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Guide to the William C. Banfield Collection

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COLLEGE CHICAGO

CENTER FOR BLACK MUSIC RESEARCH COLLECTION

The William C. Banfield Collection, 1978-2001

EXTENT

5 boxes, 5.3 linear 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

BIOGRAPHICAL NOTE

Dr. William "Bill" Cedric Banfield is a professor and director of the Africana Studies/Music and Society initiative 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 9, and performing with professional bands from the age of 12. 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's 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, 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 a number of 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 B-Magic 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.

Banfield serves as chair of Black Music Culture for the Association of American Culture and the Popular Culture Association of America conferences, and as executive director of Videmus/Visionary records. He recently joined Scarecrow Press as its contributing editor of Cultural Studies and Jazz Publications.

SCOPE & CONTENT/COLLECTION DESCRIPTION

The bulk 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 six symphonies are represented, and there are four 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 (rescored), and the first movement of an early string piece, Quartet No. 1 in Eb Major, dated 1979. Most of the compositions in the collection date from 1981 to 1991, with a smaller number of works dated from 1992 to 2005.

Banfield's personal papers include correspondence from 1977 to 1993, including one folder of composer correspondents. There are flyers and programs documenting his career from the late 1970s to early 1990s, and photographs of his performances and artistic activities, as well as events related to BMagic and YADI. There is also some additional material related to the YADI training program and the performances of the students and documenting the early days of BMagic Operations.

Unpublished writings, primarily student papers, comprise the rest of Box 1, and include his master's thesis and a book draft entitled "Essays of Note, An Epistle: Reflections on Black American Music Culture." A student paper in the collection is an analysis of the work of T.J. Anderson, one of his composition teachers in Boston. Three cassettes and two commercial CDs are the extent of the sound recordings held, though 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 two series:

Series I: Personal papers, photographs and writings

Sub-series 1: General and correspondence

Sub-series 2: Ephemera and photographs

Sub-series 3: Organizational materials

Sub-series 4: Articles and writings

Series II: Scores and music manuscripts

ACQUISITION SOURCE

Donated by Bill Banfield, 1992, 1994, 2002.

SUBJECT HEADINGS

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

ACCESS STATEMENT

Materials designated as restricted materials are housed in specially marked folders,
otherwise the collection is open and available for 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 Collection, Columbia
College Chicago, Chicago, Illinois.

WILLIAM 'BILL' BANFIELD INVENTORY/BOX LIST:

Series I—Personal papers, photographs and writings

Sub-series 1: General and correspondence:

Box 1:

Works lists
Press releases, 1969–1992
Promotional material, 1999–2005
General correspondence 1977–1993
Correspondence with composers, etc. 1983–1993
Personal materials

Sub-series 2: Ephemera and photographs:

Clippings 1983–2000 and undated
Flyers and concert programs 1978–2007, and undated
Savannah Symphony Competition 1992

Series I—Personal papers, photographs and writings, continued

Sub-series 2: Ephemera and photographs, continued:

Box 1 [continued]:

Berklee College of Music, Africana Studies: flyers, brochures, *Berklee Today* magazine (article on Archive donation), concert programs, 2006–2010, and undated
Black music concerts (miscellaneous)
Photographs

Box 5, (oversize):

Flyers, poster, brochures and programs (2 folders)
 University of St. Thomas, American Cultural Studies: brochures, poster 1999 and undated
 Duke University performance of Luyala, Dance Opera in Three Acts programs and clipping, 2000
Clippings (1 folder)
Posters (1 folder)

Sub-series 3: Organizational materials:

Box 1 [continued]:

BMagic
YADI (Young Artists Development, Inc.)
Miscellaneous proposals, etc.

Sub-series 4: Articles and writings:

Box 2:

Master's thesis, Boston University, 1987
Paper: "The African-American Composer in Context: T.J. Anderson"
Paper: "Black Art"
Paper: "The Black Artist Speaks"
Paper: "Black Theology"
Paper: "Mobilization and Cultural Creation"
Draft of book: "Essays of Note." (Computer printout, spiral bound.)

Series II—Scores and music manuscripts

Box 3:

Songs and jazz compositions are filed alphabetically by title, plus 1 volume. Not inventoried at item level.
The Bill B Book: Arrangements, Standards, Originals, the tour book from 2004–2005. Spiral bound.

Box 4:

Music manuscripts and scores [concert music] filed alphabetically by title:

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

"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.

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

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

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

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

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.

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.

Series II—Scores and music manuscripts, continued

Box 4 [continued]:

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

"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.

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

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 contained in Box 5.

