the violin more than anything, and nothing will stop him from pursuing his dream of becoming a professional musician. Not his mother, who thinks he should get a real job, not the fact that he can't afford a high-caliber violin, not the racism inherent in the classical music world. And when he makes the startling discovery that his great-grandfather's fiddle is actually a priceless Stradivarius, his star begins to rise. Then with the international Tchaikovsky Competition—the Olympics of classical music—fast approaching, his prized family heirloom is stolen. Ray is determined to get it back. But now his family and the descendants of the man who once enslaved Ray's great-grandfather are each claiming that the violin belongs to them. With the odds stacked against him and the pressure mounting, will Ray ever see his beloved violin again?

Issues in African American Music: Power, Gender, Race, Representation is a collection of twenty-one essays by leading scholars, surveying vital themes in the history of African American music. Bringing together the viewpoints of ethnomusicologists, historians, and performers, these essays cover topics including the music industry, women and gender, and music as resistance, and explore the stories of music creators and their communities. Revised and expanded to reflect the latest scholarship, with six all-new essays, this book both complements the previously published volume *African American Music: An Introduction* and stands on its own. Each chapter features a discography of recommended listening for further study. From the antebellum period to the present, and from classical music to hip hop, this wide-ranging volume provides a nuanced introduction for students and anyone seeking to understand the history, social context, and cultural impact of African American music.

On that July evening in 1946, the leader counted aloud and the mob of white men fired. Seconds later, the leader counted again, "One, two, three," and the mob fired once more. After the third and final volley of gunshots, the white men got into their cars and drove off, leaving the bullet-ridden bodies of two young black men and two young black women lying in the dirt near Moore's Ford Bridge in rural Walton County, Georgia. Since that summer evening, there have never been as many victims lynched in a single day in America. Now, more than a half century later, Laura Wexler offers the first full account of the Moore's Ford lynching, a murder so brutal it stunned the nation and motivated President Harry Truman to put civil rights at the forefront of his national agenda. With the style of a novelist, the authority of a historian, and the tenacity of a journalist, Wexler recounts the lynching and the resulting four-month FBI investigation. Drawing from interviews, archival sources, and an uncensored FBI report, she takes us deep into the landscape of 1946 Georgia, creating unforgettable portraits of sharecroppers, sheriffs, bootleggers, the victims, and the men who may have killed them. *Fire in a Canebrake* pursues the legacy of the Moore's Ford lynching into the present, exploring the conflicting memories of Walton County's black and white citizens and examining the testimony of a white man who claims he was a secret witness to the crime. In 2001, the governor of Georgia issued a new reward for information leading to the arrest of the lynchers. Several suspects named in the FBI's 1946 investigation are still alive, and there is no statute of limitations on the crime of murder. *Fire in a Canebrake* -- a phrase local people used to describe the sound of the fatal gunshots -- is a moving and often frightening tale of violence, sex, and lies. It is also a disturbing snapshot of a divided nation on the brink of the civil rights movement and a haunting meditation on race, history, and the struggle for truth.

A provocative interpretation of why classical music in America "stayed white"—how it got to be that way and what can be done about it. In 1893 the composer Antonin Dvorák prophesied a

"great and noble" school of American classical music based on the searing "negro melodies" he had excitedly discovered since arriving in the United States a year before. But while Black music would found popular genres known the world over, it never gained a foothold in the concert hall. Joseph Horowitz ranges throughout American cultural history, from Frederick Douglass and Huckleberry Finn to Gershwin's *Porgy and Bess* and the work of Ralph Ellison, searching for explanations. Challenging the standard narrative for American classical music fashioned by Leonard Bernstein and Aaron Copland, he looks back to literary figures—Emerson, Melville, and Twain—to ponder how American music can connect with a "usable past." The result is a "new paradigm" that makes room for Black composers including Harry Burleigh, Nathaniel Dett, William Dawson, and Florence Price to redefine the classical canon.

