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Guide to the Edmund Thornton Jenkins Collection

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CENTER FOR BLACK MUSIC RESEARCH COLLECTION

The Edmund Thornton Jenkins Collection, 1917-1940

EXTENT

6 boxes, 6.5 linear feet

COLLECTION SUMMARY

Edmund Thornton Jenkins (1894-1926) was a composer, music publisher, and musician. The collection consists of manuscripts of his musical compositions, printed music of his compositions published at his own press—the Anglo-Continental-American Music Press, in Paris, France—and one folder of biographical information. Also included are clippings and a program (1940) concerning his sister, Mildred Jenkins Haughton, and sheet music (1917–1937 and undated) belonging to her.

BIOGRAPHICAL NOTE

Edmund Thornton Jenkins was born in Charleston, South Carolina, and studied at the Avery Institute and Morehouse College. He got his early musical training at the Jenkins Orphanage founded by his father, a Baptist minister, and toured with the orphanage band during the summers. Jenkins was able to play every band instrument as well as the violin by the age of 14. After travelling to England with the Jenkins Orphanage Band in 1914, he enrolled at the Royal Academy of Music, studying composition and taking lessons on orchestral instruments. He earned a diploma in 1921. Upon leaving the Academy Jenkins supported himself by playing in jazz bands and dance orchestras in England and later in Paris where he also began his own publishing company, the Anglo-Continental-American Music Press, which published some of his own compositions. Around 1920, Will Marion Cook, a noted American composer and performer of both art music and musical comedy works, invited Jenkins to direct his Southern Syncopated Orchestra, which performed a mixed repertoire of early jazz and classical music and toured Europe (and the States) in 1918–1919. After Jenkins grew disappointed at unsuccessful attempts to establish an audience for black orchestral music in America in 1923–1924, he returned to Europe. His operetta, *Afram* (1924), and the *Negro Symphonie Dramatique*, (1925) indicate a renewed focus on concert music late in his short life. He died in Paris in 1926 after an illness.

[For additional information: Jeffrey P. Green, *Edmund Thornton Jenkins: The Life and Times of an American Black Composer, 1894–1926*. (Westport, CT: Greenwood Press, 1982).]

SCOPE & CONTENT/COLLECTION DESCRIPTION

The Jenkins manuscripts include a number of compositions from his student days, and later popular and serious compositions. For some orchestral works only piano scores or incomplete orchestral parts have survived. There are also several unfinished compositions, some only sketches. Both Jenkins's student compositions and his later works show evidence of his interest in and use of African-American folk and popular themes. Two such works for full orchestra were performed during his lifetime: *Folk Rhapsody* (on American Folk Tunes) which was written and

premiered in 1919, and American Folk Rhapsody: Charleston, written in 1917 and premiered in 1925. His operetta, Afram ou la belle Swita, set partly in Africa, includes a chorus in an African language, along with American songs. Another late work, his Negro Symphonie Dramatique, subtitled "Scenes de la Vie d'un Esclave," exists only as a piano score. One folder of printed biographical material is included, but the family correspondence on which Green based his book is not part of this collection.

ARRANGEMENT

The collection is arranged in three series:

- I: Manuscripts
- II: Printed Sheet Music by Jenkins
- III: Miscellaneous Materials

RELATED MATERIALS

CBMR:

The Dominique-Rene de Lerma Collection
The Eileen Southern Collection

External:

[Edmund Thornton Jenkins Collection](#), New York Public Library Archives & Manuscripts

ACQUISITION SOURCE

Received on deposit from Mr. Jomo Zimbabwe through Gitlin, Emmer and Kaplan of Boston, Massachusetts.

SUBJECT HEADINGS

Jenkins Orphanage Band; Jenkins Orphanage, Charleston, South Carolina, Haughton, Mildred Jenkins; African American composers

ACCESS STATEMENT

The collection is open and available for research use.

RIGHTS STATEMENT

copyright laws apply to the materials in this collection.

PREFERRED CITATION

The Edmund Thornton Jenkins Collection, Center for Black Music Research Collection, Columbia College Chicago, Chicago, Illinois.

