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### Guide to the Coleridge-Taylor Perkinson Collection

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# Columbia

COLLEGE CHICAGO

## CENTER FOR BLACK MUSIC RESEARCH COLLECTION

### Guide to the Coleridge-Taylor Perkinson Collection, 1949-2004

#### EXTENT

3 boxes, 2.39 cubic feet.

#### COLLECTION SUMMARY

Scrapbook, programs, publicity, and a CD featuring his arrangements about composer, conductor, and pianist Coleridge-Taylor Perkinson and collected scores he composed.

#### PROCESSING INFORMATION

Processed by Susanne Flandreau in 2001; additional processing by Heidi Marshall in 2023.

#### BIOGRAPHICAL NOTE

Coleridge-Taylor Perkinson was a composer, conductor, and pianist. He was born in New York City on June 14, 1932. He was named after the black British composer Samuel Coleridge-Taylor as Perkinson's mother was a piano teacher, church organist, and a director of a theater company. He attended the High School of Music and Art and the Manhattan School of Music, where he studied composition with Charles Mills and Vittorio Giannini, receiving his B.M. in 1953 and his M.M. in 1954, and went on to study composition at Princeton University with Earl Kim, and studied conducting in the Netherlands with Franco Ferrara and Dean Dixon, and learned to conduct at the Mozarteum in Salzburg, Germany, later performing at Tanglewood and summer festivals in Europe. A founding member and associate conductor of the Symphony for the New World, his long career as a composer includes activities in classical music, jazz, and film and television. He was composer-in-residence at the Afro American Arts Institute, the Ritz Chamber Players Inaugural Season, and a faculty member of Brooklyn College and a guest lecturer at Indiana University School of Music. He was music director of Jerome Robbins' American Theater Lab and the Alvin Ailey American Dance Theater, where he composed a ballet for Ailey, *For Bird, With Love*, inspired by Charlie Parker. Perkinson composed classical, jazz, and popular music which contain elements of spirituals, folk music, and blues. He served as Coordinator of Performance Programs at the Center for Black Music Research (CBMR) from 1998 until his death in 2004.

#### SCOPE & CONTENT/COLLECTION DESCRIPTION

The Coleridge-Taylor Perkinson Collection includes documentation relating to performances and press coverage of Perkinson's musical activities in New York and abroad. Also present are collected scores he composed in three series:

- I. Scrapbook, 1949 – 1976  
The scrapbook was kept by his mother, Vereda Pearson
- II. Programs & Publicity, 1949-1976

Contains programs, announcements, and clippings from school concerts and graduate school, solo recitals, conducting work with the New York Mandolin Symphony Orchestra and the Symphony of the New World, and performances of his compositions, among other events. Also present is a folder of material relating to Vereda Pearson and her educational and musical work, also with some material related to the jazz musician Billy Taylor.

- III. Collected Scores, 1973-2004  
Scores composed by Coleridge-Taylor Perkinson.

### **ARRANGEMENT**

Series 1 is arranged chronologically  
Series 2 retains the scrapbook original order.  
Series 3 is arranged alphabetically by title.

### **RELATED MATERIALS**

#### ***CMBR***

- [The Dominique-Rene de Lerma Collection](#)
- Center for Black Music Research Records for performance ensembles he managed in his role at CBMR: The New Black Music Repertory Ensemble and Ensemble Stop-Time.

**NOTE:** his piano from his time in Chicago now resides in the CBMR reading room.

#### ***EXTERNAL***

- [The Coleridge-Taylor Perkinson Papers](#), New York Public Library Archives & Manuscripts
- [The Symphony of the New World Records](#), New York Public Library Archives & Manuscripts

### **ACQUISITION SOURCE**

Donated by Coleridge-Taylor Perkinson, July 2001. Scores were collected from 1992 to 2004.

### **SUBJECT HEADINGS**

African American composers, Arrangers (Musicians), Performances (Musical), scrapbooks

### **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 Coleridge-Taylor Perkinson Collection, Center for Black Music Research, Columbia College Chicago, Chicago, Illinois.

## THE COLERIDGE-TAYLOR PERKINSON COLLECTION INVENTORY

### **SERIES I      Box 1: Scrapbook, 1949-1976**

- Folder 1: Scrapbook cover and High School of Music and Art graduation program, June 1949
- Folder 2: Loose pages, publicity, 1966, 1976
- Folder 3: Clippings, 1949 to 1956
- Folder 4: Unidentified photograph, 1960s  
Correspondence from Perkinson to his mother, 1965
- Folder 5: Unidentified photograph and article, 1960s
- Folder 6: Press clipping and program, Brooklyn Community Symphony Orchestra, 1962
- Folder 7: Press release from Manhattan School of Music and New York Mandolin Symphony Orchestra program, 1962
- Folder 8: Press clipping and program, George Shirley and Coleridge-Taylor Perkinson, 1964
- Folder 9: Article about Maestro Franco Ferrara and Coleridge-Taylor Perkinson performance clipping, 1961
- Folder 10: Radio Nederland program information, 1965
- Folder 11: Program for Benefit Concert of the national Association of Negro Musicians (NANM) and clippings from the Netherlands, 1965)
- Folder 12: Publicity clippings, 1968
- Folder 13: St. Mark's Playhouse program for "Man Better Man", New York, and clippings about the performance, 1965
- Folder 14: "Coleridge Taylor Perkinson conducting the Symphony of the New World at Riis Plaza (photographs) and clipping about the American-Israel Cultural Foundation, 1965
- Folder 15: Article: "All in the family...Vereda Pearson checking the program for Negro History Week with her dancer niece, Shirley Rushing, and her composer-conductor son, Coleridge-Taylor Perkinson", and article about performance, 1967
- Folder 16: Article about the Symphony of the New World, 1966, and its second anniversary, 1967
- Folder 17: Clippings about the Symphony of the New World and the awarding of a Ford Foundation Grant to Coleridge-Taylor Perkinson, 1964, 1967
- Folder 18: Program, The Symphony of the New World, May 2, 1967 and information about 'Man Better Man' production and the Negro Ensemble Company production of 'God is (a guess what?)', 1967