Looks at the history of African American music from its roots in Africa and slavery to the present day and examines its place within African American communities and the nation as a whole. From classic films like *Carmen Jones* to contemporary works like *The Diary of Sally Hemmings* and *U-Carmen eKhayelitsa*, American and South African artists and composers have used opera to reclaim black people's place in history. Naomi André draws on the experiences of performers and audiences to explore this music's resonance with today's listeners. Interacting with creators and performers, as well as with the works themselves, André reveals how black opera unearths suppressed truths. These truths provoke complex, if uncomfortable, reconsideration of racial, gender, sexual, and other oppressive ideologies. Opera, in turn, operates as a cultural and political force that employs an immense, transformative power to represent or even liberate. Viewing opera as a fertile site for critical inquiry, political activism, and social change, *Black Opera* lays the foundation for innovative new approaches to applied scholarship.

In *Singing Like Germans*, Kira Thurman tells the sweeping story of Black musicians in German-speaking Europe over more than a century. Thurman brings to life the incredible musical interactions and transnational collaborations among people of African descent and white Germans and Austrians. Through this compelling history, she explores how people reinforced or challenged racial identities in the concert hall. Throughout the nineteenth and twentieth centuries, audiences assumed the categories of Blackness and Germanness were mutually exclusive. Yet on attending a performance of German music by a Black musician, many listeners were surprised to discover that German identity is not a biological marker but something that could be learned, performed, and mastered. While Germans and Austrians located their national identity in music, championing composers such as Bach, Beethoven, and Brahms as national heroes, the performance of their works by Black musicians complicated the public's understanding of who had the right to play them. Audiences wavered between seeing these musicians as the rightful heirs of Austro-German musical culture and dangerous outsiders to it. Thurman explores the tension between the supposedly transcendental powers of classical music and the global conversations that developed about who could perform it. An interdisciplinary and transatlantic history, *Singing Like Germans* suggests that listening to music is not a passive experience, but an active process where racial and gendered categories are constantly made and unmade.

The Heart of a Woman offers the first-ever biography of Florence B. Price, a composer whose career spanned both the Harlem and Chicago Renaissances, and the first African American woman to gain national recognition for her works. Price's twenty-five years in Chicago formed the core of a working life that saw her create three hundred works in diverse genres, including symphonies and orchestral suites, art songs, vocal and choral music, and arrangements of spirituals. Through interviews and a wealth of material from public and private archives, Rae Linda Brown illuminates Price's major works while exploring the considerable depth of her achievement. Brown also traces the life of the extremely private individual from her childhood in Little Rock through her time at the New England Conservatory, her extensive teaching, and her struggles with racism, poverty, and professional jealousies. In addition, Brown provides musicians and scholars with dozens of musical examples.

The first in a projected series of idiom-specific bibliographies in black music, this work treats classical music. It is a comprehensive index to newspaper and periodical indexes, biographical dictionaries, bibliographies, dissertations and theses, music collections, and published discographies. . . . Scholars, researchers, students, and reference librarians will find that this guide makes searching easier; bibliographers will welcome its detailed and helpful bibliographies. . . . A very fine addition for all music and academic libraries. Choice This comprehensive guide is the first to cover the full range of black activity in classical music, with more than 4,000 references to over 300 performers and ensembles. Compiler John Gray has organized a wealth of resources spanning from the mid-eighteenth century to the present, and ranging geographically from Europe and Africa to the United States, Latin America, and the Caribbean. Containing sections on composers, conductors, individual instrumentalists, symphony orchestras, opera singers and companies, the work builds on earlier research in this long-neglected subject, and brings the black musical legacy to new levels of prominence and accessibility.

