



# TEMPO PRESTISSIMO



Volume 5, Issue 2

Tuesday, July 31, 2007

## Today's Events

**8:00 a.m.**  
Registration (East Desk)

**9:00 a.m.**  
Regional Meetings

**9:00 a.m.**  
Collegiate Forum: "Etiquette"  
(Royale 4)

**10:30 a.m.**  
Research Presentations  
(Royale 3)

**12:00 noon**  
Noon Interlude--Members Concert  
(Top of the Riv)

**1:30 p.m.**  
Strings Master Class--Lesla Terry  
(Royale 3)

**1:30 p.m.**  
Warfield Master Class--  
Marietta Simpson  
(Royale 2)

**3:00 p.m.**  
Convention Chorus Rehearsal  
Dr. Robert Morris  
(Royale 1)

**4:30 p.m.**  
Collegiate Concert  
(Royale 2)

**7:30 p.m.**  
Night on the Strip

## Mission Statement Unveiled, Officers Elected by Acclamation in Monday Business Session

The first business session of the week was brought to order on Monday morning by President Roland M. Carter. After the roll call of branches by Recording Secretary Denise Williams, Nominating Committee Chair Jowanda Jordan presented recommendations that the current incumbent officers be re-elected for the 2007-2008 term. The committee also recommended that Dr. Melvin Foster and Ms. Henrietta Fortson be re-elected to the board of directors, as their two-year terms are expiring. Nate Riddick conducted the vote by acclamation, and all cur-

rent officers were re-elected, as were the two board members.

President Carter introduced Roamie Minor, curator of the E. Azalia Hackley Collection of the Detroit Public Library, who announced the opening of the Roland W. Hayes Collection on October 30 at 6:00 p.m. in Detroit. The exhibit consists of items donated by the tenor's daughter, Afrika Hayes Lambe.

Aaron Dworkin, President and Founder of the Sphinx Organization, provided highlights of their second gala concert in Carnegie Hall on September 25. (See Monday's

## Mission Statement

**NANM promotes, preserves, and supports all genres of music created or performed by African Americans.**

*Tempo Prestissimo, Page 2.)*

Elizabeth Echols, President of the National Association for the Study and Performance of African American Music, (NAS-PAAM), gave greetings and provided an overview of this organization's goals and objectives. Dr. Carter promised to further explore ways in which NANM can formulate partnerships with Sphinx and NAS-PAAM.

Dworkin expressed appreciation to Past President Willis Patterson for his advice and inspiration through their relationship, which began during Dworkin's matriculation at Michigan.

## Marietta Simpson and Three Choirs Offer Spirited Monday Evening Gala Performance

Monday evening's Gala Concert, featuring internationally renowned mezzo soprano Marietta Simpson and three outstanding, diverse choral ensembles, provided a rich, stirring musical evening. Ms. Simpson opened the program with Vivaldi's plaintive "Piango gemo," followed by "Von ewiger Liebe" by Brahms, and the aria, "Habañera" from Bizet's *Carmen*.

The dlw Chorale of Los Angeles, California, conducted by Dr. Don Lee White, performed the conductor's "Blessed are the Merciful," "Hear My Prayer" by Moses Hogan, also "Cert'ny Lord" and "He's Got the Whole World in His Hands" from Adolphus Hailstork's *Four Spirituals for Two Sopranos*.

Ms. Simpson returned to sing three spiritual ar-

rangements: "Balm in Gilead," was penned by her sister, Evelyn Simpson-Curenton. It was followed by Moses Hogan's "Crucifixion" and R. Nathaniel Dett's "Ride On, Jesus."

Sankofa, conducted by NANM board member Bennie Williams, is an ensemble of the Spirituals Project Choir of Denver, Colorado. Their section of spirituals included Moses Hogan's "Walk Together Children," Evelyn (Please see "Simpson" on Page 2.)

**"Never Turn  
Back, Move  
on Up  
a Little  
Higher"**

*Tempo Prestissimo*

Editor: Marilyn Thompson

## Singers Work for Diction Clarity in Dr. Patterson's Prefatory Class on Monday Afternoon

Past President Willis Patterson, revered bass-baritone, vocal pedagogue and also retired Associate Dean of the School of Music at the University of Michigan, facilitated a workshop on Monday afternoon, "Song Preparation: From the Inside Out." This session, devoted to diction for singers, was designed to help prepare those vocal students who will perform in Tuesday afternoon's master class with Maestra Marietta Simpson.

