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### Guide to the James Furman Collection

Columbia College Chicago

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# Columbia

COLLEGE CHICAGO

## CENTER FOR BLACK MUSIC RESEARCH COLLECTION

### The James Furman Collection, 1960-1990

#### EXTENT

10 boxes, 8 linear feet

#### COLLECTION SUMMARY

James Furman (1938 – 1989) was born in Louisville, Kentucky and in 1965, he joined the faculty of Western Connecticut State University, Danbury, CT where he remained until his death in 1989. The collection contains materials relating to his interest in several genres of music as well as his unpublished book on gospel music.

#### PROCESSING INFORMATION:

The collection was processed and this finding aid was created by Suzanne Flandreau in 1992.

#### BIOGRAPHICAL NOTE

James Furman was born in Louisville, Kentucky in 1938. He earned a bachelor's degree in music and a master's degree in music education from the University of Louisville. During the 1960s Furman was musical director-arranger-pianist for the Army World Touring "Rolling Along Show". After teaching in public schools in Louisville, Kentucky and Mamaroneck, New York, in 1965 he joined the faculty of Western Connecticut State University in Danbury, Connecticut, where he remained until his death. He published several choral and chamber compositions and had major performances of others that remain unpublished, particularly his oratorio *I Have a Dream*. A complete biography can be found in Eileen Southern's *Biographical Dictionary of Afro-American and African Musicians* (Westport, CT: Greenwood Press, 1982).

#### SCOPE & CONTENT/COLLECTION DESCRIPTION

The collection is in three parts: biographical information and personal papers, the unpublished book on gospel music, and copies of musical compositions. Most of the personal papers date from Furman's years at Western Connecticut. The correspondence includes a series of letters concerning AAMOA (the Afro-American Music Opportunities Association) and a few letters from gospel artists, particularly Beverly Glenn. A speech, "My Development as a Composer" and notes on some of his compositions may be of particular interest.

The manuscript of the book on gospel music shows the author's struggle to manage and make sense of such a large topic. His insights on performance practice may be of greatest use to researchers. The manuscript versions of the book were received in no discernible order. The decision was made to arrange them in the order indicated by the chapter outline prepared for interested publishers. Most chapters have typed versions with corrections, and handwritten drafts; in some cases, there are also miscellaneous fragments filed separately at the end of the chapter. Miscellaneous notes and fragments that could not be placed easily in any chapter are

filed at the end of the series. A file on gospel performers contains both Furman's stylistic analysis of certain performers, particularly Andrae Crouch and Mahalia Jackson, and also some questionnaires filled out by musicians. Along with the unsorted manuscript materials, three typescript versions of the book were also received. All are slightly different. The probable definitive version is bound in a loose-leaf notebook with tabs indicating the chapters. Miscellaneous papers were laid into the front and back of this notebook and have been removed to folders in Box 2 to ensure their preservation.

The musical works consist mainly of photocopies of manuscripts, some original manuscripts, and parts prepared by the composer for performances of his works. Two boxes contain duplicate choral parts to his *I Have a Dream*, which was never published. The score and instrumental parts are present in the collection. The string parts are lacking. There is also a folder of published music.

### **ARRANGEMENT**

The collection is in three series:

1. Biographical information and personal papers,
2. His unpublished book on gospel music
3. Copies of musical compositions.

Most of the personal papers date from Furman's years at Western Connecticut. The correspondence includes a series of letters concerning AAMOA (the Afro-American Music Opportunities Association) and a few letters from gospel artists, particularly Beverly Glenn. A speech, "My Development as a Composer" and notes on some of his compositions may be of particular interest.

