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## **National Association of Negro Musicians, Inc. Candidate Statements**

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Here are the candidate statements for the 2022 National Association of Negro Musicians, Inc. election.

Presently, there are 9 candidates running for National Officers' positions. There are 5 candidates running for National Board Members.

The NANM Election and Installation of Officers for 2022-2024 will be held during the week of NANM Hybrid 2022 Convention – July 10- 13, 2022. Nominations from the Floor will be taken.



## **Greetings NANM Family.**

I am Anne-Marie Hudley Simmons and honored to have been nominated again for the Office of President of this historic and most significant organization, The National Association of Negro Musicians Incorporated. The deep-seated core values of NANM align with my personal goals and purposes for emerging and established musicians. My avenue is one to bring the younger emerging artists to the table, mentor them and prepare them for the life of NANM Inc.

I may be the first president to lead this organization through a global pandemic; however, each president of NANM has, from its earliest inception, traversed the landscape of this country's lack of moral compass to educate, support through mentoring and scholarships, provide safety and/or access to performance and other careers in music for African Americans. That said, through the variety of challenges that come with this position **I have been able to:**

- Honor our legacy in all genres of music, particularly the Negro Spiritual
- Provide leadership to the organization
- Connect and collaborate with Branch presidents
- Revamp Reverberations with news items to keep our constituents updated with eNOTES for emergency announcements
- Host the Presidents' Corner as an informational and supportive tool
- Contribute financially to the programs offered throughout the Regions
- Continue the President's Fund which financially supports the organization
- Establish a Mentoring chair aiding emerging artists
- Initiate the Adopt a School's Music Program in the face of remote learning with grants
- Provide transparencies in financial issues with workshops for Branch officers utilizing the expertise of the National Executive Secretary and National Treasurer
- NANM Week and NANM: *Musically Speaking*
- Build relationships, partnerships and collaborations with arts agencies: The Denyce Graves Foundation, Gateways Music Festival, NY Young Audiences, National Music Council, Skipp Pearson Jazz Foundation and others.

## **My ambitious platform for the next two years includes:**

- Growing our organization quantitatively with quality programs
- Winning more grants for the organization's proposed programs
- Encouraging the creation of instrumental and choral ensembles across the country
- Maintaining and creating programs that are aligned to the goals of NANM...these will intentionally grow the organization
- Remaining true to the fundamental principles of NANM: to maintain, enhance and preserve the music composed, arranged and/or performed by everyone, especially African Americans
- Identifying National Chairs for all committees with essential step by step assistance
- Producing excellent communication systems including the social media, newsletter, emailing, snail mailing to our group
- Continuing to build on the legacy and mission of NANM – a place of responsibility for the youth, collegiate, adult, life members and arts agencies

What we accomplish for our young people is an archetype of the United Nations Human Rights in Education requirement that education be "...available, accessible, acceptable and adaptable..." to all with the best interests of the scholars as a primary consideration. NANM provides critical access to superior culturally affirming music education, mentorship and performance opportunities with venues and access to the local and national auditions to intentionally make room for our emerging artists.

Under my leadership, both young emerging and established musicians will find a place in our Society with a trajectory for transformational change in our Nation's culture and through our glorious music. We have work to do for NANM and we are doing that work!! We will maintain the dreams of our former presidents and the goals of NANM Inc.



## ***Re-Elect Paul-Martin Bender, MA, MSWC***

*1<sup>st</sup> Vice President of NANM, Inc.*

### **Introduction:**

My fellow NANM members... Hello! I would like to take this opportunity to respectfully ask for your vote, as I “sincerely” endeavor to be re-elected to my current position on the National Board of Directors as your 1<sup>st</sup> Vice President. As my resume clearly conveys, I have a GREAT deal of NANM experience & service that consistently dates back 40 years; successfully serving in a variety of various positions on the local and national levels, and as a member of several different branches in the eastern and central regions, respectively. I’m a 3<sup>rd</sup> generation member of NANM: my maternal grandfather, Basso Percy Morris Johnson; my late mother, Educator & Patron of the Arts, Alice Johnson Bender Holmes, and my cousin, the late Bass-Baritone, Benjamin Matthews, co-founder of *Opera Ebony* in NY, were ALL PROUD members of “our” historic organization. **A vote for Paul-Martin Bender is A VOTE for NANM!**

### **Background:**

I first came to NANM as an undergraduate college student in the mid-1980s from the University of Pittsburgh as a voice student of the late Soprano Claudia Pinza (daughter of the internationally renowned Bass-Baritone Ezio Pinza). The late Betty Jackson King was our national president then; my first national convention was in New Orleans, LA in 1987... I immediately fell in love with NANM! This year will mark my 35<sup>th</sup> National Convention. I have met some very wonderful, and outstanding musicians, and patrons of the arts, and established long-lasting friendships; many of whom have been instrumental in my musical and educational development.

## **Goals & Objectives:**

As your **Re-elected** 1<sup>st</sup> Vice President...