Dr. Patterson stressed the importance of singing bright, pure vowels as a prerequisite to vocal clarity. He commented that American singers and speakers of foreign languages need to fix diction problems for effective communication. He added that "most technical problems will be solved" if diction issues are effectively worked through.

Deborah Nansteel, soprano, a recent graduate of East Carolina University, where she studied with Dr. Louise Toppin, performed "Der Engel," the first song from Richard Wagner's *Wesendonck Lieder*. With this singer, Dr. Patterson demonstrated that the altering of a vowel may aid the singer in the execution of a difficult line.

Soprano Allison Jones, a second-year graduate student at East Carolina

University, also studying with Dr. Toppin, sang Franz Schubert's "Gretchen am Spinnrade." After reviewing the word-for-word translation, Dr. Patterson explained that the text was from Goethe's *Faust*, also revealing insights concerning Margaret's unfortunate circumstances stemming from her love affair with Faust, her pregnancy, and the reactions of her family, leading to her confinement with her spinning wheel. Dr. Patterson worked to correct some diction challenges and then on interpretation, i.e., overall animation.

The third singer was tenor Jared O'Neal, a senior at Morehouse College, who sang "Amazing Grace" by H. Leslie Adams. Again, Dr. Patterson aided the student in the pronunciation of each phrase, working for vowel clarity. He advised this student that when singing a word with a diphthong, to execute one vowel at a time.

Dr. Patterson cautioned the singers to be more thoughtful, to plan more deliberately if they intend to communicate texts with faithfulness. "Think as much about diction as you do tone production, and in some cases even more so," he admonished.

## Jazz Pianist Woody Woods Shares Wisdom From Real Life Experiences

Woody Woods, Monday morning's jazz clinician, stressed the fact that many of his enduring musical truths were learned in the "school of hard knocks." The versatile musician is a pianist, composer, conductor, lyricist, and author. He has performed and/or recorded with such greats as Billy Preston, Bobby Womack, Dee Dee Bridgewater, Eartha Kitt, the Inkspots, Ima Sumac, Mavis Staples, and many others. (Please visit [www.woodywoods.net](http://www.woodywoods.net) for more information.)

Woods expressed the impor-

tance of working to fully understand music, of listening globally, with "big ears" and a "great vision." He explained that in jazz, one must "see it, hear it, believe it, and feel it," even though the end product may not conform to usually accepted musical practices.

In demonstrating how a different rhythmic approach toward a song can totally alter its palette of expression, Woods

## *The National Association of Negro Musicians, Inc.*

### Officers

**President:** Roland M. Carter

**First Vice President:** David Morrow

**Second Vice President:** Glenn Jones

**Executive Secretary:** Ona B. Campbell

**Recording Secretary:** Denise Williams

**Assistant Secretary:** Arvis Jones

**Treasurer:** Daniel J. Long

**Assistant Treasurer:** James A. Butler

## Simpson and Choirs Render Rousing Monday Evening Gala Performance

Pittman's "Anyhow," Stacy Gilliam's "I Don't Feel No Ways Tired," Past President Uzee Brown's "I'm Building Me a Home," and Howard Roberts's "Wade in the Water."

The Las Vegas-Silver State Chapter of the GWMA, under the direction of Robin Eldridge, performed four songs: "Psalm 117," "He Gave it to Me," "I Will Praise Him," and "Anything's Possible."

Ms. Simpson joined the combined ensembles in performances of Nolan Williams's "Fix Me, Jesus," and the Allitsen-Simpson setting of "The Lord is My Light."

asked Carline Ray Russell to sing the standard ballad version of the classic "My Funny Valentine." Woods played primarily choral accompaniment. When Thelma Hicks sang the same song, Woods added "funk," stretching the meter, adding 16th notes. To provide "swing," Woods utilized dotted eighth notes, followed by 16ths.

## The National Association of Negro Musicians, Inc.

Post Office Box 43053  
11551 South Laflin Street  
Chicago, IL 60643  
Phone: 773-568-3818  
Fax: 773-785-5388

### *From the Editor*

If you have information that you would like to include in an issue of *Tempo Prestissimo*, please submit it in writing by 6:00 p.m. preceding the day of desired publication. Submissions received after 6:00 p.m. will not be considered for the next day's edition.