

*Photo of Horner*

I. WELCOME - EXPRESS SINCERE GRATITUDE FOR YOUR TAKING TIME OUT OF YOUR OVERLY-BUSY SCHEDULES TO PARTICIPATE IN THIS PLANNING CONFERENCE FOR A NATIONAL SYMPOSIUM ON BLACK AMERICAN MUSIC. YOU HAVE UNDOUBTEDLY AGREED TO COME AND TAKE PART IN THESE EFFORTS BECAUSE YOU SHARE PERHAPS EVEN MORE DEEPLY THAN I DO THE CONVICTION AND COMMITMENT TO THE TASK OF DEVELOPING GREATER RECOGNITION, EXPOSURE, AND UNDERSTANDING OF THESE WORKS WHICH HAVE COME FROM THE GENIUS OF BLACK AMERICANS. I SHALL COUNT AND LEAN HEAVILY ON THIS COMMITMENT AS WE SEEK TO LAY THE PLANS FOR BRINGING TO REALITY SIGNIFICANT OPPORTUNITIES AND POTENTIAL PRESENTED US IN THE EFFECTIVE STRUCTURING OF THE EVENTS OF THIS SYMPOSIUM.

LET ME QUICKLY DEAL WITH THE TERMS "SERIOUS" AND "CLASSICAL" WHICH I SPRINKLED GENEROUSLY THROUGHOUT THE PROPOSALS WHICH HAVE BEEN SENT TO GRANTING AGENCIES AND IN SOME OF THE CORRESPONDENCE SENT TO YOU. I HAD INITIALLY HOPED TO HAVE A TWO-WEEK SYMPOSIUM WHICH WOULD DEAL WITH THE COMPLETE SPECTRUM OF BLACK AMERICAN MUSIC IN RATHER COMPLETE SENSE, SHOWING THE CONNECTIONS AND CROSS-OVERS OF STYLES, MUSICAL NOTIFS, PERFORMANCE HABITS, ETC., OF SLAVE SONGS TO SPIRITUALS TO JAZZ STYLES TO WESTERN ADAPTATIONS IN ARTSONGS, INSTRUMENTAL COMPOSITIONS, AND EVENTUALLY TO LARGER ENSEMBLE WRITINGS. I FRANKLY BECAME FRIGHTENED OFF BY THE SIZE OF SUCH AN EFFORT, AND THOUGHT IT BETTER TO WORK FOR A SYMPOSIUM THAT MIGHT BECOME MORE FOCUSED ON THE AREAS OF WHAT I PERCEIVED TO BE OF GREATEST CURRENT NEGLECT. I THEN USED THESE TERMS IN AN EFFORT TO MAKE CLEAR A DIFFERENTIATION FOR THE GRANTING AGENCIES BETWEEN THE FOLK MUSIC TRADITIONS OF BLACKS AND THOSE COMPOSITIONS SET DOWN IN MORE CONVENTIONAL WESTERN FORMS. THESE TERMS FOR OBVIOUS REASONS DO NOT NEED TO BE USED AMONG US.

II. (RE: MOST RECENT LETTER TO CONFEREES REGARDING WHAT IS HOPED TO BE ACCOMPLISHED) SYMPOSIUMS AND CONFERENCES ON BLACK MUSIC HELD IN THE PAST HAVE DONE MUCH THAT WAS NEEDED TO BE DONE IN INFORMING US MORE COMPLETELY OF OUR MUSIC HERITAGE, ACQUAINTING US WITH EACH OTHER AND OUR MOST RECENT COMPOSITIONAL AND RESEARCH EFFORTS, AND GENERALLY AWAKENING IN US A SENSE OF BLACK MUSICAL PRIDE. THESE EFFORTS, HOWEVER, HAVE NOT HAD THE ADDED, HOPED FOR IMPACT ON THE SHAPERS AND MAKERS OF CONCERT CALENDARS, COLLEGE AND UNIVERSITY CURRICULUM MAKERS AND THE GENERAL MEDIA IN GIVING ATTENTION AND MILEAGE TO THE PROUD EFFORTS OF THE PAST AND THE PRESENT. CONSEQUENTLY, WE CONTINUE TO BE, WHETHER BY OVERT INTENT OR UNINTENTIONALLY, IGNORED. THE WORSE RESULT OF THIS SCENARIO IS THAT A SIGNIFICANT PORTION OF OUR YOUNG, BLACK, WELL-EDUCATED MUSICIANS KNOW NOTHING OF THEIR HERITAGE.

THESE COMMITTEES (OR SUBCOMMITTEES) THEN, TO MY NOTION, SHOULD TRY TO FASHION PRESENTATIONS (LECTURES, PANEL DISCUSSIONS, EXHIBITS, ETC.) WHICH WILL SEEK TO NOT ONLY DIRECT THE ATTENTION OF THOSE ATTENDING THE SYMPOSIUM IN THIS DIRECTION, BUT WILL ALSO PROVIDE THOSE NOT IN ATTENDANCE WITH USEFUL INFORMATION BY WAY OF POST SYMPOSIUM PUBLICATIONS TO GIVE EFFORT TO THIS OBJECTIVE DURING THE YEAR. ESPECIALLY THE PUBLICITY COMMITTEE HAS THE TASK OF DESIGNING PRE-SYMPOSIUM INFORMATION WHICH WILL BE COMPELLING TO THOSE WHO DON'T USUALLY ATTEND THESE KINDS OF EVENTS. THE DEANS, THE CONCERT MANAGERS, ETC.

III. CHANGES IN ORDER OF THE DAY.

- (a) COMBINATION OF SOME COMMITTEES (HISTORY AND RESEARCH)
- (b) RESCHEDULING OF VISIT TO CENTRAL CAMPUS TO SEE AUDITORIA

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- (c) ADDITION OF BRENDA KEE TO PERFORMANCES AND COMPOSITIONS SUB-COMMITTEE
- (d) POSSIBLE PRESENCE OF SCHOOL OF MUSIC BLACK GRADUATES AND UNDERGRADUATES  
AT SESSIONS.

IV. TONI MONTGOMERY