A New York Times Notable Book | Lambda Literary Award Winner | Long-listed for the PEN Open Book Award "Charles Blow is the James Baldwin of our age." — Washington Blade "[An] exquisite memoir . . . Delicately wrought and arresting." — New York Times Universally praised on its publication, *Fire Shut Up in My Bones* is a pioneering journalist's indelible coming-of-age tale. Charles M. Blow's mother was a fiercely driven woman with five sons, brass knuckles in her glove box, and a job plucking poultry at a factory near their segregated Louisiana town, where slavery's legacy felt close. When her philandering husband finally pushed her over the edge, she fired a pistol at his fleeing back, missing every shot, thanks to "love that blurred her vision and bent the barrel." Charles was the baby of the family, fiercely attached to his "do-right" mother. Until one day that divided his life into Before and After—the day an older cousin took advantage of the young boy. The story of how Charles escaped that world to become one of America's most innovative and respected public figures is a stirring, redemptive journey that works its way into the deepest chambers of the heart. "Stunning . . . Blow's words grab hold of you . . . [and] lead you to a place of healing." — Essence "The memoir of the year." — A. V. Club

In clear and elegant prose, *Music of the Common Tongue*, first published in 1987, argues that by any reasonable reckoning of the function of music in human life the African American tradition, that which stems from the collision between African and European ways of doing music which occurred in the Americas and the Caribbean during and after slavery, is the major western music of the twentieth century. In showing why this is so, the author presents not only an account of African American music from its origins but also a more general consideration of the nature of the music act and of its function in human life. The two streams of discussion occupy alternate chapters so that each casts light on the other. The author offers also an answer to what the *Musical Times* called the "seldom posed though glaringly obtrusive" question: "why is it that the music of an alienated, oppressed, often persecuted black minority should have made so powerful an impact on the entire industrialized world, whatever the color of its skin or economic status?"

Amy Absher's *The Black Musician and the White City* tells the story of African American musicians in Chicago during the mid-twentieth century. While depicting the segregated city before World War II, Absher traces the migration of black musicians, both men and women and both classical and vernacular performers, from the American South to Chicago during the 1930s to 1950s. Absher's work diverges from existing studies in three ways: First, she takes the history beyond the study of jazz and blues by examining the significant role that classically trained black musicians played in building the Chicago South Side community. By acknowledging the presence and importance of classical musicians, Absher argues that black migrants in Chicago had diverse education and economic backgrounds but found common cause in the city's music community. Second, Absher brings numerous maps to the history, illustrating the relationship between Chicago's physical lines of segregation and the geography of black music in the city over the years. Third, Absher's use of archival sources is both extensive and original, drawing on manuscript and oral history collections at the Center for Black Music Research in Chicago, Columbia University, Rutgers's Institute of Jazz Studies, and Tulane's Hogan Jazz Archive. By approaching the Chicago black musical community from these previously untapped angles, Absher offers a history that goes beyond the retelling of the achievements of the famous musicians by discussing musicians as a group. In *The Black Musician and the White City*, black musicians are the leading actors, thinkers, organizers, and critics of their own story.

The Black Horn: The Story of Classical French Hornist Robert Lee Watt tells the story of the first African American French Hornist hired by a major symphony in the United States. Today, few African Americans hold chairs in major American symphony orchestras, and Watt is the first in many years to write about this uniquely exhilarating—and at times painful—experience. *The Black Horn* chronicles the upbringing of a young boy fascinated by the sound of the French horn. Watt walks readers through the many obstacles of the racial climate in the United States, both on and off stage, and his efforts to learn and eventually master an instrument little considered in the African American community. Even the author's own father, who played trumpet, sought to dissuade the young classical musician in the making. He faced opposition from within the community—where the instrument was deemed by Watt's father a “middle instrument suited only for thin-lipped white boys”—and from without. Watt also documented his struggles as a student at a nearly all-white major music conservatory, as well as his first job in a major symphony orchestra after the conservatory canceled his scholarship. Watt subsequently chronicles his triumphs and travails as a musician when confronting the realities of race in America and the world of classical music. This book will surely interest any classical musician and student, particularly those of color, seeking to grasp the sometimes troubled history of being the only “black horn.”

