



TEMPO PRESTISSIMO

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

Today's Events

9:00 a.m.

Naomi in the Living Room—
Jonathan Bailey Holland
(La Salle)

10:30 a.m.

"Music of Thomas Dorsey, the
'Father of Gospel Music' and
His Niece, Lena J.
McLin"
(La Salle)

12:00 Noon

Noon Collegiate Concert
(La Salle)

1:00 p.m.

Convention Chorus Rehearsal
(Superior 1, 2, &3)

1:00 p.m.

"Mary Cardwell Dawson and
Black/African American
Opera Companies"—
Marvin Lynn and the South
Shore Opera Company
(La Salle)

2:45 p.m.

Youth and Junior Concert
(La Salle)

4:30 p.m.

Collegiate Concert (La Salle)

8:00 p.m.

Awards Banquet (La Salle)

Mission Statement

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

Tempo Prestissimo

Editor: Marilyn Thompson

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WEDNESDAY, JULY 29, 2009

Chicago Showcases Exceptional Talent in Tuesday Evening Concert

Tuesday evening's "Chicago Night" concert provided NANM delegates with an opportunity to experience the depth and versatility of the Founding City's musical citizens.

SugarStrings opened the program. Attendees at the Las Vegas annual meeting in 2007 well remember this young trio's stirring performance in the opening session, it was wonderful to hear these young women again and to observe how much they have grown, both physically and as artists.

Each of the cousins—Ade Williams, violinist, Mira Williams, viola, and Ayanna Williams, cello, played short excerpts from a current piece in their repertoire to inform the audience concerning their virtuosity as individual performers. As a trio, they performed the suite, "Spies Among Us," arranged by Donna Marie Williams, mother of Ayanna. The suite carried television and movie fans down memory lane, featuring theme songs from such classics as "Perry Mason," "Mission Impossible,

"The Pink Panther," and others.

The Voices of Maurice Collins performed "Psalm 23," by McGee (arranged by Mr. Collins); "Sing Unto God" by G.F. Handel; "Jesus Said to the Blind Man" by Melchior Vulpius, arranged by Eggebrecht; and from Felix Mendelssohn's *Elijah*, the recitative, "Thou hast overthrown thine enemies," followed by the chorus, "Thanks be to God." Soloists were Brandon Brown, baritone and Nicole Ross, soprano.

The third section of the program featured TreDiva: sopranos Anisha McFarland (NANM scholarship winner in 1996), Jonita Lattimore, and Elizabeth Norman. Each sang individually, revealing technical control and gripping interpretive powers, and then as a trio. Ms. Farland performed John W. Work's art song, "Soliloquy," followed by Ms. Lattimore, delivering "My Man's Gone Now" from Gershwin's *Porgy and Bess*. Ms. Norman offered Doretta's aria, "Ch'il bel sogno from Puccini's *La*

Rondine.

As a trio, the sopranos sang and characterized Chip Johnson's arrangement of "Scandalize My Name," followed by "Lift thine eyes" from Mendelssohn's *Elijah*, which segued to Richard Smallwood's "Total Praise." Totally switching gears, the sopranos reached back to the 1977 hit, "Best of My Love," made famous by the Emotions, and composed by Maurice White and Doug McKay of Earth, Wind and Fire.

Pianist-composer Jeremy Jordan mesmerized the audience, revealing more of his genius, playing three of his arrangements: Camille Saint-Saëns' "Étude en forme de Valse," Richard Strauss' "Ständchen," and Hall Johnson's "Ain't Got Time to Die."

The Voices of Maurice Collins returned for the final section of the program: "Precious Lord," arranged by Arnold Sevier; "Today," arranged by Maurice Collins; "I Want Jesus to Walk With Me," arranged by Rollo Dilworth; "Cert'nly Lord," arranged by Lena Johnson McLin, "He is Marvelous" by Rosephanye Powell, and "Holy is the Lord," arranged by Carol Cymbala.

Karen Walwyn Encourages Young Pianists to Be More Thoughtful and Decisive in Monday Master Class

Dr. Karen Walwyn, 2009 Piano Master Class clinician, provided guidance to four young men on Monday afternoon. Chicagoan Pierre Miller, 25, of Kalamazoo College, played Bach's last fugue. Dr. Walwyn encouraged him to put more direction in his line so that the predominating voice will not be lost. She admonished him to be exact in his rhythm, to establish an underlying pulse that does not bend so that he will be as exact as possible.

Jonathan Paul Cambry, 27, a graduate student at the Chicago College of Performing Arts, played Chopin's "Scherzo No. 1 in B minor, Op. 20." The clinician asked the young pianist what his intention was during the performance. Mr. Cambry answered that he wanted to add a mysterious

quality by gradually building intensity and aggression as the piece progresses. Dr. Walwyn informed him that creating a "lightning bolt" is not produced by merely playing a bunch of notes. The right hand must be responsive to the left hand. She worked with Mr. Cambry on beginning softly, then building, crescendoing toward the top.

Jeremy Jordan, 20, a student at the Juilliard School in New York, played "Fantasie in B minor, Op. 28, by Scriabin. Dr. Walwyn worked with him on bringing out more sound in his top notes.

For the last few minutes, Dynasty Battles, 25, of Philadelphia, played a portion of the first movement of Pro-

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kofiev's *Sonata No. 6*. Dr. Walwyn helped him to work on a steadier approach, highlighting the need for an almost vicious kind of aggression. She pointed out the necessity of consistently matching octaves. The young pianist was urged to be rhythmically precise, and to use less pedal in order to produce a drier sound.

Simon Estes Imparts Timeless, Common Sense to Young Singers in Tuesday Vocal Master Class

Maestro Simon Estes, the 2009 William Warfield Voice Master Class clinician, shared pearls of wisdom acquired from his four decades of experience as a singer on the world's stages. He advised participants not to over-intellectualize the process of singing and not to become too hung up on technique. They should embrace what is natural, as this is generally the best way. He reminded them that whatever is natural is of God, and that God did not make mistakes.

Singers should sing their chronological age—in other words, they should carefully choose repertoire that is suitable and accessible for them at their particular stage of life. They should not engage in

serious vocal study until at least age 17 or 18. It takes time for the vocal mechanism, the body, and the emotions to develop. If one chooses repertoire that is too advanced for one's age, irreparable damage can be done. One must be patient so that all of the elements of a vocal instrument may develop fully.

Singing is an extension of speaking. It is a communicative art form. One should always think of the text and what it means. It's all about the words—they must come to life.

Singers should sing from their hearts and souls. They should be fully in-

involved in their art song or aria. It is about so much more than technique. One should concentrate on creating a beautiful legato line.

Maestro Estes cited the need for Voice teachers who approach their work with their eyes, ears, and hearts. He warned that the brain can land one in trouble.

Participants were Jonathan Kirkland, baritone, of Michigan State University; Allison Jones, soprano, of East Carolina University; Brian Alwyn-Newland, tenor, of The Chicago College of Performing Arts; Marcus Hill, baritone, of Morehouse College; Adrienne Walker, mezzo soprano, of Roosevelt University; and Martin Wood, baritone, of The Chicago College of Performing Arts.

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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.