THE EDMUND THORNTON JENKINS COLLECTION INVENTORY:

Box 1, Series I—Manuscripts

Folders 1–3 *Afram*

Afram, ou La Belle Swita, Roman Africain. “Operette en 3 actes et 10 tableaux par Ed. T. Jenkins.” 1924. Piano/vocal score; autograph.

Folder 1: Act 1

Folder 2: Act 2

Folder 3: Act 3. Includes “Charleston Revue.” Cover present.

Folder 4 *Allegro strepitoso*. Orchestral score; autograph.

Folder 5 Andante. Orchestral score. MS unsigned. For solo clarinet and solo cello with orchestra. Unfinished.

Folder 6 Andante quasi lento, or Allegro energico. 1919. MS unsigned. For flute, 2 clarinets, horn, piano. Unfinished.

Folders 7–15 *Ballet*

[Part 1 “Processional;” Part 2 “Pas Seul;” Part 3 “Danse Generale.”]

Folder 7 Allegro and Vivace. Piano scores; MS unsigned, untitled. Sketches for parts 1 and 3.

Orchestra parts (Violin I, possibly others lacking):

Folder 8	Piccolo	(1 copy; autograph)
Folder 9	Flutes I & II	(2 copies; 1 autograph)
Folder 10	Oboes I & II	(1 copy; autograph)
Folder 11	Clarinets I & II in Bb	(1 copy; autograph)
Folder 12	Violin II	(4 copies; 2 autograph)
Folder 13	Viola	(2 copies; 1 autograph)
Folder 14	Cello	(3 copies; 2 autograph)
Folder 15	Bass	(1 copy; autograph)

Box 2, Series I—Manuscripts

Folder 16 “The Cabaret Brawl, or Double-crossing the Stool Pigeon.”
“Descriptive music by Edmund T. Jenkins.” Piano score; autograph.

Folder 17 “Characteristic American Indian Dances.” Piano score. MS unsigned; incomplete, possibly unfinished.

Folder 18 *Charleston Revue*. MS unsigned; incomplete.

I. “Charleston on Broadway.” Piano/vocal score.

II. “Underneath the Palmettos and Pines.” Piano/vocal score.

III. “The Carolina Strut. Ensemble Danse Numero [?]” Piano score; in pencil.

IV. “The Levee Lounge Lizard. (Blues–comique)” Piano/vocal score.

V. “The Charleston Crawl. Danse Eccentrique.” Piano score; in pencil.

X. “Pretty Kids.” Piano/vocal score.

[Unnumbered] “Joy Time.” Finale de Revue. Piano/vocal score.

See also: *Afram*, which incorporates a complete version in Act 3.

Folder 19 “Commodo quasi allegro (Poco martial)” MS unsigned.
For piano and unidentified solo instrument; unfinished.

Box 2, Series I—Manuscripts, continued

Folders 20–21 [Concerto]

Folder 20 Allegro con Energico. Orchestral score; MS unsigned, untitled.

The solo part is present in the score, but the instrument is not indicated. It is probably clarinet.

Folder 21 Viola part. Autograph. Other orchestral parts lacking.

Folder 22 Dance for cello and piano. MS unsigned. Notated “E.T.J.” in pencil.

Folders 23–25 *Folk Rhapsody / Charlestonia*

Folder 23 *Folk Rhapsody* for Full Orchestra. “July 30, ‘17.” Piano score; autograph. Partially in pencil.

Folder 24 *Folk Rhapsody* for Full Orchestra. “Aug 10 ‘17.” Piano score; autograph. Incomplete.

Folder 25 *American Folk Rhapsody– Charlestonia*. Harp part. Autograph.

Folders 26–31 *Folk Rhapsody*

Folder 26 *Rhapsody (On American Folk Tunes)* Piano score; autograph.

Incomplete (stops at p. 28 of score.)

Folder 27 *Folk Rhapsody*. Orchestral score; autograph.

Includes a variant section preceding the ending.