- (1) I will continue to work in concert with our National President and the Board of Directors—UNSELFISHLY-- for the betterment of NANM overall: Upholding and Maintaining our Rich History, Culture, Heritage, & Standards, while Building upon our vast Traditions in a Respectful and Positive manner. **NANM first!**
- (2) I will continue to advocate for our members across the country, especially for those who feel “*left-out*”—without a voice!
- (3) I will continue to collaborate with our National President to *Re-claim* and *Re-build* our national membership from the bottom-up, while exploring *New* and *Innovative* measures and programs to *Attract* and *Retain* new members.
- (4) I will continue to work *behind* the scenes with our president to Rectify problems as they arise in a calm, professional, and dignified manner.
- (5) I will continue to work *HAPPILY* to *Raise Funds* on an **on-going basis** for our national scholarship awards; and to honor our elders while working to bridge the gap between ALL ages.
- (6) I will continue to be *Approachable* and *Available* for all.

## **NANM Qualifications & Experience:**

I have been an active and enthusiastic member of NANM for 40 years—currently serving for the last (3) years as the 1<sup>st</sup> Vice President of the national. In addition to the above, I’ve been the President of the *R. Nathaniel Dett Club of Music and Allied Arts--Chicago* for 15 years. As a member of the *Dett Club*, I have successfully held the following positions: Recording Secretary, Scholarship Chairperson, Historiographer, and Gala founder and chairperson. Also, under my leadership, I established the club’s policy for financially sponsoring junior and collegiate memberships (local & national) and sponsorships to national conventions. Prior to the *Dett Club*, I was a member of the *Chicago Music Association* (CMA), for (6) years and *The W. Russell Johnson Music Guild* in Philadelphia, PA for (4) years. As a charter member of the *Madame Mary Cardwell Dawson Branch* in Pittsburgh, PA, I served as the Recording Secretary, Program Chairperson, and 2<sup>nd</sup> Vice President for 10 years.

In 2009, I was elected to the *National Board of Directors* and have dutifully served the board as the former *National Nominating Chairperson* for an extended period, and current *Life Member Guild Chairperson* since 2017. In 2019, Under my leadership, the guild successfully re-instated the 50/50 raffle, luncheon, and fashion show, at the centennial convention in Chicago. Shortly thereafter, in early 2020, with my initial donation of \$1,200, we established an active national scholarship fundraising committee to aid the scholarship fund-- on an ongoing basis. The guild’s 1<sup>st</sup> successful fundraiser was the *Face Mask* initiative. By June of 2021, with the able assistance of 15 guild members, we raised a total of **\$4,500** to finance the 2<sup>nd</sup> place national scholarship award in piano. This year, with the generous donations of 39 guild & non-guild

members, we have **triumphantly** raised **\$10,000 in a course of (3) months** to fully fund the 1<sup>st</sup> and 5<sup>th</sup> place scholarship awards for 2022 and will present each of our five regions with 200.00 each for their individual scholarship funds for 2022.

### **Additional Accomplishments & Professional Affiliations:**

- *Madame Mary Cardwell Dawson* 1<sup>st</sup> Place Voice Awardee & Eastern Region finalist (1991).
- 2<sup>nd</sup> & 3<sup>rd</sup> place Awards in the *Leontyne Price Vocal Arts Competition*, Pittsburgh, PA (1992 & 1993).
- One of the featured soloists in the 1st NANM Lobby Concert at the 75<sup>th</sup> (Diamond) Convention in Dallas, TX (1994) along with Baritone Harry Thompson and Soprano Darryl Taylor.
- Selected by the late Sylvia Oden Lee as a member of her steering committee launching her original “*3 Moor Tenors*” concerts—Howard University (1998) along with Dr. Uzee Brown, Jr., Afrika Hayes-Lamb and the late Maya Angelou and others.
- Served as the MC and soloist on Life Member Guild Luncheon Programs, under the leadership of the late Lillian Dunn Perry, Marva Allen Murrell, and Edith Miller Spaulding.
- Received the *2011 NANM Outstanding Membership Award* during the 92<sup>nd</sup> National Convention- Philadelphia, PA (2011).
- Former Eastern and Central Region Election Teller for 10+ years.
- Former member of the National Scholarship Committee under the leadership of Dr. Marvin Curtis and Dr. Louise Toppin for 10 years.
- NAACP ACT-SO Classical Voice Adjudicator, Pittsburgh, PA.
- *Future Business Leaders of America*—Adjudicator: Regional and National Conferences.
- *National Society of Leadership and Success (NSLS)*
- University of Pittsburgh *Tuesday Musical Club*: Solo-Active, Vocal & Music Care Divisions.
- Held professional church positions as a tenor & baritone soloist in Pittsburgh, Philadelphia, and Chicago, respectively.

### **Professional Employment Experience:**

Former Classroom Teacher, Unit Coordinator, Vocational Evaluator, Career Counselor, Clinical Services Program Manager, Workforce Development Supervisor and Service Coordinator. Testing and Orientation Specialist and Advocate for Persons with Developmental Disabilities for the Department of Human Services, and Liaison for Students in Temporary Living Situations. Local School Council Election Coordinator--Chicago Public Schools for the last (4) years.

## **DANIEL WASHINGTON**



My name is Daniel Washington, and I was born and raised in Summerville, SC, a small town near Charleston. I am seeking the office of First Vice President of the National Association of Negro Musicians. I hope to share my lifelong experiences as a performer, teacher, administrator, and mentor of students, as well as my years of dedication as a member of NANM in various positions, with fellow members, and to strengthen the organization. I received a Bachelor of Music (Vocal Performance) from Furman University in Greenville, SC, and a Master of Music (Vocal Performance) from Northwestern University in Evanston, IL.

