



REVERBERATIONS

SPECIAL ANNUAL MEETING PREVIEW EDITION

THE NATIONAL ASSOCIATION OF NEGRO MUSICIANS, INC.

Opera Star Harolyn Blackwell Announced As Las Vegas Gala Soloist With Four Choral Ensembles

88th Annual Meeting of

The National Association of Negro Musicians, Inc.

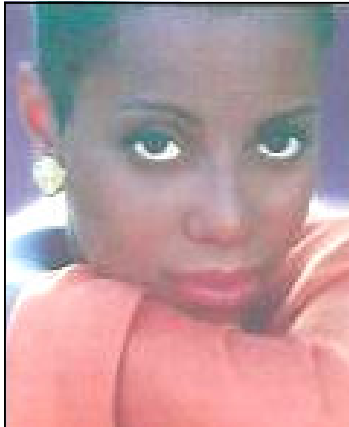
July 29—August 2, 2007

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Soprano Harolyn Blackwell

Internationally acclaimed soprano Harolyn Blackwell has been announced by President Roland M. Carter as soloist with four outstanding choral ensembles in the Gala Artist concert on Monday, July 30 in Las Vegas. The featured choirs are: The dlw Community Chorale of Los Angeles, Don Lee White, director; Sankofa (an ensemble of the Spirituals Project) of Denver, Colorado, directed by NANM Board member Bennie Williams; the Silver State Chapter of the Gospel Music Workshop of America, of Las Vegas, Evangelist Robin Eldridge, director; and the Nova Scotia Mass Choir, of Halifax, Nova Scotia, Shauntay Grant, director.

Ms. Blackwell is recognized for her expressive and exuberant performances, with a career that

has spanned opera, concert and recital stages around the world. Following the completion of undergraduate and graduate degrees at The Catholic University of America, the Washington, D.C. native began her career on Broadway in the revival of Leonard Bernstein's *West Side Story*. Shortly afterwards, she was selected as a finalist for the Metropolitan Opera National Council Auditions, and her career path changed from musical theater to opera. Since then, she has performed with many of the major national and international opera companies, and at festivals around the world, including the Lyric Opera of Chicago, the Glyndebourne Festival, Teatro Colon de Buenos Aires, the Seattle Opera, Opera de Nice, the Miami Opera, the Canadian Opera Company, the Aix-en-Provence Festival, the Opera Orchestra of New York, and Lincoln Center's Mostly Mozart Festival.

Ms. Blackwell has appeared in several productions of the Metropolitan Opera, including *Un Ballo in Maschera*, *Le Nozze di Figaro*, *Manon*, *Die Fledermaus*, *Werther*, and *La Fille du Régiment*. She starred in the 1997 Broadway revival of Bernstein's *Candide*.

An accomplished recitalist, Ms. Blackwell has been featured artist in several prominent concert series, including London's Wigmore Hall, Carnegie Hall's Weill Recital Hall, The San Francisco Performances

(See "Soprano" on Page 4)

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Harolyn Blackwell as Norina with Eduardo Chama as Don Pasquale in the Seattle Opera's 2003 production of Donizetti's *Don Pasquale*.

"The Negro's admitted excellence in song has not been an unmixed musical blessing. It has diverted interest from other forms of musical expression, limited musical opportunity by the general impression that this was the Negro's special field, and led to too much emphasis on the interpretive rather than the creative aspect of musical art. Only very gradually is this one-sidedness being corrected. The public still expects the Negro to sing and dance principally. In fact prejudice has seriously handicapped the Negro musically, even though admitting his special musical aptitude."

Excerpted from Alain Locke, *The Negro and His Music*, (2002, Ayer Company Publishers, Originally published in 1936).

From the Editor

If you have information that you wish to include in the next issue of

REVERBERATIONS, please submit it to Marilyn A. Thompson (news@nanm.org) 537 Hancock Street Brooklyn, NY 11233 718-455-6680 (Voice and Fax)

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President Roland M. Carter

Dear NANM Family,

Twenty-five years ago, Dr. Jon Michael Spencer, my former student, wrote an article published in *The Black Perspective in Music* (Vol. 10, No. 2, Autumn 1982) titled "R. Nathaniel Dett's Views on the Preservation of Black Music." In this, the 125th anniversary of Dett's birth, it seems appropriate to examine some of these opinions. (Please see related story on page 6.)