Orchestra parts:

Folder 28	Cor Anglais	Autograph
Folder 29	Corni 3 & 4	Autograph
Folder 30	Violin I	Autograph (pp. 1-2 lacking)
Folder 31	Violin II	Autograph

NOTE: The above two pieces are clearly different works though they share at least one theme. The *Folk Rhapsody* (not “Charlestonia”) is the piece played at the Wigmore Hall concert in 1919. (See program notes quoted in Green, Jeffrey P. *Edmund Thornton Jenkins*. (Westport, CT: Greenwood Press, 1982, pp. 80-81.) “Charlestonia” may have been a student work orchestrated for performance in Ostende in 1925 (See Green, p. 153). The surviving part for harp labeled “Charlestonia” does not match the harp part in the score for *Folk Rhapsody*.

Folders 32–42 *How Sweet Is Life*

Folder 32 *How Sweet is Life*. Words by A. Plowright. Piano/vocal score; autograph.

Orchestra parts:

Folder 33	Flutes	(1 copy; autograph)
Folder 34	Clarinets I & II in Bb	(1 copy; autograph)
	Bassoon I & II in Bb	(1 copy; autograph)
Folder 35	Horns I & II in F	(1 copy; autograph)
	Horns III & IV in F	(1 copy; autograph)
Folder 36	Trumpets I & II in Bb.	(1 copy; autograph)
Folder 37	Tympani et triangle	(1 copy; autograph)
	Small bells	(1 copy; autograph)
Folder 38	Violin I	(2 copies; autograph)
Folder 39	Violin II	(5 copies; autograph)
Folder 40	Viola	(3 copies; 2 autograph)
Folder 41	Cello	(4 copies; autograph)
Folder 42	Bass	(2 copies; autograph)

Box 3, Series I—Manuscripts

Folder 43 “Je te desire pres de moi.” Fox-trot. Piano et chant.

Paroles francaises de A. Baron. Piano/vocal score; autograph.

Folder 44 “Jungle Blues.” Song Fox-trot. MS unsigned. Piano/vocal score. Unfinished: lacks lyrics.

Folder 45 “Kiss Baby Good Night.” Words by A. Plowright. Piano/vocal score; autograph.

Folder 46 Lento ma non troppo. Four-part score; MS unsigned. Pencil sketch, probably unfinished.

Box 3, Series I—Manuscripts, continued

Folder 47 "The Lilac Tree." Piano/vocal score; MS unsigned. Unfinished: piano part to verse 3 lacking.

Folders 48–63 "Love's Hour"

Folder 48 "Love's Hour." "July 4th '16." Piano/vocal score; unsigned.

Notated "Edmund Jenkins" in pencil, with pencil annotations and corrections.

Folder 49 "Love's Hour." Words by A. Plowright. Music by Edmund T. Jenkins. Scored for full orchestra October 1916. Orchestral score; autograph.

Note in blue pencil: "First performed at Queens Hall, London, Dec. 15, 1916 under Sir Alexander MacKensie [sic] Conductor. Sung by Miss Adah Rogalsky."

Orchestra parts:

Folder 50	Flutes	(1 copy; autograph)
Folder 51	Oboes	(1 copy; autograph)
Folder 52	Clarinets I & II in Bb	(1 copy; autograph)
Folder 53	Bassoons I & II	(1 copy; autograph)
Folder 54	Horns I & II in F	(2 copies; autograph)
	Horns III & IV in F	(1 copy; autograph)
Folder 55	Trombe I & II in Bb	(1 copy; autograph)
Folder 56	Trombones I & II	(1 copy; autograph)
	Trombone Basso	(1 copy; autograph)
Folder 57	Harp	(2 copies; unsigned)
Folder 58	Tympani	(1 copy; autograph)
Folder 59	Violin I	(5 copies; 2 are not in Jenkins's hand, though all are signed by Jenkins)
Folder 60	Violin II	(5 copies; autograph)
Folder 61	Viola	(3 copies; autograph)
Folder 62	Cello	(3 copies; autograph)
Folder 63	Bass	(2 copies; autograph)

Folders 64–65 *Negro Symphonie Dramatique*

Folder 64 "Tempo di Blues" / "Tempo di Foxtrot" / Finale. Piano score; unsigned. Pencil. Incomplete: pages are numbered 15–33.