I am a long-standing member of the Detroit Musicians Association (DMA) and NANM and have served in a variety of capacities, both at the national, regional, and local levels. I have also served as a member of the board of multiple convention planning committees, facilitated collaborations for national, regional, and local activities among delegates, members, and students, and currently serve as Central Region Director, Collegiate Young Artists Director, and President of the Detroit Musicians Association. As Regional Director I have planned, directed, and implemented regional conferences, sought to increase membership, and reactivate branches. As Collegiate Young Artists Director I organized collegiate sessions, recital and concert performances, master classes, competitions, and Q&A sessions. I mentored members of the division and encouraged them to create their own board to serve as a consistent voice to articulate their thoughts and ideas to help grow NANM. As President of the Detroit Musicians Association I led advocacy, community and public-school outreach and increased membership engagement. I also helped design business and financial practices while re-invigorating fundraising, implementing a strategic plan and improving processes. I am a value based strategic thinker and problem solver, skilled at procuring funding for new and ongoing programs and am able to design and implement innovative programs that positively transform individuals and communities. I have frequently performed at NANM and several of my students have won awards for their performances at NANM annual meetings, conventions and in other NANM sponsored events.

The arts and NANM face unprecedented challenges that have resulted in reductions in morale. As the President of the DMA, I created an overall framework of messages and programs with the theme that we are “stronger together” and to maximize your membership. I continue to expand our educational portfolio to better reflect the needs of members and to attract new members especially young members both nationwide and locally as well as members from diverse disciplines including educators, students, and active performers.

I take the opportunity to serve as First Vice President very seriously, and if elected, I will strive to support the President in her myriad initiatives as she strives to make NANM a model for success in the 21<sup>st</sup> century.

I would be privileged to serve as First Vice President and bring my experience from multiple areas to the position. In addition to being a servant leader I have a passion for NANM, and I will dedicate my passion and service to having music and the organization thrive to ensure our core mission of preserving and encouraging all genres of African American music.



**Alfrelynn Roberts**  
**Second Vice President**

It has been my distinct pleasure to serve as your National Second Vice President.

I have truly learned so much about our organization over the past three years. The resilience the branches showed amid a global pandemic has been tremendous! Collectively, we learned that music remains an essential element in all our lives and the work we do in our communities is invaluable.

When I began this journey, I understood that each region was different, and the branches were just as diverse across the country. It was important to me to understand the inner workings of each branch and region. As a result, we examined the branches through Census 2020 ([click here](#) or <https://tinyurl.com/NANMCensus>). The final document will be finalized this summer and sent to the membership. This document will show who we are as branches and regions across the country and our goals for the next 3-5 years which can be used as a recruitment tool for new members.

This document provided a *deeper dive* into what makes us tick as an organization! It is my hope that we use this document to better define our definitions of growth and sustainability as growth doesn't always mean numbers. Sometimes growth is strengthening local programming and sustainability may mean nurturing a collaboration with another organization or other NANM branch(s) through an annual event that can leave a lasting impact on the community! It is my hope that we take the time to assess ourselves every 6-8 years. Making this a permanent part of our national assessment, while following the goals, should guarantee our continued growth and sustainability for years to come!

If given the opportunity to continue to serve, it is my goal to help the regions and branches actualize the goals set in the Census. In addition, we need to move toward a more professional model of tracking our members. At present, our membership system is dependent on the management of a spreadsheet. It is my intention to find a more feasible and affordable program and implement the system that can be used by regions and branches.

We will continue to make our founding foremothers/fathers proud when the core body of NANM is healthy, happy, and connected! I hope I am given the opportunity to continue the work I began to keep our core strong!

It has been a privilege to serve NANM as Second Vice President... I look forward to continuing that service to all regions and branches .



Greetings NANM Family:

My name is Natorshau Davis and I have had the pleasure of being a member of this historic organization since the charter of New Arts Musique in 2002.

Currently, I have been serving as your National Secretary for the past 3 years. If reelected, I will serve by continuing in the transparency that has been presented through the leadership of our present National Board which includes but is not limited to the following:

- Sharing accurate minutes
- Corresponding with board members
- Being knowledgeable of the National Bylaws & Policies and Procedures
- Working to quickly and efficiently to solve problems

I am committed to ensuring that the duties of the National Recording Secretary are fulfilled as outlined by the organization.

Thank you for your consideration.

Natorshau M. Davis



## **LIVINGSTON HOLLOWAY**

### **Candidate Statement for Assistant Secretary**

I am running for the position of Assistant Secretary. NANM, Inc. needs an Assistant Secretary to assist the Recording Secretary and Executive Secretary at the convention, or whenever the need may arise during the term of office. As a personal introduction, I grew up in the Eastern Region (Brooklyn, New York). I hold a Bachelor of Music Degree in Vocal Performance/Music Education, a Master of Science in Special/Gifted Education, a Professional Diploma in Educational Administration, and am presently working towards a certificate in Piano Performance and Pedagogy at the Diller Quail School of Music. I spent 43 years in the New York City Public school where I served as Assistant Superintendent for Curriculum Instruction, Director of Funded Programs, Personnel Director, Music Teacher (Strings/Vocal), and English Language Arts/Math Consultant. Presently, I am a Board Member on the National Association of Negro Musicians, Inc., and Parliamentarian for NANM Eastern Region. Beginning September 2022, I will serve as President for Grand Staff Unlimited for Musicians and Artists.