Spencer cites Dett's 1920 essay, "Negro Music of the Present," written during his Harvard University matriculation, which won the Bowdoin Literary Prize. He provides some reasons contributing to the lack of accomplishment in the preservation of black music at that time. He suggests that folk music, especially spirituals, "may eventually become obsolete." He also describes "a general indifference of Americans, amounting almost to contempt for things of native origin, and a slavish admiration on the part of American composers, critics, and, to some extent, publishers, for European ideals in music and

art." (p. 134) This remains true, especially in the academy, nearly 90 years after Dett's pronouncement. He mentions that African Americans are partially responsible for the absence of awareness of their cultural heritage because of embarrassment over the issue of slavery. Again, Dett speaks to us with relevance.

Preservation and advocacy must be regarded as partners. These are vital ingredients in the task of relating our musical story, of informing diverse audiences of our rich history. In the process of "singing our songs" to our children and to the world, we must exude a deliberate sense of pride, as well as reverence for the genius and resiliency of our ancestors. The more diligent we are in our advocacy, the more definite will be the preservation of our music. The flame will not continue to burn unless we consistently maintain the fuel source.

In this issue of *Reverberations*, please read about some of our plans for an exciting annual meeting in Las Vegas. As the time is drawing near, we are still striving to expand our vision, to launch new initiatives, to fulfill our commitment to our young people, and to honor our journey through time.

"Never turn back, move on up a little higher." The work must continue!

Sincerely,
Roland (president@nanm.org)

Important Annual Meeting Information From the Executive Secretary

Mrs. Ona B. Campbell, NANM Executive Secretary, wishes to inform all Las Vegas travelers that **the cut-off date for securing the \$80.00 room rate at the Riviera Hotel is June 29, 2007.** Annual meeting registrants may check into the hotel at that rate as early as July 26 and may stay as late August 4.

Persons wishing to include advertise-

ments in the 2007 Annual Meeting Souvenir Program Booklet may do so until June 1. Forms may be downloaded from the NANM website, www.nanm.org. After completion, these should be sent to Mrs. Campbell with the appropriate fees.

A few copies of *A Documentary History of The National Association of Negro Musicians* are still avail-

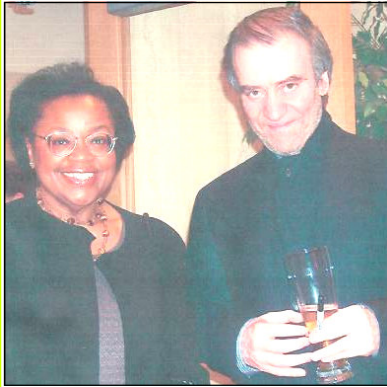
able. Books should be purchased before June 30, 2007, the close of NANM's fiscal year. The cost is \$30.00 each (including postage). Mrs. Campbell may be contacted at the national headquarters.



(Left to right) Earl Ross, Marvalene Atlas, Sharon Buchner, and Margaret LeFleur, attendees at the Central Region Conference in Bloomington, Minnesota in April. (Photo by Dr. Charles Cannon)

Fact—Executive Secretary Campbell announces that since 2003, the Golden Gate Branch of Oakland, California, has been the first to confirm an advertisement in the Souvenir Program Booklet.

Pianist Sandra Rivers: Collaborating on the World's Stages



Pianist Sandra Rivers with famed conductor Valery Gergiev backstage after his critically acclaimed performance with the Cincinnati Symphony Orchestra on February 22.