### **RELATED MATERIALS**

*CBMR:*

Dominique-Rene de Lerma Collection

*External Sources:*

[James Furman Papers](#), Western Connecticut State University Archives & Special Collections  
[James Furman Memorial Scholarship Competition](#), Western Connecticut State University

### **ACQUISITION SOURCE**

Received from Dominique-René de Lerma and Ruth Lanham, 1990–1991

### **SUBJECT HEADINGS**

African American – composers, African Americans—Music, Gospel music, Composers, Black, Choral music, Music--20th century, Afro-American Music Opportunities Association (AAMOA), Choral music

### **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 James Furman Collection, Center for Black Music Research Collection, Columbia College Chicago, Chicago, Illinois.

## **THE JAMES FURMAN COLLECTION INVENTORY:**

### **Box 1: Biographical materials and personal papers**

Photographs

Biographical information and resumes

Works lists

Notebook [1976?] containing a speech: "My Development as a Composer"

Notes on compositions

Compositional observations on "Quiet By Day"

Financial documents and royalty statements

Correspondence: General (1972-1987 and undated)

Dominique-Rene de Lerma (1967-1990 and undated)  
(Many concerning AAMOA)

Gospel music book (1972-1990 and undated)

Address book

Will and related legal documents

Syllabus, course outlines, exams

Programs of his concerts (1960-1989) (3 folders)

Clippings (1965-1974 and undated)

Research materials for his history of gospel music:

Note cards (1 folder)

Notebooks (8 items in 1 folder)

Photocopies of music

Three student papers on gospel hymnody

Bibliographies

Discographies

Black music materials (general)

Information on European classical composers

Miscellaneous clippings

Music theory workbook

**James Furman Collection--Box 1 (Continued):**

Miscellaneous programs (1975-1988 and undated) (4 folders)

**Box 2: Black Gospel Music: A History and Performance Practice**

Chapter outline (2 folders)

List of illustrations

Mimeographed portions sent out to publishers

Part I: A History

I-1 Introduction (2 folders)

I-2 The Great Evangelical Awakening (4 folders)

I-3 Gospel Hymnody (5 folders)

I-4 The Afro-American Spiritual (5 folders)

I-5 Blues (6 folders)

I-6 The Development of Jazz and Its Relationship to Gospel Music  
(2 folders)

I-7 Singing Families: A Living Tradition (1 folder)

I-8 Charles Ives and Gospeldom (1 folder)

Part II: Performance Practice

II-1 Meter Singing (6 folders)

II-2 Vocal Styling and Improvisation: Elements (3 folders)

II-3 Rhythm and Meter in Black Gospel Music (1 folder)

II-4 Gospel Harmony (4 folders)

II-5 The Pentecostal Style (2 folders)

II-6 Gospel Pianists (3 folders)

II-7 Parodying (1 folder)

Manuscript text on performance practice not in main draft (1 folder)

Illustrative materials

Footnotes

Manuscript text on performers and songwriters

Gospel artists: materials removed from loose-leaf notebook

Miscellaneous notes and fragments

Miscellaneous materials removed from loose-leaf notebook

Readers' comments on various chapters

### **Box 3: Typed draft of gospel book in loose-leaf notebook**

### **Box 4: Musical compositions**

"Ave Maria." July 8, 1971. Photocopy of manuscript. 3 p., 25 cm.  
SSAATTBB with piano.

"A Babe Is Born in Bethlehem (Puer Natus)" s.d. Latin, 14th century,  
translated by Philip Schaff, 1869. Photocopy of manuscript. [1]  
p., 28 cm. SSATB a cappella.

"Born in a Manger (Christmas Hymn)" Words and music by James Furman.  
s.d. Photocopy of manuscript. [1] p., 28 cm. SATB a cappella.

"Bye Bye, Lully, Lullay" s.d. Words: English, 15th century. Photocopy  
of manuscript. [2] p., 28 cm. For solo (mezzo soprano or  
baritone) and SATB chorus a cappella.

Une Chanson.

Une chanson pour trompette et piano. 11-(19-21)-79. Manuscript. 4  
p., 28 cm.

Une chanson pour trompette et strings. s.d. Score: 8 leaves, 28  
cm. Photocopy of manuscript. For trumpet and string  
orchestra.