#### ***Experience:***

Being a NANM Board Member provided me with additional experience in undertaking the daily tasks of the organization. These tasks included being a part of the NANM Life Member Committee, NANM Governance Committee, NANM Funds & Grants Committee and Chair of NANM National Nominating Committee. My platform starts with the philosophy that members deserve NANM Officers and Board Members who are experienced, solution-oriented leaders. I believe my experience in writing by-laws, fundraising, strategic planning and assisting in creating a thriving environment for NANM is still needed. I have keen knowledge/experience about what works well and ways NANM can continue to thrive.

#### ***Energy:***

Energy and enthusiasm are assets in any organization or group, and the NANM Executive Officers and NANM Board Members need individuals that are willing to serve. I want to continue to add my energy and zeal to the executive board and use it to create positive outcomes.

My Initial Goals as an Assistant Secretary:

1. Assist NANM Recording Secretary and Executive Secretary.
2. Communicate by being transparent, accountable, approachable, and responsive to members of the National Association of Negro Musicians, Inc.

# Henrietta Fortson, Treasurer

## Statement Soliciting Support for Reelection for 3<sup>rd</sup> Term 2022-2024

**I**t has been an honor to serve as your Treasurer since my election in July 2017 at the New Orleans convention. I was reelected in 2019. Because of Covid, I did not stand for reelection in 2021. By close collaboration and cooperation with Dorothy Canady, our Executive Secretary the financial status of our organization is stronger than ever. *The following information is provided to solicit your support for another two-year term.*

### WHAT HAS BEEN ACCOMPLISHED?

During the 2021, the Dorothy Canady and I conducted Branch Compliance meetings via Zoom with the majority of affiliate branches. The meetings were not compulsory but the feedback we received was incredibly positive. Our primary goal was and is to provide support to each branch. This included their sharing their *glows*- (what is working well) and their *woes* areas which they would like to improve. The following are goals for the next four years:



### WHAT ARE OUR CURRENT STANDARD OPERATING PROCEDURES?

1. Continue to consistently implement the standard operating procedures for the receipt for NANM's funds.
  - The executive secretary receives all monies (income), creates sequentially numbered vouchers with all pertinent details. This information is transmitted to the Treasurer.
  - All expenditures (expenses) are first reviewed and authorized (signed) by the President and Executive Secretary. Numbered vouchers are also created for expenses.
  - The Treasurer issues checks only after expenses are approved as described in step 2 above. This also applies to the use of organization's credit card.
  - The Executive Secretary and the Treasurer carefully document all income and expenses. *This means the that details of every transaction are recorded in an accounting program that allows the treasurer to find any payment whether received as a check or an online payment.* These entries are coded with the number of the voucher that is received from the Executive Secretary.
2. The President, Executive Secretary, and the Assistant Treasure are able to log on to the online banking system and are able to review all accounts, including bank and credit card statements. As treasurer, I have assigned the degree of access and their function to each of these officers. This includes the authorization of transfers and payments when I may not be available due to travel or unforeseen events that may prevent my performing my duties.
3. ***Detail Financial reports are provided to the board so that ALL DECISIONS MADE by the Board are informed by accurate and up-to-date financial information.*** This is an essential factor for organizations of all types.
4. ***A CPA who specializes in Nonprofit organizations,*** reviews the Internal Revenue and Illinois Attorney General reports.

### WHAT KEY RESOURCE IS USED TO IMPLEMENT THESE PROCEDURES?

A computer-based accounting program, Accounts4Nonprofits, developed and published by Software4Nonprofits was purchased in 2017. The cost for each subsequent year is \$110.00. ***How is it used?***

- a. This program is used to record all transactions—income and expenses and keeps an accurate account of all Funds—restricted as well as unrestricted.
- b. It generates a wide array financial reports (details and summary) including various financial statements:

- i. Income and Expenses
- ii. Balance Sheet, and year to year balance comparisons
- iii. Annual Budgets, budget comparisons
- c. Issues computerized checks which look more professional than handwritten ones
- d. Reconciles accounts

### WHAT ARE THE EFFECTS OF THE CONSISTENT USE OF THESE PROCEDURES?

1. **Savings to the organization** by doing all bookkeeping and 990 Non-profit Reports has saved us an average of \$7,000 to \$8,000 annually. The current costs are less than \$500.00 which is primarily the expense charged by an accountant to review the 990 report.
2. Integrity of the use of the organization's funds is ensured because the president, assistant treasurer, and executive secretary have online access to all accounts, including credit cards.
3. All data as well as original documents (receivable and payable vouchers) are saved to the cloud and are readily accessible for retrieval and review, including audits.
4. Consistent maintenance of digital data and documents ensures that the organization will always have the historic data it needs in developing plans, and in researching activities of past years. **The complete and accurate transfer of information to a new Treasurer is, therefore, ensured.**

### WHAT STILL NEEDS TO BE DONE AND AREAS FOR IMPROVEMENT?

1. **Because it will be most advantageous for EVERY branch to be a 501(c)(3) non-profit I will assist each branch in achieving and maintaining this status with the IRS and with their state.** To date, I have provided detailed information to two branches that seek to become a non-profit. I will be reaching out to every branch to offer my guidance and support. If you are ready to begin the process now, please let me know via email.
2. **Select highly qualified treasurers.** Identify NANM members who have the skills and interests in becoming treasurer, so that each individual who seeks to become NANM's Treasurer is fully vetted and highly qualified. In other words, they have the knowledge, skills, and time to do the required tasks. The same should be done for the position of Executive Secretary.
3. NANM Bylaws lists the majority of funds but does not stipulate the donor or board directives. We need the specific directive(s) which need to be kept in a file.
4. Issue twice yearly financial reports, income & expenses, and balance sheet to all paid members of record.
5. Because almost all decisions may have a fiscal impact, there must be continual communication about plans, and activities so that financial missteps are avoided.
6. Use historical financial data for program planning. This includes planning for the annual convention and other initiatives or programs.