Sandra Rivers has been described as one of the top five accompanists, or collaborating pianists, in the world, according to McFarland and Watson-Rouslin in *My Mother Was Right* (Jossey-Bass, 1997). The *New York Times* proclaimed her as “a technically elegant and insightful pianist.” Ms. Rivers has performed in recital in the planet’s top concert venues—in Canada, Germany, Italy, Spain, The Netherlands, Switzerland, Portugal, Russia, Puerto Rico, Hong Kong, The People’s Republic of China, Taiwan, Japan, Korea, and extensively across the United States. She has collaborated with such luminaries as violinists Itzhak Perlman, Joshua Bell, Nigel Kennedy, Sarah Chang, Chao-Liang Lin, Nadja Salerno-Sonnenberg, Anne Akiko Meyers, Gil Shaham, Robert McDuffie, Joseph Swensen, Elmar Oliveira, Shlomo Mintz, Glenn Dichterow (concertmaster of the New York Philharmonic), David Kim (concertmaster of the Philadelphia Orchestra), and others. She has also concer-

tized with soprano Kathleen Battle. Ms. Rivers is heard on EMI/Angel, CBS Masterworks, RCA Victor Red Seal, Teldec, Pony Canyon, Musical Heritage, and Zafiro labels.

Notable appearances by Ms. Rivers have taken place at the Mostly Mozart Festival, the Schleswig-Holstein Festival in Germany, the Aspen Festival, at Tanglewood, and on the Great Performers Series at Lincoln Center. With Salerno-Sonnenberg and Chang, she performed on *The Tonight Show* with Johnny Carson and Jay Leno. In 1978, she won the Best Accompanist Prize at the Tchaikovsky International Violin Competition in Moscow. A Steinway artist, she was the offi-

“It’s been amazing. I’ve been all over the world and played on almost every concert stage there is. I never thought I would move out of New York and do what I’m doing. I have wonderful students, and I’m on the board of a major symphony orchestra.”
—Sandra Rivers

cial accompanist for the Naumburg Competition.

As a solo pianist, Ms. Rivers has performed with the Louisville Symphony, the Dallas Symphony, the Dayton Philharmonic, the Rochester Philharmonic, the Cincinnati Chamber Orchestra, and others. She has worked with such noted conductors as Arthur Fiedler, Jean Morel, Isaiah Jackson, Michael Morgan, and Keith Lockhart.

Ms. Rivers has played solo recitals across the nation.

For the past quarter of a century, Ms. Rivers has been on faculty at the University of Cincinnati College-Conservatory of Music (CCM), where she is Professor of Collaborative Piano. She was in New York City, her hometown, in March for a chamber music concert. Over a seafood brunch in Brooklyn, she reflected on her spectacular career: “It’s been amazing. I’ve been all over the world and played on almost every concert stage there is. I never thought I would move out of New York and do what I’m doing. I have wonderful students and I’m on the board of a major symphony orchestra.”

The route from Harlem, where Ms. Rivers was born and raised, to the world’s concert stages, is a fascinating one. She began piano studies at age four, with her father, a church musician. She continued working with him until age 13, when she entered the pre-college program at the Juilliard School, where she remained through her graduate degree. Sandra’s mother was a mezzo-soprano, who had studied at the Institute of Musical Art (predecessor of the Juilliard School). She had sung with the Hall Johnson Choir and taught studio Voice in their home.

During high school years, Ms. Rivers attended the Professional Children’s School on scholarship, where her schoolmates were Emanuel Ax, Pinchas Zukerman, and the actress, Jonelle Allen. “I

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knew they would all have careers,” she marvels.

At Juilliard, Ms. Rivers remembers her first chamber music class with Phyllis Krauter. The assignment was to (See “Pianist” on Page 7)

President Carter and Dr. Margaret Pleasant Douroux Named 2007 Living Legends Honorees in California



President Carter and Dr. Margaret Pleasant Douroux

The Departments of Music at California State University Dominguez Hills and El Camino College presented the 2007 Living Legends Festival on April

27 and 28. This year's honorees were NANM President Roland M. Carter and Dr. Margaret Pleasant Douroux, composer, conductor, publisher and founder/CEO of the Heritage Music Foundation (a repository for gospel music research, technology and history). She was honored by NANM at the 2003 an-

nual meeting in Los Angeles. Special recognition was given to Mr. Thurston Frazier, co-founder and director of the Voices of Hope Community Choir and co-founder of the Gospel Music Workshop of America.

