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Guide to the William C. Banfield Collection, 1979-2010

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Columbia

COLLEGE CHICAGO

CENTER FOR BLACK MUSIC RESEARCH COLLECTION

The William C. Banfield Collection, 1977-2010

EXTENT

8 boxes, 2.85 cubic feet.

COLLECTION SUMMARY

A composer, author and jazz guitarist, public radio show host, producer of contemporary pop music, and educator, Banfield incorporates multiple aesthetic influences into his work, expressing his art through a variety of symphonic, concert and jazz idioms while maintaining a unique personal voice

PROCESSING INFORMATION

Collection was processed with early donations by Suzanne Flandreau, with subsequent donations processed by Laurie Lee Moses. Final processing was completed by Heidi Marshall in 2024.

BIOGRAPHICAL NOTE

Dr. William “Bill” Cedric Banfield is professor emeritus of the Africana Studies Division at the Berklee College of Music in Boston, Massachusetts. He is known for his original, boundary-crossing compositions and his writings on the black aesthetic and artistic theology. Originally from Detroit, he had a busy musical life in school, starting guitar lessons at the age of nine and performing with professional bands from the age of twelve. He graduated from Cass Technical High School in 1979, then spent several years in Boston, earning a BM degree in 1983 from the New England Conservatory of Music and a Master of Theological Studies from Boston University in 1988, with a minor in composition and conducting. During his time in Boston, he studied with T.J. Anderson, William Thomas McKinley, George Russell, and Theodore Antoniou, and founded the Bill Banfield Quintet. He also established BMagic Operations, a small national record label specializing in local talent.

An educator for all ages, Banfield taught at numerous community centers and academic institutions, and offered private instruction in guitar and composition during his student days. He co-founded the Young Artists Development, Inc. music school in Boston (with fellow composer Stephen Newby) in 1985, a program that provided academic and technical training as well as performance opportunities for young, inner-city artists. Banfield served as its director until 1988. Upon earning a DMA from the University of Michigan–Ann Arbor in 1992, he became a professor at Indiana University, and travelled as visiting artist and scholar to colleges throughout the United States, including to historically black colleges.

As a composer, author and jazz guitarist, public radio show host, producer of contemporary pop music, author, and educator, Banfield incorporates multiple aesthetic influences into his work, expressing his art through a variety of symphonic, concert and jazz idioms while maintaining a unique personal voice. Banfield has received numerous awards and grants for his compositions

from private and government funders, including the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), the Jerome Foundation and the Lila Wallace Foundation. Symphony orchestras in several cities in the United States have commissioned and performed his work including Detroit, Atlanta, San Diego and Akron, and the National in Washington, D.C. In addition to his work as an educator, Dr. Banfield maintains an equally active performing career in jazz and fusion, appearing with his own trio and leading the BMagic Orchestra. Recordings of his music in both jazz and concert genres appear on the TelArc, Atlantic, Cedille and Innova labels, among others. Many of his jazz and popular compositions have also been performed by other artists including Bobby McFerrin, Regina Carter, Don Byron, Rachel Z, Billy Childs and Nnenna Freelon.

SCOPE & CONTENT/COLLECTION DESCRIPTION

The majority of the collection consists of compositions, including songs and jazz works, but is especially strong in concert music. There are both original manuscripts and photocopies of published and unpublished scores, including sacred vocal music and orchestral works. Several scores contain annotations by the composer and others. Banfield's first seven symphonies are represented, and there are copies of *Momma Why?* (a little opera), one with performance notes. Unpublished manuscripts include the unfinished 2nd movement for *Zola: Chamber Suite*, written in 1986, three versions (two are manuscripts) of 96/66 concerto for guitar and orchestra, dated 1981, 1983 and 1986 (re-scored), and the first movement of an early string piece, *Quartet No. 1 in Eb Major*, dated 1979. The compositions date from 1979 to 2003.

Banfield's personal papers include correspondence from 1977 to 2010, and flyers and programs documenting his career from the late 1970s to 2010, and photographs of his performances and artistic activities with BMagic and YADI, with documents about the YADI training program and about the early days of BMagic Operations.

Unpublished writings, primarily essays, and his master's thesis are present, along with his book draft entitled "Essays of Note, An Epistle: Reflections on Black American Music Culture." One essay is an analysis of the work of T.J. Anderson, one of his composition teachers in Boston. Some cassette tapes and CDs are present in the collection; commercial recordings of many of Banfield's compositions are widely available. There is also a commercial DVD, "Striking Balance: Bill Banfield, Composer" from 2005.