Folder 65 *Negro Symphonie Dramatique. Scenes de la Vie d'un Esclave.* Par Edmund T. Jenkins. Piano score; autograph.

Folders 66–68 Overture to *Much Ado about Nothing*

Folder 66 Overture to *Much Ado About Nothing*. "Lent Term 1916. R.A.M." Score; autograph. Scored for piano and strings.

Orchestra parts (incomplete):

Folder 67	Violin I	(1 copy; autograph)
Folder 68	Cello	(1 copy; autograph)

Box 4, Series I—Manuscripts

Folder 69 "Pampa blues." Piano/vocal score. MS unsigned. Pencil; unfinished: lacks lyrics.

Folders 70–72 *A Prayer*

Folder 70 Andante. [Untitled score]; autograph. For voice and orchestra.

Folder 71 Andante. [Untitled score]; MS unsigned. For voice and orchestra. Organ part added in pencil.

Orchestra parts (incomplete):

Folder 72	Oboes I & II	(1 copy; autograph)
	Bassoons I & II	(1 copy; autograph)

See published sheet music for a version of this work for low voice and organ.

Folders 73–88 *Prelude Religieux*

Folder 73 *Prelude Religieuse.* Piano score; autograph. Includes corrections in pencil.

Box 4, Series I—Manuscripts

Folder 74 *Prelude Religieuse* for orchestra and organ. By Edmund T. Jenkins. "Whitsun 1917."
Orchestral score, with organ; autograph.

Orchestra parts:

Folder 75	Flutes 1 & 2	(1 copy; autograph)
Folder 76	Oboi 1 & 2	(1 copy; autograph)
Folder 77	Clarinets 1 & 2 in Eb	(1 copy; autograph)
Folder 78	Bassoon 1 & 2 in C	(1 copy; autograph)
Folder 79	Horns 1 & 2 in F	(1 copy; autograph)
	Horns 3 & 4 in F	(1 copy; autograph)
Folder 80	Trumpets 1 & 2 in C	(1 copy; autograph)
Folder 81	Trombones 1 & 2	(1 copy; autograph)
	Trombone 3	(1 copy; autograph)
Folder 82	Tympani	(1 copy; autograph)
Folder 83	Organ	(1 copy; autograph)
Folder 84	Violin I	(9 copies; 6 autograph)
Folder 85	Violin II	(9 copies; 5 autograph)
Folder 86	Viola	(5 copies; 4 autograph)
Folder 87	Cello	(6 copies; 4 autograph)
Folder 88	Bass	(3 copies; 2 autograph)

See published sheet music for an edition of this work for solo organ.

Box 5, Series I—Manuscripts

Folders 89–91 "Rêverie-Fantasie for Violin and Piano"

Folder 89 "Chanson for Violin & Piano." Piano/violin score; autograph. An early version with a variant violin part. Possibly incomplete.

Folder 90 "Rêverie Phantasy for Violin and Piano." Piano/violin score; autograph.
"Rêverie Phantasy for Violin and Pianoforte." Violin part; autograph.

Folder 91 "Rêverie-Fantaisie pour Violon et piano" par Edmund T. Jenkins.
Piano/violin score; autograph? Copyright registration stamp 27 Avril 1926.
Violin part. Autograph?

Folder 92–103 *Rhapsodic overture*

Orchestra parts:

Folder 92	Flutes 1 & 2 and Piccolo	(1 copy; autograph)
Folder 93	Oboi I & II	(1 copy; autograph)
Folder 94	Clarinets I & II in A	(1 copy; autograph)
Folder 95	Bassoons I & II	(1 copy; autograph)
Folder 96	Horns I & II in F	(1 copy; autograph)
	Horns III & IV in F	(1 copy; autograph)
Folder 97	Trumpets I & II in Bb	(1 copy; autograph)
Folder 98	Cymbals and Bass Drum	(1 copy; autograph)
	Triangle	(1 copy; autograph)
Folder 99	Violin I	(5 copies; 1 autograph)
Folder 100	Violin II	(4 copies; autograph)
Folder 101	Viola	(3 copies; autograph)
Folder 102	Cello	(3 copies; autograph)
Folder 103	Contrabass	(2 copies; autograph)

NOTE: Orchestral score and some parts (low brasses?) lacking.