- Folder 19: Photocopy of the Friends of Edward Waters College Special Achievement Award to Coleridge-Taylor Perkinson, May 17, 1970 and clippings from Los Angeles production of Negro Ensemble "Song of the Lusitanian Bogey", 1970
- Folder 20: NYT article "for Black conductors, A Future? Of Frustration?", March 15, 1970 and an invitation from The Winston-Salem State College, NC, for a lecturer-consultant position, 1969
- Folder 21: clipping about "King: A Filmed Record Montgomery to Memphis" film, March 1970.

**SERIES 2    Box 2: Programs & Publicity, 1949-1976**

- Folder 1: Programs, May 20, 1949 to May 25, 1957
- Folder 2: Programs, March 4, 1956 to April 20, 1963
- Folder 3: Programs, April 20, 1963 to April 18, 1965
- Folder 4: Programs, 1964-1967
- Folder 5: Programs, May 5, 1971 to September 26, 1976
- Folder 6: Programs, May 4, 1977 to March 14, 1984
- Folder 7: Programs, July 19, 1985 to August 9, 1985
- Folder 8: Programs, December 26, 1985 to October 30, 1994
- Folder 9: Press Information about *Dream on Monkey Mountain* 1999  
The Denver Center Theatre Company's production of *Dream on Monkey Mountain*, for which Perkinson composed the music.
- Folder 10/11: Concert Announcements, 1955 to 1972
- Folder 12: Clippings, 1949 to 1985
- Folder 13: Vereda Pearson Material, 1944 to 1970
- Folder 14: Billy Taylor Material, 1970s  
(includes "I Wish I Knew How It Would Feel To Be Free" music, SATB, with music and lyrics by Billy Taylor, published by Duane Music, Inc. New York, NY, 1970)
- Folder 15: *Moanin' n Groanin, Millenium 2000 Anniversary Release Edition, 2000*  
This CD was "sold a cab driver in New York City." in 2000. It is a reimagining of the 1963 LP record of Tip & Tinker, Charlie Scott & Fred Neal, This 2000 CD says musical arrangements are by Coleridge Perkinson. The CD tracklist is different than the 1963 LP as the CD has two additional tracks, "Go Down Moses" and "Hush Storm" and removed the song "Lip Smacking' Sweet".

### **SERIES 3    Box 3: Scores, 1973-2004**

- Folder 1: *Blue/s Forms* for solo violin, 1979  
Photocopy, 7 pages, published by Tosci Music Corp., distributed by The King Brand Co.
- Folder 2: *Freedom-Freedom*, for chorus of mixed voices with piano (or instruments), score booklet, 40 pages plus 2 pages for adaption for instrumental ensemble or full orchestra, published by Tosci Music Corp., distributed by Belwin Mills Publishing Corp.
- Folder 3: *Lamentations, Black Folk Song Suite* for unaccompanied cello, 1980.  
photocopy, 10 pages, published by Tosci Music Corporation.
- Folder 4: *Louisiana Blues Strut (A Cakewalk)* for unaccompanied violin, 2003  
score, 2 pages, published by Tosci Music Corporation, distributed by The King Brand Co.
- An annotated copy, donated by Ms. Tamoki Higashi, is also present from its premiere performance in 2003 at St. Luke's United Methodist Church, Sanford, NC. (see program in *Sonata #3* folder).
- Folder 5: *Mop/Mop, a symphonic sketch*, 1988  
photocopy, 32 pages, for 2 flutes, piccolo, 2 oboes, English horn, 3 clarinets, 3 bassoons, 4 horns, 4 trumpets, 3 trombones, percussion, 2 violins, viola, violoncello, contrabass, music prepared by The King Band Co
- Folder 6: *Movement for string trio*, 2004  
handwritten, part II, 2 pages
- Folder 7: *Scherzo*, 1973  
photocopy of handwritten score, 8 pages, published by Belwyn-Mills Publishing Corp, NY
- Folder 8: *Sinfonietta No. 1*, 1976  
photocopy of handwritten score, 37 pages, published by Tosci Music Corp, presentation by Belwin-Mills Publishing Corp.
- Folder 9: *Generations Sinfonietta No. 2*, for strings, 1996  
photocopy of handwritten score, 46 pages plus note about the inspiration for the composition.
- Folder 10: *Sonata for flute and piano*, 2003  
Score with flute parts for Movement I and Movement II, 22 pages, published by Tosci Music.
- Folder 11: *Sonata No. 3*, in two movements, 2003  
photocopy of handwritten score, with note "a rewrite, revision, and reworking of the last Sonata No. 1", 17 pages. Program from premiere held at St. Luke's United Methodist Church, Sanford, NC in 2003 is also present.

Folder 12: *Trio, movement II*, for violin, viola, violoncello, 2003  
2 pages, published by Tosci Music, edited and engraved by Joe Muccioli.

Folder 13: *Tocatta* for piano, revised, 2003  
printed score, 4 pages, Tosci Music, edited and engraved by Joe Muccioli.