ARRANGEMENT

The collection is arranged in three series:

- Series I: Personal papers and writings, 1977-2010
- Series II: Scores and music manuscripts, 1979-2003
- Series III: Media, 1990s to 2009

RELATED MATERIALS

The CBMR library holds the books authored by William C. Banfield, including *Representing Black Music Culture: Then, Now, and When Again?*; *Cultural Codes: Makings of a Black Music Philosophy: An Interpretive History from Spirituals to Hip Hop*; *Black Notes: Essays of a Musician Writing in a Post-Album Age*; *Musical Landscapes in Color: Conversations with Black American Composers*, and other titles.

[William Banfield Collection, 1983-2007](#) at the Indiana University Bloomington Archives of African American Music and Culture.

ACQUISITION SOURCE

Donated by Bill Banfield, 1991, 1992, 1994, 2002, and 2010.

SUBJECT HEADINGS

BMagic Orchestra, Young Artists Development Inc., African American composers, Music--Instruction and study, orchestral music, jazz music,

ACCESS STATEMENT

The collection is open and available for onsite research use.

RIGHTS STATEMENT

United States copyright laws apply to the materials in this collection.

PREFERRED CITATION

The William C. Banfield Collection, Center for Black Music Research, Columbia College Chicago, Chicago, Illinois.

William C. Banfield Collection Inventory:

Box 1: Series I—Personal papers, photographs and writings, 1977- 2010

F01: Works lists, undated

F02: General correspondence 1977–1993

F03: Correspondence with composers, 1983–1993

F04: Extensions Manifesto, 1989

F05: Press releases, 1969–1992

F06: Promotional material, 1999–2005

F07: B-Magic Promotional material, 1982-1985

F08: YADI (Young Artists Development, Inc.), 1986-1988

F09: Newspaper clippings 1983–2000

Box7: Newspaper clippings, essential writings by Banfield, 1989, 2001

F10: Flyers and concert programs 1978-1990

F11: Flyers and concert programs 1992-1994

F12: Flyers and concert programs 1998-2007

F13: Flyers and concert programs, undated

Box7: Flyers and programs, University of St. Thomas, 1999

Box7: Flyers and concert program for *Luyala, A Dance Opera*, 2000

F14: Flyers and concert programs, Africana Studies at Berklee College of Music 2006-2010

Box7: Performance posters, late 1980s

Box7: Performance posters, Augsburg College, Minneapolis, MN, 2001-2002

F15: Savannah Symphony Competition 1992

F16: Concert Programs featuring Banfield work, 1983-1989

F17: *The Bill B Book: Arrangements, Standards, Originals* tour book, 2004-2005

F18: Photographs, 1979-1994, captioned by William Banfield

1. 1979: with Regina Canton in backyard, Detroit
2. 1979: 10 gem railmen
3. 1980, New England Conductors premier of 1st concerto, with W. Nelson Rangel, Boston
4. 1980, New England Conductors premier of 1st concerto, Boston

5. 1980, New England Conductors, performing seated
6. 1980, tom with Nelson Rangel in car
7. 1981, New England Conductors premiere concerto original piece with strings only
8. 1981, New England Conductors, performing seated
9. 1984, Detroit Metro Orchestra, premiere of guitar concerto, Detroit
10. 1987, performing with Rachel Nicolazzo (piano), Gregg Jones (bass), Billy Nelson (drums) in Boston, MA
11. 1987, performing with Rachel Nicolazzo (piano), Gregg Jones (bass), Billy Nelson (drums) in Boston, MA
12. 1987, with Rachel Nicolazzo (piano), Gregg Jones (bass), Billy Nelson (drums) in Boston, MA
13. 1987, Rachel Nicolazzo (piano), Gregg Jones (bass) in Boston, MA
14. 1987, Rachel Nicolazzo (piano), Gregg Jones (bass) in Boston, MA
15. 1987, performing in Boston
16. 1987, with David Fox, Boston, MA
17. 1987, Olly Wilson, at a benefit, Boston, MA
18. 1988, at University of Michigan
19. 1988, with Paul Freeman, Chicago, IL
20. 1988, Stephan Newby and Banfield with Maestro Bernstein
21. 1989, Cast from first production of 'Momma Why?' conducted by Jeff Goldberg
22. 1989, with George Russel at TJs birthday bash, Boston, MA
23. 1989, with Ella
24. 1989, Marion and I in backyard with family
25. 1990, with singers Louise Toppin, Rickey Williams, Nyna Gunt, and Lynne Bridges
26. 1990, composer with University of Michigan singers (named above)
27. 1990, The talented Louise A. Topping, Ann Arbor, MI
28. 1990 Early "Daze" with Hayden
29. 1990, Dr. Rev. Mark Wilson taken at House of Banfield, Ann Arbor, MI
30. 1990, Contrine with son at House of Banfield, Ann Arbor, MI
31. 1990, Conducting in Detroit
32. 1990, performing, Detroit Chamber Group