Parts to the above: solo cornet, violins I and II, viola, cello,  
bass. n.d. Manuscript. 28 cm.

Photocopied parts (1 folder)

"For Thanksgiving (Rejoice, Give Thanks and Sing)" s.d. Words: Edward  
A. Plumtre. Photocopy of manuscript: 5 p., 28 cm. For SATB with  
organ or piano accompaniment.

"Go Tell It on the Mountain." Gospel anthem based on the spiritual.  
For mixed chorus, solos I and II, brass ensemble, percussion,  
piano, organ and electric bass.

SATB with piano or organ. s.d. Manuscript: 11 p., 28 cm.

Organ part. Photocopy of the above with organ cues written in.

Piano part. Photocopy of the above with chord changes and cues.

Parts: Trumpets I-III, French horns I-III, Trombones I-III, Tuba,  
Electric bass; Manuscripts. Percussion: Photocopy of  
manuscript.

Score: p. 1 only (photocopy of manuscript); remainder lacking.

Highijin Pieces for saxophone and piano.] August 1980. Photocopy of  
manuscript. 53 p., 28 cm.

"Hold On." Gospel anthem for mixed chorus and solo voices. Photocopy  
of manuscript. 7 p., 28 cm. SSATB.

"I Have a Friend in Jesus." Words and music by James Furman. s.d.  
Photocopy of manuscript: 2 p., 28 cm. Vocal part included in  
keyboard part.

"I Keep Journeyin' On." s.d. Gospel anthem for solo voice, mixed  
chorus and piano. Words and music by James Furman. "Dedicated to  
Carl Smith and the Kentucky State University Choir." Photocopy of  
manuscript: 10 p., 28 cm. SATB, low voice.

"Jupiter Shall Emerge." s.d. Words: Walt Whitman. For eight-part  
chorus of mixed voices. Photocopy of manuscript: 11 p., 28 cm.  
SSAATTBB.

"Just Jesus." s.d. Manuscript: [1] p. 28 cm. plus fragment 8 x 21 cm.  
Piano/vocal score. High voice.

"Let Us Break bread Together." 1957.  
Photocopy of manuscript: 5 leaves; 28 cm. s.d.  
Manuscript: bass part. 2 p.; 27 cm.  
Manuscript: 5 p.; 27 cm.  
Various reproductions of above with stencil

"The Quiet Life." 1968. Words: Alexander Pope. Photocopies of  
manuscripts: 28 cm. SATB.

1. Fanfare and pastorale: leaves 1A-6A. For mixed chorus and four  
soloists.

2. Quiet by day: leaves 1B-3B. For mixed chorus.

3. Sound sleep by night: leaves 1C-3C. For mixed chorus.

4. Thus let me live: 1D-2D. For mixed chorus.

"Rise Up Shepherd and Follow." 1-16-77. A spiritual arr. by James Furman. Photocopy of manuscript: 4 leaves, 28 cm. For soprano solo and SATB chorus.

"Somebody's Knockin' at Your Door." 1956. Copy of manuscript: 5 p., 31 cm. SATB and piano.

"This Train." s.d. Novelty spiritual for mixed chorus. Manuscript: 6 p., 28 cm. SATB.

Three Responses for Church Service. s.d. Photocopy of manuscript: 2 leaves, 28 cm. Contents: "Bless Thou the Gifts," Words: Samuel Longfellow; "The Lord Bless Thee and Keep Thee," "Amen." SATB, optional organ.

"The Threefold Birth." Nov. 1962. Anthem based on an old Flemish carol for senior choir (SATB), junior choir (S) and organ. "To Joe Muise and members of the Church of Christ (Congregation), Bedford, Mass." Manuscript: 14 p., 28 cm.  
Ozalid reproduction of above: 14 p., 28 cm.  
Ozalid reproduction with manuscript changes interleaved: 28 cm.