Festival events included a Voice master class, facilitated by Dr. Douroux, focusing on solo performance of gospel music. Dr. Carter presented a master class in Composition, concentrating on contemporary church music. The Festival Choir consisted of voices from several area ensembles.

The Living Legends Festival was organized in 2003 by Dr. Hansonica Caldwell. Its purpose is to facilitate cultural awareness and musical exchange within Southern California through the presentation and workshop facilitation of distinguished African Diaspora musicians from across the nation.

Soprano Harolyn Blackwell Announced as Las Vegas Soloist in Gala Concert

(Continued from Page 1)

Series at Herbst Hall, and the Ambassador Foundation Performances Series in Los Angeles. She has appeared in several nationally televised concerts. Ms. Blackwell is the recipient of numerous awards and honors, one of which provided her with the opportunity to study in Italy with Renata Tebaldi and Carlo Bergonzi.

President Carter expressed his excitement over this year's Gala Artist Night plans. Ms. Blackwell last performed for NANM in 1982 at the annual meeting in Chicago. "We are absolutely delighted to have her join us again, sharing the stage with such stellar choral artists from the United States and Canada. This is going to be a most memorable evening."

Ms. Blackwell will facilitate a vocal master class on Tuesday, July 31. Look for more concert details in the next issue of *Reverberations*.

NANM Youth Member Achieves Academic Honor

Briana McDew, a youth member of the David I. Martin Music Guild in New York City, has earned placement on the Dean's List at the Berklee College of Music in Boston, Massachusetts, for the fall semester of 2006.



Dr. Willis Patterson, Past NANM President and keynote speaker at the African American Art Song Alliance conference on February 10 at the University of California, Irvine.

Marie-Elise McNeeley Named Central Region Competition Winner



(Left to right) Claudette Douglas of Chicago's R. Nathaniel Dett Club of Music and Allied Arts, cellist Ismail Akbar of Oberlin Conservatory, violinist Marie-Elise McNeeley of the University of Michigan, and Dr. Daniel Washington, President of the Detroit Musicians Association. (Photo by Dr. Charles Cannon)

Marie-Elise McNeeley, a violin major in the School of Music at the University of Michigan, was declared the winner of the Central Region's Scholarship Competition in Strings on April 14. Ismail Akbar, a cello major at the Oberlin Conservatory in Ohio was named second place winner. The Central Region conference was held April 13-14 in Bloomington, Minnesota.

In Memoriam

Soprano Alpha Brawner Floyd died on Tuesday, April 24, in Hollis (Queens), New York. Ms. Floyd appeared in the title role of the Atlanta world premiere of Scott Joplin's *Treemonisha* in 1972. She was a regular performer with Opera Ebony. A 1983 *New York Times* review of her interpretation of the role of Marguerite in Gounod's *Faust*, proclaimed that she "emerged with a quiet gentility. . . when singing the Jewel aria or awaiting death, [she] was lyrically sensitive without ever becoming sentimental." In another Opera Ebony production, Ms. Floyd performed the title role in Puccini's *Turandot*. Joseph LaRue wrote, "Alpha Floyd made a regal, vocally splendid *Turandot*, displaying an intense, supple and at times sumptuous voice." Ms. Floyd's recordings included Gershwin's *Porgy and Bess* on the Decca label, and Goldmark's *Die Königen von Saba* on Gala Records. In 1980, Ms. Floyd was featured in the NANM Artist Night Concert at the annual meeting in Birmingham, Alabama, in "A Black Heritage Concert," with Opera Ebony and members of the Birmingham Symphony Orchestra, including mezzo-soprano Hilda Harris and bass-baritone Benjamin Matthews.

The National Association of Negro Musicians, Inc.