33. 1990, in Los Angeles with Andre Fishon
34. 1990, In Los Angeles with Leon Ndugu Chancelor
35. 1990, In Los Angeles with Alphonso Johnson
36. 1990, first Party, Ocala, FL [end of pack 1]
37. 1991, student friend Andre Myers on his way to Eastman School of Music
38. 1991, Stone reception with Stephen Newby
39. 1991, at Showcase – George Butler never showed!
40. 1991, at Showcase with Banfield flyers
41. 1991, at Showcase performing
42. 1991, at Showcase performing
43. 1991, at Showcase performing
44. 1991, B Keno performing in Detroit, MI
45. 1991, at Eastern University Marion Hayden, Gertrude Ramsey, Gerald Cleave (two images)
46. 1991, on stage in Los Angeles
47. 1991, Alphonso Johnson, Leon Charcelon, Jenny Peters in Los Angeles
48. 1992, with Ed Sanata in Detroit, MI
49. 1992, in Florida
50. 1993, Directing IU Soul Review
51. 1993, with big brother, Derry
52. 1993, Nevin Scott
53. 1993, Hale Smith
54. 1994, with IU Soul Review
55. 1994, with IU Soul Review
56. 1994, with Tim Adam (percussionist)

F19: Photographs, Undated, captioned by William Banfield

57. Undated, My musical daddy, TJ
58. Undated, With TJ
59. Undated, With TJ
60. Undated, House faces
61. Undated, In Chicago working on symphony #1

62. Undated, Steven Nealy, Louise Toppin, Ann Arbor
63. Undated, Lionel Hampton, Dr. Edryn Coleman
64. Undated, With Hino Anthony, James Cove
65. Undated, Glen? (composer), Todd Levin (composer), Fred Lehnaton? (composer)
66. Undated, with Undine Smith Moore
67. Undated, with Anthon Paula Goldays?
68. Undated, not captioned
69. Undated, with Steve Reeds and David Tannenbaum
70. Undated, with Ramon Hervey and LA Singers
71. Undated, with Guthrie Ramsey
72. Undated, special ready session at home with Andre Legacy, [undecipherable] Myra Grant
73. Undated, David Fox
74. Undated, Mayor Hayden with Detroit Brass Band
75. Undated, with Earl Klugh
76. Undated, with Hino Anthony, James Cone
77. Undated, with Banfield Sr., with Harold Cruse
78. Undated, at the home of the Regal Lady, Dendy Ruth Moone, formerly Moon
79. Undated, on stage with Phillip [undecipherable] premiere, Minneapolis
80. Undated, Resh Henol, Earl Klugh
81. Undated, with P.Q. Phan, Even Chambers, Eric Santos
82. Undated, not captioned
83. American Cultural Studies Faculty, College of St. Thomas, 2000
84. College of St. Thomas, 2000
85. Undated, at the piano
86. Undated, BMagic Orchestra Live at Patricks

Box 2: Series I—Personal papers, photographs and writings

- F01: Master of Theology Thesis, Boston University, 1987 *Composer/Theologian: A View of the Aesthetic*
- F02: Essay: “The African American Composer in Context: T.J. Anderson (Variations on a theme by M.B. Tolson)” undated

- F03: Essay "Black Art", undated
- F04: Essay: "The Black Artist Speaks", undated
- F05: Essay: "Black Theology", undated
- F06: Essay: "Mobilization and Cultural Creation"
- F07: Book Draft: *Essays of Note, An Epistle: Reflections on Black American Music Culture*

