



TEMPO PRESTISSIMO

90th Annual Meeting, DoubleTree Hotel Chicago Magnificent Mile, Chicago, Illinois

Today's Events

9:15 a.m.

Regional Meetings:

Eastern Region—La Salle,
Front

Western Region—La Salle,
Rear

Central Region (Huron)

Rocky Mountain Region
(Michigan)

Southern Region (Superior)

10:30 a.m.

“New Music by Composers
Hale Smith and Dolores White
(La Salle)

11:00 a.m.

Convention Chorus
(Superior)

12:00 Noon

Noon Collegiate Concert
(La Salle)

1:00 p.m.

William Warfield Voice Master
Class—Simon Estes (La Salle)

2:30 p.m.

Sylvia Olden Lee Roundtable
Discussion: “Nora Douglas
Holt and Chicago Founders of
NANM”—Loñieta Thompson
Cornwall et al. (La Salle)

4:15 p.m.

Vesper Concert: Music of
Robert L. Morris (La Salle)

8:00 p.m.

Chicago Night Concert
(La Salle)

Tempo Prestissimo

Editor: Marilyn Thompson

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TUESDAY, JULY 28, 2009

President Morrow Appeals to Branches and Regions for Increased Fiscal Responsibility

Monday morning's Business Session featured special music by two newly organized choral ensembles—the Voices of Atlanta, directed by R. Wayne Woodson, and the United Voices of Detroit, directed by NANM Youth Director Nina Scott. Mr. Woodson led his singers in a performance of Damon Dandridge's “My God is A

Rock.” The Detroit singers' offerings were “Hehlelooyuh” by James Furman, “Up With A Shout” by Bill Littleton, and “Great is Thy Faithfulness,” arranged by Nathan Carter. The two ensembles joined forces for the finale, Roland Carter's “In Bright Mansions Above.”

Imani Winds Delivers Sparkling Monday Evening Gala Concert

Imani Winds shared the depth and versatility of contemporary wind quintet repertoire in the 2009 Gala Concert on Monday evening. They displayed a myriad of colors, moods, and dramatic elements throughout the evening. Their program began with Eugene Bozza's “Scherzo for woodwind quartet.” This was followed by Jeff Scott's “Homage to Duke,” an expansion of the song, “Come Sunday.” Mr. Scott, French hornist, and flutist Valerie Coleman, founder of Imani Winds, are the two resident composers of the quintet.

Suite Popular Brasileira introduced a tour of Brazilian popular music in each movement. “Choro,” the first

movement, was considered as “street music,” reminiscent of Dixie Land. “Baiao,” the second movement, is dance music. “Seresta,” the third movement, is also a dance with a push-pull quality. “Frevo,” the fourth movement, brings the festive Carnival to mind. Lalo Schiffrin's “La Nouvelle Orleans” recreated the New Orleans funeral procession and the celebration after the burial.

After intermission, the quintet played György Ligeti's *Sechs Bagatellen* (Six Bagatelles). Each contrasting movement contains folk-inspired Hungarian tunes and rhythms.

Aires Tropicales by Paquito D'Rivera, evokes memories of

Today's
General Session has
been cancelled.

Mission Statement

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

After the roll call, President Morrow addressed the body, reminding attendees of the need to move past established, conventional practices so that the organization may reinvent itself, able to

(Please see “President” on Page 2)

his native Cuba.

“Freyleka” from *Klezmer Dances* was evocative of a Yiddish celebration, as was the encore.

The audience was dazzled by the constant interplay among the players. It is obvious that they enjoy their work, as well as playing with each other. Their sense joy communicated through their body language, along with the crispness and expressiveness of their playing. Imani Winds took us, the audience, along for the ride, and we had a great time on the excursion.

President Challenges NANM to Shoulder Financial Responsibility, Work to Strengthen Membership

thrive in the 21st century. He reminded the body that the fiscal year runs from July 1 to June 30, and that dues and the annual convention occur at the beginning of a new year, and not at the end of an old year. Often branches pay their assessments for the previous year at the convention, when the new year's assessments are also due. With increasing costs, the national operations are dependent on these funds at the time they are due, so that there will be adequate resources

with which to plan and properly implement projects. President Morrow informed delegates that future conferences would have to be more cost effective. The look and format may change out of necessity.

The President related how regional conference programs should mirror the quality of national programs. He stressed the need for the commitment to excellence at all levels of the organization's operations.

NANM (The National Association of Negro Musicians, Inc.)

Officers

President: David Morrow

First Vice President: Byron Smith

Second Vice President: Glenn Jones

Executive Secretary: Ona B. Campbell

Recording Secretary: Denise Williams

Assistant Secretary: Marydith Tanksley

Treasurer: Dan J. Long

Assistant Treasurer: James Butler

Imani Winds Lead Insightful Monday Morning Winds Master Class

2009 Gala Artists Imani Winds demonstrated their expertise as teachers in an upbeat, informative master class on Monday morning. The quintet's approach to working with students involved each professional taking turns to work individually with a young player, with additional input from the other ensemble members when needed.

Three of Sunday evening's scholarship competition contestants participated, along with a second-year graduate student from East Carolina University.

Trumpeter Ryan Bancroft played Enescu's "Legend." French hornist Jeff Scott, after praising the student's technique and musicality, worked with him on the vibrato. Mr. Scott noted the student's ability to convey contrasting moods and dynamic contrasts. He explained that the vibrato, in both vocal and instrumental music, is more of an "emotional afterthought, to create shimmer or to change the mood. It is a matter of personal taste, but the player needs to know when to use it and the

appropriate speed at which to use it.

Mr. Scott told Mr. Bancroft that when building a musical line, one should start with the vibrato, but not too much. "Start from almost nothing, and as the phrase progresses into moving notes, then spin the tone." He mentioned how fine singers have the ability move an audience by giving just enough at precisely the right time.

Timothy Miles, alto saxophonist, played the first movement of "Sonata, Op. 19" by Paul Creston. Oboist James Roe worked with him on articulation, stressing the need to accent strong beats so that lines and runs will be cleanly executed. Clarinetist Mariam Adam reminded Mr. Miles that he should think ahead, maintaining the empathic quality, always keeping the sound spinning through high notes, even when play-

ing loudly.

Mr. Roe addressed the saxophonist's breathing technique, informing him that it is not necessary to breathe as often as he does. It is important to blow air through fast notes. He was told to breathe diaphragmatically, using the vibrato to release tension.

Bassoonist Nisreen Nor played Carl Maria von Weber's "Andante and Hungarian Rondo." Monica Ellis, bassoonist, explained the need for Ms. Nor to create moods and contrasts to bring the piece to life. "This is a miniature opera," she commented. It is up to the player to be expressive, to establish the moods, and to communicate the "words" to the audience. Ms. Ellis encouraged the student to be more daring, and to enjoy her music making.

Tunisia Bullock, flutist, played a portion of Franz Doppler's "Fantaisie Pastorale Hongroise." Flutist Valerie Coleman worked with her on diaphragmatic breathing in order to produce a fuller, more vibrant tone.

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From the Editor

If you have information that you wish to include in the next day's issue of *Reverberations*, please submit it to the editor by 6:00 p.m. on the preceding day.