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**Registration Form
88th Annual Meeting**

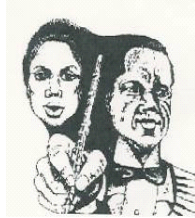
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NOTE: Registration includes all activities except the Life Member Reception. Admittance to Business Sessions by showing NANM Membership Card. **A TICKET IS REQUIRED** for admittance to the **BANQUET AND GALA CONCERT**. Registration fee is applicable for the convention year in which it is paid and **MAY NOT** be transferred to another person. **NO REPLACEMENT AND NOT RESPONSIBLE FOR LOST OR STOLEN TICKETS. NO REFUNDS ON SITE.**

A \$50.00 fee will be charged for cancellations and NSF checks. A \$5.00 fee will be charged for a temporary NANM membership card.

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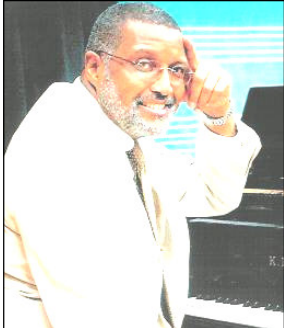
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Greensboro Symphony Performs Work by Marvin V. Curtis in January Concert



Dr. Marvin V. Curtis

“A Stanislaus Overture” by Martin V. Curtis was performed by the Greensboro Symphony Orchestra on January 25, under the baton of Maestro Bruce Kiesling. Dr. Curtis, of Fayetteville State University in North Carolina, is Director of the Choir and Assistant Dean of the College of Humanities and Social Sciences.

The work was written in 1989 when the composer was on faculty at California State Uni-

versity, Stanislaus, and performed by the Stanislaus Orchestra during their three-week tour of the Soviet Union. The work has also been performed by the orchestras of Petersburg and Richmond (Virginia), as well as Fayetteville.

Dr. Curtis has the distinction of being the first African American composer whose orchestral work was commissioned and premiered for the inauguration of an American president. His “City on the Hill” was aired in 1993 for the first inauguration of William Jefferson Clinton.

A member of the NANM board, Dr. Curtis also serves on the boards of The Arts Council of Fayetteville and the North Carolina Humanities Council.

Harlem Symphony Orchestra Performs Concert in New York’s Apollo Theater



Maestro Amadi Hummings, Music Director of the Harlem Symphony Orchestra

New York’s landmark Apollo Theater was the venue for the Harlem Symphony Orchestra’s third concert on Saturday, April 14. Conducted by music director Amadi Hummings, the program featured the “Overture from *The Magic Flute*” (Mozart), “The Young Person’s Guide to the Orchestra” (Britten), and “Lyric for Strings” (Walker). The finale was the “Concert Fantasy from George Bizet’s *Carmen*” (Sarasate), featuring violinist Diane Monroe as soloist.

The orchestra’s inaugural performance took place in 2004 at Harlem’s Convent Avenue Baptist Church. Its players are graduates of the nation’s leading conservatories and university music schools.

The concert was narrated by S. Epatha Merkerson, award-winning Broadway and television actress, especially known to audiences from the NBC long-running drama, *Law and Order*. Her script served as an educational tool for young people.

Amadi Hummings is a son of concert pianist, Armenta Adams Hummings. As a violist, he has performed in recital in cities around the world, and as soloist with numerous symphony orchestras. He is currently on the music faculty at Old Dominion University in Norfolk, Virginia.

NANM Commemorates 2007 Anniversaries of Composers Dett and Swanson



Composers R. Nathaniel Dett and Howard Swanson

This year marks the 125th anniversary of the birth of composer-conductor R. Nathaniel Dett and the 100th birthday of composer Howard Swanson. Both men held strong ties to NANM.

Robert Nathaniel Dett was born on October 11, 1882 in

Drummondville, Ontario, Canada. He earned the B.Mus. at Oberlin Conservatory in 1908 and the M.Mus. in 1932 from the Eastman School of Music, where he studied with Howard Hanson. Dett studied composition with Nadia Boulanger in France. He held faculty positions at Lane College in Tennessee, Lincoln Institute in Missouri, at Hampton Institute in Virginia, and at Bennett College in North Carolina. At Hampton, where he served from 1913-1931, he developed the choir to world-class status, conducting a Carnegie Hall concert that garnered critical notices in 1928 and an extended

European tour in 1930. Among his best known compositions are the choral motet, “Listen to the Lambs,” the oratorio, *The Ordering of Moses*, and the piano work, *In the Bottoms*. Dett was an organizer of NANM and served as president from 1924 until 1926. He died on October 2, 1943 in Battle Creek, Michigan.