Folders 104–107 Romance for violin and orchestra

Folder 104 Romance (Violin and Orchestra). April 30th 1917.
Piano/violin score; autograph.

Folder 105 Romance for Violin and Orchestra. Piano/violin score; autograph.
Copyright registration stamp: 9 Fevr. 1926.

Box 5, Series I—Manuscripts, continued

- Folder 106 Romance—Edmund T. Jenkins. Solo violin. MS unsigned. By a copyist?
Folder 107 Romance for Violin and Orchestra. Cello part; autograph.
- Folder 108 “Romanesque (?) for Violin.” [sic] Piano/violin score; autograph. In ink and pencil: unfinished?
The question mark appears in Jenkins’s title.
- Folder 109–110 “The Saxophone strut”
- Folder 109 “The Saxophone Strut.” Piano/saxophone score; MS unsigned.
Copyright registration stamp 10 Fevr. 1926.
- Folder 110 “The Milano Strut.” Score; MS unsigned. Unfinished orchestration
of The Saxophone Strut.
- Folder 111 “Si je vous dis, je vous aime.” Piano et chant, paroles francaises de A. Baron, musique de
Ed. T. Jenkins. Piano/vocal score; autograph.
- Folder 112 Sonate in A Minor. Violin and Pianoforte. By Edmund T. Jenkins. Piano/violin score; autograph.
Copyright registration stamp: 18 Fevr. 1926.
- Folders 113–122 “That place called Italie”
- Orchestra parts (incomplete, not autograph?):
- | | | |
|------------|------------------------|----------|
| Folder 113 | Flutes | (1 copy) |
| Folder 114 | le 2e Clarinettes Si b | (1 copy) |
| Folder 115 | Hautbois | (1 copy) |
| Folder 116 | 1. 2e Cors fa | (1 copy) |
| Folder 117 | Basson | (1 copy) |
| Folder 118 | le Violon | (1 copy) |
| Folder 119 | 2e Violon | (1 copy) |
| Folder 120 | Alto | (1 copy) |
| Folder 121 | Cello | (1 copy) |
| Folder 122 | Piano | (1 copy) |

NOTE: Jenkins’s surname is consistently misspelled on the piano score, leading to the conclusion that the parts were made by a copyist. All extant parts begin with rests of several measures. See published sheet music for a version of this piece for voice and piano.

- Folder 123 “Through the Metidja to Abd-el-Kadr” [Words:] Robert Browning. Piano/vocal score; MS unsigned.
In pencil.
- Folder 124 “Trying.” Waltz Song. Piano/vocal [?] score; Ms unsigned. In pencil; lacks lyrics.
- Folders 125-126 “Your Voice I Hear”
- Folder 125 “Your Voice I Hear.” Piano/vocal score; MS unsigned. In ink and pencil: unfinished.
Folder 126 “Your Voice I Hear.” Words by A. Plowright. Piano/vocal score; autograph.

Box 6, Series II—Published Sheet Music

- Folder 127 “A Prayer.” For Low Voice. Words by Benjamin G. Brawley; Music by Edmund T. Jenkins.
Paris: Anglo-Continental-American Music Press, 1925. Piano/vocal score. 8 pp. in cover.
“Paris: Imp. Morice & Cie.; Jean Granjean grav.” – p. 8.
- Folder 128 *Prelude Religieux*. Par Edmond T. Jenkins. Pour Grand Orgue. Paris:
Anglo-Continental-American Music Press, 1925. For solo organ. [2], 8 pp. in cover.
“Paris: Imp. Morice & Cie.; Leon Granjean grav.” – p. 8.
- Folder 129 *Spring Fancies*. For pianoforte. Paris: Anglo-Continental-American Music Press, 1925.
Piano score. 7 pp. in cover. “Paris: Imp. Morice & Cie.; Leon Granjean grav.” – p. 7.
- Folder 130 “That Place Called Italy.” Words and music [by] Edmund T. Jenkins. Paris:
Anglo-Continental-American Music Press. Undated. Piano/vocal score. [4] pp.
“Imp. Morice & Cie., Paris.” Copyright registration stamp: 9 Fevr. 1926.