### DO YOU HAVE ADDITIONAL QUESTIONS OR CONCERNS?

I hope that the above is informative to the extent that it makes you feel confident in supporting my reelection to a second term. Please contact me to provide feedback on this content or to ask for additional information.

Henrietta Fortson, Treasurer, NANM, Inc

Phone: 213-610-7889

Email: [HLFortson@gmail.com](mailto:HLFortson@gmail.com)



## My Beloved NANM Family,

It is with a heart of gratitude that I accept the nomination of the Eastern Region to serve a second term as Eastern Regional Vice President (Regional Director). It has been my honor to work in this historic organization and I am more than hopeful for the possibilities for NANM, Inc. under my leadership.

Our region has changed in many ways since the start of my tenure as Regional Director. As our organization thrusts into the second century of existence, I am humbled by the opportunity I've been given to serve. Here are some of the ways in which our region has changed

over the last three years:

- As Regional Director, I have been privileged to make over 50 visits to our branches to assess the needs of each branch and support the growth of our membership.
- Under my leadership we were the first region to implement the new reorganized committee structure that came from the 2017-2018 fiscal year
- The region has grown in number of branches: we have successfully chartered a collegiate branch at Norfolk State University in addition to reconstituting the Pittsburgh branch, and are working towards an adult branch housed at the University of Maryland-College Park.
- As a region, we have been able to respond to the need for **virtual engagement**, particularly as we wrestled with the pandemic. This has resulted in holding three successful regional conferences via virtual platforms.
- In an effort to communicate more regularly with our regional membership, we have engaged online communication tools so that all members have access to leadership and information regarding our region.

I am excited for the future of our region. I accept the charge of continuing the work of empowering our communities and building a stronger NANM.

*Vinroy D. Brown, Jr.*

## JULIAN GOODS



The National Association of Negro Musicians, Inc. has had a rich history of promoting music of the African Diaspora for over 100 years. At the forefront of this mission is the Central Region which holds the founding branches of NANM, the Chicago Music Association, and the Detroit Musicians Association. As your Central Region Director my goal is to continue supporting the rich tradition of each branch in the region, to increase member activity on the regional level, and to increase the region's membership both in number and diversity.

The Central Region is home to some of NANM's strongest branches the Chicago Music Association, the Detroit Musicians Association, the R. Nathaniel Dett Club of Music and Allied Arts, and the Our Own Thing Chorale. Each of these branches puts on a number of activities throughout the year and contains a rich history of their own. My goal is to increase awareness throughout the region of what other branches are doing through more consistent communication including use of our regional Facebook Page and through Quarterly Updates in the form of an e-newsletter.

The names Margaret Bonds, Theodore Charles Stone, Betty Jackson King, Brazeal Dennard, Dr. Charles Cannon are well-known to NANM, but also are legend that hail from the Central Region. Our Region is filled with so many well skilled and well connected members who together can help strengthen the black music scene of the midwest. By putting on Regional Events such as concerts and fundraisers with the aid of region members, the Central Region will be able to display to schools and communities the rich history and diversity of black music. The efforts will also bring more awareness to surrounding cities about NANM and what it is we do.

Lastly as regional director, I plan to work with both the regional board and membership to increase the membership in our region. While starting new branches is certainly a priority, we must first identify who is missing from the population of our current branches and why. From there we begin to recruit new members of different ages including collegiate and youth members, different backgrounds including non-classical musicians, and various skill sets including those who are music lovers, but not performers to increase the diversity of what we offer. Then we begin to look at our local colleges and music communities and see how to first engage with the community and then later bring them into the fold of NANM.

While the Central Region is the longest standing region in the organization and has a rich history, there is much work to be done in order for our region to make a lasting impact on the midwest. As your future Central Region Director, I hope that together, we can make these things and many others come to fruition.

Warmly,  
Julian J. Goods

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

**Sylvia Turner Hollifield, PhD**

**Candidate for National Board Member**



**Greetings to the membership of the National Association of Negro Musicians, (NANM) Inc. My name is Sylvia Turner Hollifield, and I am a native of Detroit, MI. I am a lifelong educator with experiences from K-12 to the University level. I began my career in the Detroit Public Schools as a vocal music teacher. I have also worked in the capacity of school counselor, school administrator, and central office administrator. I recently retired**

**from the faculty at Michigan State University in the College of Education.**

**On the local level, I am a member of the Detroit Musicians Association (DMA) in the Central Region. I have served as Vice President and presently in the role of Treasurer. As a member I have organized and participated in DMA sponsored events, attended, and presented workshops within our branch and at our Central Regional Conferences.**