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

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

"The Prophetis. (She speaks)." 1988. Piano/vocal score. 15 leaves, 28 cm. Photocopy of manuscript.
For high voice and piano. (2 copies)

"Psalm 100." 1/1/1986. 12 mid(night). Piano/vocal score: 7 leaves, 36 cm.
Photocopy of manuscript. Medium voice(?) and keyboard.

Quartet No. 1 in Eb major. 1979. Score: 3 p., 31 cm. Manuscript. First movement only: for string quartet.

Reveries: A Summer's Circle. Lyrics by Carolyn Mitchell. Undated. Score: 76 p. Spiral bound letter-size manuscript.
Piano, SATB and children's choir.

"Steadfast love." 8/7/1986. Score: 7 leaves, 28 cm. Photocopy of manuscript with annotations.
For male choir (TB), piano, string quartet.

Suite for Richard. A mini concerto for trumpet (and piano). Ann Arbor: BMagic Publishing, 1990.
20 p., 28 cm. Photocopy of score, spiral bound.

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.

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 (Oversize):

96/66, *Fantasy for guitar and orchestra: Remembering Mexico*. 12/2/1983. Score: unpagged, 35 cm.
Manuscript.

Heather. Undated. Score. Manuscript. Chamber music for guitar, piano, cello, violin, flute, oboe.

Jenny: Fantasy for guitar and orchestra. Ann Arbor, 11/1/1988. Score: 47 p., 28 x 44 cm.
Photocopy of manuscript, spiral bound.

Quartet #1. May 1982. Score: 7 p., 40 x 50 cm. Photocopy of manuscript. Dedication: T.J. Anderson.

String quartet.

[Songs. 1985] 36 x 43 cm. Manuscripts. *Contents:*

"I Just Want to Thank You Lord." Undated. 2 leaves. For 2-part choir and keyboard.

"Psalm 150 (Praise Ye the Lord)." 12/25/1985. 2 leaves. Dedication: Phyllis Curtin.
For 2-part choir and keyboard.

"A voice." 9/23/1985. 3 p. Dedication: Dr. Harrel Beck. For choir (SAB) and keyboard.

"Hear ye the Lord." 10/28/1985. 2 leaves. "For Rev. Stith and Deborah." For choir (SATB) and piano.

"Spiritual anthem." 10/27/1985. Score: 12 p., 33 cm. Includes keyboard part.

Untitled. Manuscript. Dedication: Steve Newby. For choir SATB and keyboard.

Series II—Scores and music manuscripts, continued

Box 5 (Oversize) [continued]:

"Steadfast love." 8/7/1986. 7 leaves, 44 cm. Photocopy of manuscript. "Commissioned by United Methodist/Men's Day 86."

"Suite for Susan: String quartet #3." 11/28/1985. Score: 16 leaves, 28 x 44 cm. Photocopy of manuscript.
Dedication: Steve Newby.

Susej: moments for guitar/strings. Boston: BMagic Music, September 1987. Score: 5 leaves, 38 x 46 cm.
Manuscript. For guitar, violins, viola, cello, bass.

"Warmly embraced." [1980?] 6 leaves, 28 cm. Manuscript. For piano.

Box 6 (Oversize):

Dream Realized/Nightmare Resolved: Symphony No. 2. 1992. Score: 95 p., 44 cm. Spiral bound photocopy of manuscript. Inscribed by the composer.

Faith: Confrontation and Restoration. Symphony No. 3. Undated. Score: 54 p., 44 cm. Spiral bound photocopy of manuscript. Inscribed by the composer.

Fisherman's Dock: A New Short Opera. 1995.

Four Songs for Five American Voices: Symphony No. 6. 1993. Score: 121 p., 44 cm. Spiral bound photocopy of manuscript. (2 copies)

"Luyala." 1997. Piano/vocal score.

Reveries: A Summer's Circle. Undated. For soloist, SATB choir, piano.

Streams of Consciousness: Symphony Number 4. Undated. Score: 39 p., 44 cm. Spiral bound photocopy of manuscript. Inscribed by the composer. Comments in pencil by Noel Da Costa.

Structures: Sculptures in Soul and Sound. Undated. Score. Spiral bound. For orchestra. Annotated.

Symphony # 5: Five Shades of a Women [sic?] in Black. BMagic Music, 1993. Score: 52 p., 44 cm.
Computer-generated score. Spiral bound. Inscribed by the composer.

To be loved: Essay for orchestra. 1994. Score: 43 p., 44 cm. Spiral bound.

We think Therefore We Are. 2000. Brass quintet with drums.

Series III—Audio-visual and sound recordings

Box 6 (oversize) [continued]:

3 cassette tapes, handwritten labels from cover, non-commercial:

Spiritual Songs

Symphony no. 1 and Symphony No. 3 (Excerpts)

Works (Excerpts)

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

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

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

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*.