Box 3: Series II—Scores and music manuscripts: Songs and jazz compositions

Music manuscripts filed alphabetically by title

- F01: *And I Answered* for piano, B^b tenor sax, B^b trumpet, B^b clarinet, trombone. Manuscript, undated.
- F02: *The Answer*. Manuscript, 1979.
- F03: *Are You Thinking About Me?* for bass, piano, 2 drums, 2 guitars, voice. Manuscript, 1983.
- F04: *Baby You*, for drums, vocal, guitar. Manuscript photocopy, 1984.
- F05: *Back In Gear*. Manuscript, undated.
- F06: *Balcones de la Luna*, guitar solo. Manuscript, undated.
- F07: *Bostonian*, Latin/Funk (132), for piano, B^b tenor sax, B^b trumpet, baritone sax, drums, horn, bass, trombone. Manuscript, 1979.
- F08: *Brooke*. Manuscript, undated.
- F09: *Carla* Piano/Rhythms melody. Manuscript photocopy, 1983.
- F10: *Cassanova Beetle* Bossa/Latin. Manuscript, undated.
- F11: *Charley Brown Blues* for piano and flute. Manuscript, undated.
- F12: *Confused Monk Blues* for guitar, bass, B^b soprano sax, B^b trumpet, B^b tenor sax, piano, trombone. Manuscript, undated.
- F13: *Donlee* for piano, B^b clarinet. Manuscript, 1979.
- F14: *Dream Suite*, in five movements: 1st: Cedrics Dream; 2nd Cedrics Sea Voyage; 3rd Cedrics Scene; 4th, Cedrics Dance; 5th Cedrics Landing. Manuscript, 1980-1981.
- F15: *El Fresco Hombre*. Manuscript, undated.
- F16: *A Friends Advice*. Manuscript, 1984.
- F17: *Hanatitus*. Manuscript, undated.

F18: *Happy*. Manuscript photocopy, undated.

F19: *Happy Birthday*. Manuscript, undated.

F20: *Her Rumpf*. Manuscript, undated.

F21: *In Her Eyes*, Manuscript, undated.

F22: *I've Got That Girl Feeling* for piano, trombone, B^b clarinet, B^b trumpet. Manuscript, undated.

F23: *Love Forever*. Manuscript, undated.

F24: *Love You More Each Day*, arranged and composed by Bill Banfield. Manuscript score, undated.

F25: *Loving Ways*. Manuscript photocopy, undated.

F26: *My Story of Love*. Manuscript, undated.

F27: *No Song*. Manuscript sketch, undated.

F28: *A Place in My Mind*. Manuscript, undated.

F29: *Pleasing Thought*. Manuscript photocopy, 1979.

F30: *Skip Skip Scobede Dayha*. Manuscript photocopy, undated.

F31: *Spring Wishes*. Manuscript, undated.

F32: *Straightline*, for bass, 2 drums, piano, voice, 2 guitars. Manuscript, 1983.

F33: *A Stroll Through the Garden of Lyndian*, for piano. Manuscript, undated.

F34: *That Which I See In You*. Manuscript sketch, undated.

F35: *The Third Movement*. Manuscript, undated.

F36: *Transient Toxic Motion*. Manuscript, undated.

F37: *Unbeatables*. Manuscript, undated.

F38: *Unmistakable You*. Manuscript photocopy, undated.

F39: *Voice Inside My Head*. Manuscript, undated.

F40: *What You Bring to Mind*. Manuscript, undated.

F41: *Written in Their Hearts*. Manuscript photocopy, undated.

F42: *Young at Heart*. Manuscript sketch, undated.

F43: *Your Love for Me*. Manuscript, undated.

F44: [untitled]. Manuscript photocopy, undated.

Box 4: Series II—Scores and music manuscripts: Concert Music

Music manuscripts and scores filed alphabetically by title

F01: *Brevities of emotion* (Symphony No. 1). 1990. Score: 30 p., 28 cm.
Photocopy of manuscript, spiral bound. For orchestra.

F02: "Brotherhood (We all are one)." From Symphony #2, *Dream realized/Nightmare resolved*. Completed September 1991. Score: 15 p., 28 cm. Reduction for choir and piano. Facsimile of manuscript, spiral bound.

F03: *96/66*, Concerto for guitar and orchestra. Completed 12/21/1983; rescored 9/10/1986. Score: 75 leaves, 36 cm. Photocopy of manuscript.

F04: *96/66*, Concerto for guitar and strings. 12/24/1981. Score: 16 p., 31 cm. Manuscript. For guitar, strings and percussion.

F05: *Fantasy for piano #1* (Variations on short themes). August 1987. Score: 10 p., 30 cm. Manuscript.

F06: *Fisherman's Dock: A New Short Opera*. 1995. Spiral bound letter size copy.