DIVAn account of the Black Rock Coalition, which began in New York in 1985, and its relation to the results of civil rights era integration, and to the larger questions of racialization in the music industry, and American society./div

Groundbreaking Book Explores the Black Impact on Classical Music Earl Ofari Hutchinson meticulously details in his *It's Our Music Too The Black Experience in Classical Music* the black impact on classical music. Hutchinson notes that there are numerous books which have dissected and re-dissected every possible aspect of classical music—the composers, performers, their compositions, the musical structure, the history, and even the gossip and minutiae about the composers and performers. Yet, there are almost no books that focus on the significant part that black composers and performers played in influencing and in turn being influenced by classical music “The list of Africans, African-Americans and Afro-European composers, conductors, instrumental performers, and singers,” says Hutchinson, “is and always has been, rich, varied, and deep. Sadly, the recognition of this has almost always come in relation to the work of a major European or white American composer.” Hutchinson's aim in *It's Our Music Too The Black Experience in Classical Music* is not to update a book on blacks and classical music, or list the many notable individual breakthroughs of top flight black classical music performers and composers through the years. Instead he tells the story of how blacks have actually influenced the development, history and structure of classical music in its major varied forms; opera, chamber pieces, symphonies, and concertos. It's a story that's filled with tragedy and triumph, heart break and heroism. Hutchinson gives an exciting and entertaining glimpse into Mozart's “borrowing” a musical idea from the black violin virtuoso Chevalier Saint-Georges in the eighteenth century, Dvorak's basing a major part of his *New World Symphony* on Negro Spirituals in the nineteenth century, and composers such as Gershwin, Copeland, Stravinsky and Ravel, wildly embracing jazz and blues in some of their popular and acclaimed works in the twentieth century. *It's Our Music Too The Black Experience in Classical Music* is a fast paced, reader friendly, easy to understand look at just exactly what and how the greats in classical music have borrowed from and paid homage to jazz, blues, ragtime, boogie woogie and Negro spirituals.

“Throughout I name and recommend many pieces to listen to by the greats of classical music,” notes Hutchinson, “who were directly inspired by black musical forms as well as the works of black composers who have written exceptional works that have influenced the works of other classical composers.” Hutchinson also tells how black performers such as Roland Hayes with his unique interpretations of German *lieder*, and Marian Anderson and Jessye Norman with their distinctive tones and vibrant, fresh renderings of, and subsequent path breaking performances in the major works of opera giants, Giuseppe Verdi and Richard Wagner have greatly altered how these master's works are heard today. *It's Our Music Too The Black Experience in Classical Music*, takes the reader on an exciting, eye opening, and revealing journey through the world of classical music in which the major critics, composers and performers tell in their words their appreciation of the major contribution blacks made to classical music. “It is no exaggeration or overstatement to say that classical music does owe a debt to the black experience in classical music,” says Hutchinson, “And the goal is to show music lovers and readers how that debt continues to be paid in concert halls everywhere.”

Blind Tom was the stage name of Thomas Greene Wiggins, a blind black pianist born into slavery in 1849. In this focused, consequential study, Southall reformulates the debate surrounding Blind Tom and expands its dimensions significantly.

Langston Hughes is widely remembered as a celebrated star of the Harlem Renaissance -- a writer whose bluesy, lyrical poems and novels still have broad appeal. What's less well known about Hughes is that for much of his life he maintained a friendship with Carl Van Vechten, a flamboyant white critic, writer, and photographer whose ardent support of black artists was peerless. Despite their differences — Van Vechten was forty-four to Hughes twenty-two when they met—Hughes' and Van Vechten's shared interest in black culture lead to a deeply-felt, if unconventional friendship that would span some forty years. Between them they knew everyone — from Zora Neale Hurston to Richard Wright, and their letters, lovingly and expertly collected here for the first time, are filled with gossip about the antics of the great and the forgotten, as well as with talk that ranged from race relations to blues lyrics to the nightspots of Harlem, which they both loved to prowl. It's a correspondence that, as Emily Bernard notes in her introduction, provides “an unusual record of entertainment, politics, and culture as seen through the eyes of