Triumphal Fanfare. s.d. [For brass and percussion.]  
Parts only (photocopies of manuscripts): Horns (4 copies);  
Trumpets (4 copies); Trombones (3 copies); Tuba  
(manuscript); Percussion (3 copies).  
Score in Box 5.

Two Canti for Guitar and Strings. s.d. Photocopy of manuscript: 10 p., 28 cm. For guitar and string orchestra or guitar unaccompanied.

Music note pad containing sketches for pieces.

Published music (1 folder: cataloged separately on CBMR Database):

"Come, Thou Long Expected Jesus."

"Four Little Foxes."

"Glory to God in the Highest."

"Hehlelooyuh"

"Hold On"

"Jupiter Shall Emerge"

"The Quiet Life (Quiet By Day/Sound Sleep By Night)"

### **Box 5: Musical compositions (Outsize)**

Battle Scenes. July 25, 1976. Suite for Winds, Percussion and Harpsichord. By Frank Johnson, arranged and scored by James Furman:



Folder 1: Scores

Photocopy of manuscript: 13 p., 35 cm.

2 reduced copies of above, with cover pages.

Folder 2: Parts (fair copies for publisher)

Folder 3: Manuscript parts (in pencil)

Folder 4: Manuscript sketches

The Declaration of Independence. July 4-December 24, 1976. For narrator and orchestra with optional organ and bagpipes.

Manuscript.

Folder 1: Score: 36 leaves, 44 cm.

Folder 2: Parts (fair copies for publisher, narrator's script)

Four Little Foxes. 1962-1963. Words by Lew Sarett. Manuscript: 5 leaves, 36 cm. Also: Ozalid reproduction, 5 leaves, 36 cm.

"Hehlelooyuh. (A Joyful Expression)." s.d. For mixed voices, SATB, a cappella. Manuscript: 6 leaves, 35 cm.

I Have a Dream. Danbury, Ct., March 12, 1970. An oratorio commissioned by the Greenwich Choral Society in commemoration of its 45th anniversary. "Dedicated to the beloved memory of my friend, Martin Luther King, Jr."

Folder 1: Score. Photocopy of manuscript: 45 p., 36 cm.

Folder 2: Choral parts: Photocopy of manuscript, 3 v., 28 cm.  
Condensed chorus part. Photocopy of manuscript, 1 v., 28 cm.

Folk singer. Photocopy of manuscript, 1 v., 28 cm.

Gospel soloists. Photocopy of manuscript, 1 v., 28 cm.

Folder 3: Keyboard parts as follows (photocopies of manuscripts):

Pipe organ. Manuscript part plus performance copy.

Combo (electric) organ.

Combo piano.

Concert piano.

Folder 4: Orchestral parts, including parts for guitar and banjo.  
String parts are lacking.

Recitative and Aria for Solo Horn and Woodwinds. s.d. Manuscripts as follows:

Score: 1,9 leaves, 36 cm. (Part I, Recitative, is unaccompanied)

Parts: Flute, Oboe, Bb Clarinet, Bass clarinet, Eb Alto saxophone, Bassoon, Solo horn. 31 cm.

Recitative and aria for solo horn and piano (reduction of above)  
5 leaves, 36 cm.

Salve Regina. 1966. Facsimile of manuscript: ozalid reproduction; 3 p., 36 cm. SATB.

[Songs of Juvenilia (Nursery Rhyme Cycle)] s.d. Manuscript.  
Sketches--at least two versions and various fragments.

Triumphal Fanfare. s.d. Score: reproduction with manuscript additions;  
2 leaves, 36 cm.

Miscellaneous manuscript fragments and sketches. (1 folder)

**Box 6: Miscellaneous reel-to-reel tapes and cassettes**

**Box 7: Symposium on Aaron Copland held at Western Connecticut State  
University**

Contains audio and video tapes of the symposium, programs, etc.

**Box 8 -9: Choral parts to "I Have a Dream"**

Multiple copies retained for loan or rental.

**Box 10: Duplicate copies of some unpublished music.**