F07: *Fo(r) bass rolled in a pita pocket with ketchup, mayo and a dash of hot mustard*. 1/19/1991. Score: 9 leaves, 36 p. For piano, drums, and four double basses.

F08: *Four persons/Monk/Gill/Undine/Jaco*. Ann Arbor, July 1989. Score: 34 p., 22 x 36 cm. "Commissioned by Factor 4." For oboe, clarinet, bassoon and piano.

F09: "I love you my life." 3/25/1990. Piano/vocal score: 4 leaves, 28 cm. Manuscript. Dedication: Glenn Watkins. For baritone and piano.

F10: "Lord guide us through the years." 12/21/1985. Score: 18 p., 22 x 28 cm. Manuscript. "To commemorate 2nd Baptist's 150th." SATB and piano.

F11: *Marsheila*. [1980?] Score: 21 leaves, 22 x 28 cm. Manuscript. For 2 violins, viola, cello, bass, piano and drums.

F12: *Momma why? (A little opera)*. Concert draft. 10/5/1989. Score: 16 p., 28 cm. Photocopy of manuscript.

Score: 11 leaves, 36 cm. Photocopy of manuscript.

Score: Ann Arbor, 1/5/1989. 12 leaves, 28 cm. Photocopy of a manuscript.

Subtitle: "Questions of a young American." Another copy, 12 leaves, 44 cm., with performance notes is in Box 5.

Score: Act 4 string score. 12 leaves, 28 cm. Photocopy of manuscript, spiral bound.

F13: "Precious Lord: A spiritual for solo guitar." Tanglewood, June 28, 1988. 2 leaves, 28 cm. Manuscript.

- F14: "Psalm 100." 1/1/1986. 12 mid(night). Piano/vocal score: 7 leaves, 36 cm. Photocopy of manuscript. Medium voice(?) and keyboard.
- F15: Quartet No. 1 in Eb major. 1979. Score: 3 p., 31 cm. Manuscript. First movement only: for string quartet.
- F16: *Reveries: A Summer's Circle*. Lyrics by Carolyn Mitchell. Undated. Score: 76 p. Spiral bound letter-size manuscript. Piano, SATB and children's choir.
- F17: "Steadfast love." 8/7/1986. Score: 7 leaves, 28 cm. Photocopy of manuscript with annotations. For male choir (TB), piano, string quartet.
- F18: *Suite for Richard. A mini concerto for trumpet (and piano)*. Ann Arbor: BMagic Publishing, 1990. 20 p., 28 cm. Photocopy of score, spiral bound.
- F19: *Visions*. Symphonic songs for choir/orchestra/speaker. Undated. Score: 58 p., 28 cm. Photocopy of manuscript. For chorus (SATB) and piano. Orchestra score. 8/19/1986. 58 leaves, 36 cm. Photocopy of manuscript.
- F20: *We Think Therefore We Are (The Art of Our Humanity)* for brass quintet with drums, 2000. Score: 17 pages. Spiral bound, Ann Arbor: BMagic Publishing, 2000.
- F21: *Zola: Chamber suite*. 3/30/1986. Score: 6 leaves, 22 x 28 cm. Photocopy of manuscript: first movement only. For orchestra. Manuscript of the above, plus unfinished second movement, 6, [3] leaves, 28 x 37cm. in Box 4.

Box 5: Series II—Scores and music manuscripts: Oversize Scores, Concert Music
 Music manuscripts and scores filed alphabetically by year composed.

- F01: *Quartet #1*. May 1982. Score: 7 p., 40 x 50 cm. Photocopy of manuscript. Dedication: T.J. Anderson. String quartet.
- F02: *96/66, Fantasy for guitar and orchestra: Remembering Mexico*. 12/2/1983. Score: unpagged, 35 cm. Manuscript.
- F03: "Suite for Susan: String quartet #3." 11/28/1985. Score: 16 leaves, 28 x 44 cm. Photocopy of manuscript. Dedication: Steve Newby.
- F04: "Spiritual anthem." 10/27/1985. Score: 12 p., 33 cm. Includes keyboard part.
- Box7: "I Just Want to Thank You Lord." 1985, 2 leaves. For 2-part choir and keyboard
- F05: "Steadfast love." 8/7/1986. 7 leaves, 44 cm. Photocopy of manuscript. "Commissioned by United Methodist/Men's Day 86."
- Box7: *Susej: moments for guitar/strings*. Boston: BMagic Music, September 1987. Score: 5 leaves, 38 x 46 cm. Manuscript. For guitar, violins, viola, cello, bass.
- F06: "Zola: Chamber Suite", 3 leaves. Manuscript of the first movement and the unfinished second movement.