**At the national level, I currently serve as the National Convention Chair. This role has provided me a global perspective of NANM, Inc. and its membership. I served as the 2<sup>nd</sup> Vice President for the terms of 2015-2017 and 2017-2019. I was instrumental in creating and co-presenting the Five-Year Strategic Plan at the National Conventions under the leadership of past president Byron Smith. I have attended each National Convention since 2011 and remained actively involved each year since 2012.**

**I believe my experiences, in my local branch and at the national level, have provided an optimal view to enhance the work that is being done. I look forward to continuing my service to NANM, Inc., as an advocate of the organization and a catalyst for change, to meet the needs of our changing demographics. I seek your support in electing me for the position of National Board Member.**

## Dr. Jessie Davis Owens



### ***A SOUTHEASTERN CAMPAIGN FOR A NANM BOARD SEAT 2022***

#### **Profile**

Professional music educator with participatory leadership style, experience in delivering the required goals, and objectives through innovative processes. Skillful in developing and creating workable strategies for teams and challenging situations to present a standard of excellence in schools, district/state levels, church, and community. Dr. Jessie Owens' commitment to music education and the finer arts is rich, varied, and inspirational.

#### **Background:**

Dr. Owens is a native of Winter Haven, Florida and is married to Rev. Alvin L. Owens. She is a retired Choral Music Educator/Director from the Polk County School Board. She has served as Adjunct Professors of Music at Polk State College and the Florida A & M University (Lakeland). She currently serves as the CEO/Founder of the J. Owens Academy of Fine Arts, Director of the Sankofa Chorale, church musician at Hurst Chapel AME.

#### **Education:**

Dr. Owens received the Educational Specialist and the Doctor of Education degrees from Nova Southeastern University, the Master of Arts degree in Music Education from New York University and the University of South Florida (conducting) and the Bachelor of Science degree in Music Education from Florida A & M University with honors. While earning her Bachelor of Science degree in music education, she studied piano with Dr. Mary W. Roberts and further studies in New York City with Armenta Adams Hummings Dumisani, a concert pianist from the Julliard School of Music. She also played oboe in the symphonic band and sang in the University Concert choir at FAMU.

#### **Travels:**

*West Africa: Accra, Ghana, Kumasi, Cape Coast Castle, Dakar, Senegal, The Gambia, Cape Town, South Africa, Cape Town, Johannesburg, Cape of Good Hope, Europe: Germany, France. Italy, Czechia, Austria, Rome; Middle East, Jordan, Jerusalem, Israel, and Egypt.*

### **Affiliations:**

Her affiliations includes the Florida Music Educators Association, Director – Jewett Alumni Choir/Board Member, Music & Christian Arts Ministry (MCAM) AME Church/Dean of Certification/Board Member, Black Heritage Coordinator, Hurst Chapel AME, Life membership in Delta Sigma Theta Sorority (Charter Member of the Lakeland Alumni Chapter), Life membership in the Florida A & M University National Alumni Association; Hampton University Organist and Choir Guild, National Association of Negro Musicians (NAMN), Adjudicator, Negro Spiritual Foundation (NSF), American Choral Directors of America (ACDA), Polk Alliance for the Arts, previous membership in Gospel Music Workshop of America (GMWA), Polk Education Association/NEA, American.

### **Experience:**

As a middle school choral director, her students rated excellent to superior in choral, solo and ensemble, show choir at Music Performance Assessments (MPA); students earned positions in All-County and All State Choruses; performed for various community events and Walt Disney World. Weekly assessment of student progress incorporated interactive and online music activities. In pursuing her passion at the J. Owens Academy of Fine Arts, she continues to enrich and elevate her community with a standard of excellence through teaching, conducting workshops, presenting concerts, student recitals with and an emphasis on increasing the community's level of appreciation for the higher Black and Europeans performing arts. Through her work with the Sankofa Choral, she continues to embrace and keep relevant the rich musical heritage of the spirituals and other genres of the African American Diaspora and the contributions made to America by African American.

### **Goals:**

If elected to the NANM Board, I would consider it an honor and a monumental achievement to have input into the continued and innovative growth of NANM in this 21<sup>st</sup> Century. As the Southeastern Director of NANM/board member, I will work to achieve the following:

- Increase branches in our Southeastern region
- Encourage HUBC's to become members of NANM (instrumental and vocal units)
- Build stronger involvement and participation among our youth and young adults
- Develop and plan strategies to embrace a more diverse membership
- Discus plans to develop a NANM National Chorale

I am moved by humility to be considered for a seat on the board. It is my desire that you fine my set of skills applicable for a seat on the historical NANM board. I possess knowledge, organizational leadership skills, experience, a passion for music, wisdom, integrity, and commitment.

Contact: 8636045415

Website: [www.drjowensacademyoffinearts.org](http://www.drjowensacademyoffinearts.org)

Email: [Melodicjess@aol.com](mailto:Melodicjess@aol.com)

## **JOYCE WOODEN NORFLEET**

Candidate Statement for Board Seat  
National Association of Negro Musicians, Inc.



*INTRODUCTION...* I, Joyce Wooden Norfleet, am a candidate for the Board of the National Association of Negro Musicians, Inc. Born just two generations removed from slavery, I am a survivor of the segregated South, a graduate of Texas Southern University (TSU) with two Masters' degrees from Loyola Marymount University, and a retired school administrator from the Los Angeles Unified School District (LAUSD). I am also a volunteer with numerous professional and civic organizations, including youth programs of NAACP and Georgia Laster Branch (G.L.A.M.) of NANM. Between these benchmarks is a rich history of experiences and wisdom that provide an excellent foundation for this position.