Box 6, Series II—Published Sheet Music, continued

Folder 131 "Three Songs: Doubting; A Romance; The Fiddler's Fiddle." (Medium Voice.) Words from Lady Lindsay's Lyrics; Music by Edmund T. Jenkins. Paris: Anglo-Continental-American Music Press, 1925. Piano/vocal score: [2], 13 pp. in cover. "Paris: Imp. Morice & Cie; Leon Grandjean grav." p. 13.

Box 6, Series III—Miscellaneous Materials

Folder 132 Miscellaneous material about Edmund Thornton Jenkins:

1/2 page typed biographical sketch of Jenkins

Academy No. 5, Lent term 1919. (Editor: E.T. Jenkins)

Opportunity, November 1926.

Opportunity, December 1926: 1 page only, containing "Edmund T. Jenkins: An Appreciation" by Benjamin Brawley.

Folder 133 Miscellaneous clippings concerning Mildred Jenkins.

Folder 134 Concert program: Mildred Jenkins, Jordan Hall, February 4, 1940. With portrait of Mildred Jenkins.

Music belonging to Mildred Jenkins:

Folder 135 "De Profundis (Out of the Depth a Cry of Misery)." "Dedicated to the cause of Emperor Haile Selassie and the entire Eithopian [sic] race." Piano/vocal score; MS unsigned. Accompanying is a card noted "Song Contest" with the title of the work.

Folder 136 "Goneril's Lullaby." Words by Gordon Bottomley; Music by George Henschel. Piano/vocal score; MS, possibly autograph.

Folder 137 "Hold On!" Negro Spiritual. Arr. by Hall Johnson. New York: Robbins Music Corporation, 1930. Piano/vocal score. 6pp.

Folder 138 "Li'l Gal." Words by Paul Lawrence Dunbar; Music by J. Rosamund Johnson. New York: Edward B. Marks Music Company, 1920. Piano/vocal score. 7pp.; pp. [1] - 2 (front cover) lacking.

Folder 139 "My Soul's Been Anchored in the Lord." Spiritual arranged by Florence Price. Chicago: Gamble Hinged Music Co., 1937. "As sung by Marian Anderson." Piano/vocal score. 5pp.

Folder 140 "Oh, Let Me Shine." Arranged by Charles Henry. Piano/vocal score; MS (autograph?); [3] pp. On last page: "Loaned to Mildred Jenkins Houghton. [sic]"

Folder 141 "Steal Away." Negro spiritual arranged by H. T. Burleigh. [s.1.]: G. Ricordi, 1921. Piano/vocal score. 6 pp. 1-2 (front cover) lacking.

Folder 142 "Summer is a-coming in." Frankly modernised by F. Corder. Old English Songs, No. 1. London: Joseph Williams, Limited, 1917. Piano/vocal score 4pp. in cover.

Folder 143 "Talk About A Child That Do Love Jesus." [By] William L. Dawson. Chicago: H.T. FitzSimons, 1927. Piano/vocal score. 5pp. Cover title: Two Spirituals by William L. Dawson.

Folder 144 "Twenty-third Psalm." Traditional Scottish setting adapted by Edward MacHugh. Boston: John C. Miller, 1932. Piano/vocal score. [3] pp. Portrait on cover. Autographed to Dr. Samuel Lindsay by MacHugh.

Folder 145 Manuscript fragments (2 items)

Folder 146 Published sheet music: fragments

Folder 147 Photocopy of *Negro Symphonie Dramatique*.

Folder 148 Duplicates of published sheet music by E.T. Jenkins.