- F07: *Heather*. 1988. Score. Manuscript. Chamber music for guitar, piano, cello, violin, flute, oboe.
- Box7: "Warmly embraced." 1988, 6 leaves, 28 cm. Manuscript. For piano
- F08: *Jenny: Fantasy for guitar and orchestra*. Ann Arbor, 11/1/1988. Score: 47 p., 28 x 44 cm. Photocopy of manuscript, spiral bound, and autographed.
- F09: *Momma why? (A little opera): Questions of a young American*. Score: Ann Arbor, 1/5/1989. 12 leaves, 44 cm. Photocopy of a manuscript with performance notes.
- F10: *To be Loved: Essay for orchestra*. 1994. Score: 43 p., 44 cm. Spiral bound.
- Box7: *Luyala* (the opera), 1997, piano/vocal score, 261 pages.
- Box7: *Luyala: A Dance Opera in Three Acts*, 1997. Music by William Banfield, Libretto by Penelope Bridgers. Score, 305 pages. Premiered March 3, 2000, at Duke University.
- F11: *Structures: Sculptures in Soul and Sound*. 2003. Score. Spiral bound. For orchestra. Annotated.

Box 6: Series II—Scores and music manuscripts: Symphony Scores

Autographed scores filed by symphony number.

- F01: *Symphony no. 1, Brevities Of Experience*, 1990
Work commissioned, performed, recorded by Savannah Symphony Orchestra, Utah Philharmonia
- F02: *Symphony no. 2, Dream Realized Nightmare Resolved*, (1992)
Work commissioned, performed, recorded by Utah Symphony, University of Utah Symphony. Two copies.
- F03: *Symphony no. 3) Jobs Song* (1992).
Work commissioned, performed, recorded by Plymouth Music Series, Minneapolis. Two copies.
- F04: *Symphony no. 4, Streams of Consciousness* (1994)
Work commissioned, performed, recorded by Minnesota Symphonia, Atlanta Symphony, Sacramento Symphony
- F05: *Symphony no. 5, Five Shades Of A Woman Dressed in Black* (1995)
Work commissioned, performed, recorded by University of Michigan Orchestra
- F06: *Symphony no. 6, Four Songs For Five American Voices* (1996)
Work commissioned, performed, recorded by Akron Symphony, San Diego Symphony, Dallas Symphony, National Symphony, Toledo Symphony, University of Minnesota Symphony Orchestra, Vocal Essence Orchestra (Minneapolis), Indiana University Symphony Orchestra. 1 manuscript photocopy and 1 printed copy
- F07: *Symphony no. 7, Reveries, Summers Circle* (1997)
Work commissioned, performed, recorded by Plymouth Music Series, Minnesota

Box 8: Series III—Media,

3 cassette tapes, handwritten labels, undated:

- Spiritual Songs
- Symphony no. 1 and Symphony No. 3 (Excerpts)
- Works (Excerpts)

B-Magic 12" single: "Summertime Girl" featuring Michael Thomas. BB 1287, 1985

CD: *Luyala* excerpts. B Magic Music 2001.

- Forest Music (orchestral prelude to Act II)
- Vessel of My Exile (Luyada)
- Come into My Arms (Ghost Mother)
- Make the King's Madness Stop (King)
- Muyimbi's Rant (Miyimbi)
- King's Aria (King)
- Luyala's Vanity Aria (Luyala)
- Father and Mother of this Land (King)
- Munkwisa, Luyala, Miyimbi Trio
- Kinkwisa, Luyala, Miyimbi Trio
- Luyala, Muoma Diet
- Miyimbi, Luyala Fuss

CD: *Spring Forward*, by the Bill Banfield Band. St. Paul, Minnesota: innova Recordings, 2009.

- Spring Forward
- Losing Absalom
- She Made it Crystal Clear
- The Thumb (W. Montgomery)
- Equinox (J. Coltrane)
- Follow the Melody of Your Soul
- Free You
- Free Us

DVD: "strikingBalance, Composer." Bill Banfield, produced by WhenIWork Productions, LLC, 2005. Contains: *Hope Symphony No. 9* and *Lisa* as music underbed and performances of *Nardis* (Davis/arranged by Banfield), *Opera Luyala* and *Hope Symphony No. 9*.