Howard Swanson was born in Atlanta on August 18, 1907. He earned the B.M. at the Cleveland Institute of Music, where he studied composition with Herbert Elwell. Like Dett, he also studied in France with Ma-

dame Boulanger.

Swanson wrote music for orchestra, chamber orchestra, string orchestra, piano, chamber, and choral music, but he is best known for his songs, including “The Negro Speaks of Rivers,” “I Will Lie Down in Autumn,” and “In Time of Silver Rain.” He was honored by NANM in 1977. Swanson’s songs were performed by such artists as Marian Anderson and Leontyne Price. Orchestral works were performed by the Atlanta Symphony, the Symphony of the New World, the Budapest Festival Orchestra, and others. Howard Swanson died in New York City on November 12, 1978.

(Continued from Page 3)

sightread a Beethoven trio with a violinist and cellist. The work began, but halted at a certain point in the score. They tried again, and the pianist stopped at the same place. The teacher insisted that they make a third attempt. This time, the violinist intentionally made a mistake so the pianist could figure out the problem, which she quickly corrected. This student turned out to be a young Itzhak Perlman. The next week, however, the trio was played to perfection.

Composer Marvin Hamlisch was another Juilliard schoolmate, and so was violist Marcus Thompson (brother of NANM member Dr. Loñieta Thompson Cornwall). Others included conductor James Conlon, sopranos Joyce Mathis and Barbara Hendricks, pianists Garrick Ohlsson, Emanuel Ax, Mischa Dichter, Horacio Gutierrez, violinist Kyung-Wha Chung, and others.

Ms. Rivers describes Juilliard as “an amazing place” during those years. It was there that she discovered her love of working with string players, primarily violinists, and where she met Dorothy DeLay (1917-2002), famed maven of violin teachers. At first, she played in the studios of Joseph Fuchs and Ivan Galamian, two of the 20th century’s most celebrated violin teachers. Ms. DeLay had been an assistant to Mr. Galamian.

After graduation from Juilliard with B.S. and M.S. degrees, Ms. Rivers taught public school music to elementary and intermediate students in the Bushwick section of Brooklyn. After three-and-a-half years, she realized that this was not her calling, and her

life soon changed after a conversation with Ms. DeLay. “I played for her students at Juilliard, in the college prep program, and at Sarah Lawrence College,” she recalls. “It was clear that Ms. DeLay was a master teacher and a master individual,” Ms. Rivers affirms. Of all the teachers she knew, Dorothy DeLay was one with whom she wanted to work. After a while, Ms. Rivers only played for Ms. DeLay’s ten best students, who included Midori. “Through Ms. DeLay, I got to play for Isaac Stern. Coachings with him were frightening, but amazing. He was intimidating.” Soon, Ms. Rivers was accompanying Ms. DeLay to Meadowmount (the summer strings camp in upstate New York, founded by Galamian, that trains players preparing for professional careers) and to the Aspen Music Festival and School in Colorado.

It was through Ms. DeLay that Ms. Rivers began her career at CCM. In the early years, she would commute to Cincinnati, flying ahead of Ms. DeLay, working with students before her arrival. They would return together to New York. After a few years, Ms. Rivers was asked to join the faculty full-time, establishing an instrumental accompanying program (now known as collaborative piano).

Ms. Rivers is a highly respected force as a member of the Cincinnati Symphony Orchestra Board of Directors. In February of this year, Maestro Valery Gergiev led the ensemble in one of only two engagements this season with American orchestras. The other was with the Philadelphia Orchestra. Several weeks before the concert,

Ms. Rivers realized that ticket sales were low and that there seemed to be a general lack of awareness concerning the importance of the maestro’s visit to the city of Cincinnati. Gergiev, after all, is one of the most celebrated conductors in the world. He is the artistic director of the Mariinsky Theatre in Russia, Principal Guest Conductor of the Metropolitan Opera, and Principal Conductor of the London Symphony Orchestra. To ensure a substantial audience, Ms. Rivers launched a one-woman campaign, appealing to fellow board members, as well as colleagues at the conservatory. As a result of her efforts, the city’s movers and shakers were mobilized, and the people came. The concert hall was nearly filled for what was hailed as one of Cincinnati’s most important and successful musical events of the year.