*EXPOSITION...* “*What would you bring to the Board?*”, you may ask. I bring my background in music education, experience in leadership, knowledge of how organizations work, and wisdom to make them effective. As a TSU Music Major, I studied the traditional canon of Western music based on the works of “great European composers”. I participated in both vocal and instrumental ensembles and was inducted into Tau Beta Sigma, National Honorary Band Sorority, Inc. We chartered Beta Omicron Chapter, the first on an HBCU campus. With the Concert Choir, I toured towns in Texas and Oklahoma, staying with local families -- “for there was no room in the inn”. Ironically, beyond the customary practice of concluding concerts with Spirituals, there was little acknowledgement of African American composers. In my next phase as a young educator, I realized and addressed the incongruity in my music education: gaps between my book knowledge and life experiences.

*DEVELOPMENT...* After marriage, motherhood, and graduation, I toured as a music duo with my husband, performing light jazz and popular music. A few years after the 1965 Watts Rebellion, we settled in Los Angeles, and I accepted a position as Choral Music Director at Jordan High School, Watts. On the first day of my Music History class, a brilliant student (who ultimately became an attorney), challenged the depth of my knowledge. “I heard that Beethoven was Black. Is that true?”, he asked. Being true to myself and to the student, I responded, “I don’t know, but we can certainly research that”. And so, we

did. Charged with the mission to learn about African American music history, I travelled to northern California and attended my first workshop on the subject. Although the instructor was not Black, the symposium ignited a new interest in exploring works by brilliant Black musicians, composers and scholars. Thus, also, began my quest to learn more about my own cultural roots, which inspired me to write a grant and develop a course, teaching African American History through the Arts at a different school. At the request of a group of Black students at this majority-white school, I sponsored them in chartering its first Black Student Union.

Over the last 20 years, I have been involved in numerous civic, community, and cultural organizations, holding various leadership positions. Since 2017, I have served as a local Co-Chair of the NAACP's Afro-Academic, Cultural, Technological, Scientific Olympics program (ACT-SO). There, I've mentored several national winners and produced three virtual, local competitions. I am also a member of G.L.A.M.'s Scholarship Committee and Co-Chair of the Western Region Scholarship Committee. With my expertise as a musician, administrator, educator, and community leader, I celebrate NAMN's accomplishments thus far, while envisioning ways we can increase our impact on the wider community.

*RECAPITULATION...* As evidence of my adroitness in creative negotiation, I will share an agreement I made with my first choir at Jordan High. Most students identified with "Soul" music of the Black Power Movement and rejected the classical music I initially presented. They, however, accepted a challenge I offered: *I would learn "their" music, if they would learn "mine"*. The compromise not only worked; it proved fruitful in practice. Under my leadership, we gave concerts on weekends at local churches and businesses, which resulted in donations made to our school's music department. As musical director, I also organized LAUSD's first *Pop Choral Music Festival* and produced *Amahl and the Night Visitors*, with a cast and crew entirely comprised of students and staff.

*CODA...* A few years ago, I encountered a Jordan alumna from my first choir. Upon seeing me, she belted out, "*Fa una canzone senza note nere*", a song from the choir's diverse repertoire. Her joyous reflection reaffirmed not only my lasting impact on the students, but also attests to my potential impact as a Board Member, gifted with the capacity to think creatively. With a multifaceted perspective on music and institutions, my contributions would include identifying challenges and offering creative solutions in concert with the other Members. Together, we can expand NANM's support of all genres of African American music, increase membership and student outreach, thus helping to make the organization more visible and viable in an ever-changing society.

## PAMELA DILLARD

### Statement for NANM, Inc. Board Position



My name is **Pamela Dillard**, and I am running for a board position with National Association of Negro Musicians, Inc. I am a member of the Metropolitan Atlanta Musicians Association (MAMA) where I serve as the Corresponding Secretary and as the Financial Secretary of the Southeastern Region. I am honored to be a Co-Chair of the Atlanta Night Planning Committee for the National Convention of NANM in July 2022.

First, a little about me. I am the mother of a 23-year-old son who is the joy of my life. I am a professional singer (Mezzo-Soprano) and a Professor of Voice at Spelman College. I am also a Music Specialist with Atlanta Public Schools (K-5) and Conductor of the Junior Youth Choir for Atlanta Music Project (AMP). AMP is “an intensive, tuition-free music program for underserved youth right in their neighborhood.” I am an Atlanta native, who was educated in the public schools of Atlanta.

As a professional Opera Singer, I have sung with opera companies and symphonies nationally and internationally. (See a brief bio below). My most recent engagements include the Mezzo Soloist in the World Premiere of *Without Regard to Sex, Race or Color* by Atlanta composer D. Randolph Hooker, a new work for orchestra, soloists, and chorus. I also recently covered the Mezzo role in the World Stage Premiere of *Sanctuary Road* by Paul Moravsek for North Carolina Opera.