Ms. Rivers, a widow for the past three years, continues her incredible life as artist, educator and mentor, and also activist for musical causes. It is not unusual for her to travel to New York and other cities to hear her former students in recital in major venues. She credits her tenacity to her parents, especially her mother, who carefully guided and nurtured her development in the early years, both personally and professionally. It has truly been an amazing journey

In Memoriam



Serita Lattimore, NANM Immediate Past Second Vice President

Serita Doyle Lattimore, 65, NANM Immediate Past Second Vice President, died on Friday, April 20, in Dallas, Texas, after a lengthy illness. Born in Chicasha, Oklahoma, she grew up in Dallas. She was a graduate of Bishop College with a Bachelor of Science degree in Music Education and pursued graduate studies in Voice at Indiana University.

Mrs. Lattimore was a lyric soprano, church choir director, and educator. During her lifetime, she sang with the symphony choruses of Dallas and San Francisco. She served as president of the Dallas Metroplex Musicians Association from 1999-2005, and served as NANM, Inc.’s Second Vice President from 2002-2005.

Survivors include her husband, Emerson Lattimore, and son, Byron Lattimore, both of Dallas.

More Annual Meeting Previews in the next issue of Reverberations!

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In Memoriam



Dr. Walter Turnbull

Dr. Walter J. Turnbull, 62, founder and director of the Boys Choir of Harlem, died on March 23 in New York City.

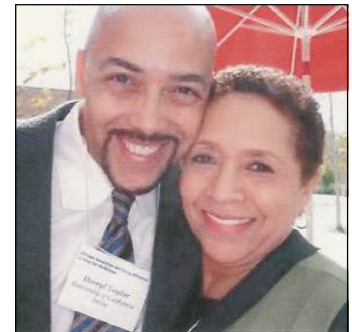
A native of Greenville, Mississippi, Turnbull was a graduate of Tougaloo College and Manhattan School of Music, where he earned M.M. and D.M.A. degrees. His plans of pursuing a career in opera were shelved after he took a teaching job in the basement of Ephesus Seventh-day Adventist Church, developing what became the Boys Choir of Harlem.

According to the *New York Times*, Dr. Turnbull believed that

“musical training focuses the mind and helps any child succeed in life.” The Boys Choir of Harlem sang for “presidents and popes,” offering eclectic programs ranging from “Handel to spirituals, jazz and pop.”

Dr. Turnbull performed as tenor soloist with the New York Philharmonic and the Philadelphia Orchestra. He received the National Medal of Arts from President Clinton in 1997, the Volunteer Action Award from President Reagan in 1986, and many other honors. Dr. Turnbull was named one of the “15 Greatest Men on Earth” by *McCall's* magazine. His autobiography, *Lift Every Voice: Expecting the Most and Getting the Best from All of God's Children*, was published by Hyperion in 1995. Dr. Turnbull was a clinician in the International Spirituals Festival, sponsored by NANM in Detroit, in 2005.

The Boys Choir of Harlem is heard on numerous film soundtracks, including *Glory* (1989), *Jungle Fever* (1991), and *X* (1992). Their first full-length recording appeared in 1994.



Dr. Darryl Taylor (left) with legendary mezzo soprano Hilda Harris during the African American Art Song Alliance conference at the University of California, Irvine, in February.

The National Association of Negro Musicians, Inc. is a member of the National Music Council, founded in 1940 to provide a forum for the discussion of this country's national music affairs, to act as a clearing house for the joint opinion and decisions of its members, and to work as a force to strengthen the importance of music in our society and culture. Operating under a charter from Congress in 1956, the council has a membership of some fifty national music organizations, encompassing every form of professional and commercial music activity.