I would like to give you three reasons why I’m interested in serving as a Board Member for NANM, Inc. **First**, I am committed to NANM’s aim for growth in membership, especially for our collegiate and youth age groups. **Secondly**, I enjoy the process of collaboration. I love working with like-minded musicians to plan and execute brilliant innovative ideas that result in the presentation of excellence. I especially love planning and producing concerts that represent the collaboration of artists representing multiple genres of music. For example, I am thrilled to be working with a phenomenal group of members of MAMA from multiple music backgrounds on the planning committee for Atlanta Night for NANM’s National Convention this summer. Other experiences include being a board member of a small opera company here in Atlanta in which in 2021 I acted as a Co-Chair for the planning of our annual fundraiser. **Third**, as a member of the board, I would love to continue to collaborate with my member colleagues of NANM on those brilliant ideas that will continue the legacy of our organization. As a board member, I would like to contribute by establishing and implementing a **Study Abroad Program** that would expose and enlighten our collegiate and youth members to extended learning and/or performance experiences beyond their college campuses or secondary schools. I feel a program that focuses on our youth becoming Global Change Agents through the Arts will perhaps increase their interest in becoming members of NANM, Inc. and continuing our mission.

Upon graduation from Tulane University, I was the recipient of a Thomas J. Watson Fellowship, an independent study grant which allowed me a gap year of study and travel abroad before attending graduate school. This year was one of the most important years of my life and career. Before that gap year I had traveled to Europe two other times, in high school and with my college choir. My college choir did not perform music from composers of the African Diaspora. I sometimes imagine how I would have felt if the works of my ancestors had been represented while we performed in Italy.

A *study abroad program* would include workshops and webinars identifying various travel grants and the application process. This program could also include creating and planning opportunities for students to

perform or teach music internationally through service projects through partnering institutions and organizations, such as INGOs. These travel experiences will allow our youth and the emerging artists of NANM, Inc. to continue the legacy and mission of NANM globally by promoting, preserving, and presenting all genres of music created or performed by African Americans. These experiences will perhaps give them more choices and more chances to thrive as musicians. Early in my career I was blessed with many performance experiences, from oratorio, opera, and concert halls to recital halls, and recordings. But my multiple travels abroad opened my world as a performer and transformed me as a person. I believe these experiences could support the development of our youth and collegiate members into the diverse African American artists we know they can be. A global travel platform would indeed foster a broader understanding of the contributions of persons of African descent in music and the cultural arts. We can then motivate our youth to continue to present these contributions to the world as the great artists who traveled abroad before us, i.e., Marian Anderson, Wynton Marsalis, and many others.

**Mezzo-Soprano, Pamela Dillard** made her professional operatic debut as Irina in *Lost in the Stars* with **Boston Lyric Opera**, returning to sing roles in *Béatrice and Bénédicte* and *Falstaff*. She debuted with **San Francisco Opera** as Victoire in the world premiere of Susa's *The Dangerous Liaisons*, also singing roles in *Rusalka*, *Carmen*, *Manon*, and *Die Walküre*. **Pamela** caught the international attention of critics for her stunning portrayal of the title role of Héléne in **Opera Theatre of Saint Louis'** production of *La Belle Héléne*, returning for consecutive seasons in productions of *Falstaff* and *Madama Butterfly*. She has appeared in operas, concerts, and oratorio on the stages of several American opera companies and orchestras including, **Atlanta Opera, Opera Carolina, Opera Columbus, Tulsa Opera** and **Boston, Saint Louis, Colorado, New Haven, and Cobb Symphony Orchestras** and **The Brooklyn Philharmonic** among others. Notable performances are with the **Boston Pops** during their centennial celebration of Marian Anderson's birth and singing Bess in the Bennett Concert Suite of *Porgy and Bess* with **Plano Symphony**. **Pamela** performed internationally with **L'Opéra-Comique** of Paris, France as Lily Holmes in Gershwin's *Porgy and Bess* in Paris, Normandy, Luxembourg, and Spain. She has sung under the baton of many of the world's greatest conductors some of which are Robert Spano, Donald Runnicles, Keith Lockhart, Yoel Levi, John Williams, Wayne Marshall, and David Morrow.

**Pamela**, a native Atlantan, made her debut with **Atlanta Symphony Orchestra** in Prokofiev's *Alexander Nevsky*, returning the following year to sing the title role in Bizet's *Carmen*. Frequently, she can be heard in recital, oratorio, and on annual holiday concerts in Atlanta, Augusta, and Florida. **Pamela** was a featured artist on the concert "**Sisters in Song**" performing with Atlanta's leading female song stylists, celebrating America's Jazz Divas. She was featured in the title role of "Sing, Marian Sing" about the life and career of Marian Anderson. This work, which included dialogue, was composed, and arranged for Pamela by Dr. Sharon Willis for Americolor Opera Alliance. She is a Professor of Voice at Spelman College, a board member of **Capitol City Opera Company** of Atlanta, and a member of **National Association of Negro Musicians, Inc.** where she serves as Corresponding Secretary of the local chapter - **MAMA, Inc.**, and as the Southeastern Region Financial Secretary.

Earning her B.F.A. from Newcomb College of Tulane University, **Pamela** was a recipient of the M.L. King Graduate Fellowship at Boston University where she received a Master of Music. Her recordings include, **Watch and Pray, Spirituals and Art Songs by African American Women Composers** and Grant Still's **Highway One** both for *Videmus*. She is the featured artist on the Grammy nominated soundtrack to Stephen Spielberg's **Amistad**.