

# ROSENWALD FELLOWS IN THE ARTS 1937

The  
ARTS  
QUARTERLY

July - September  
1937



WILL MERCER COOK Atlanta University



Mrs OTIS  
HOLLEY BERRY  
Washington, D.C.



FRANCES  
E. THOMPSON  
Tennessee  
State College

*MRS. OTIS HOLLEY BERRY of Washington, D. C.: Rosenwald Fellowship to study music and development of voice at the Fontainebleau School of Music, France.*

*AARON DOUGLAS of New York City: Rosenwald Fellowship for creative art in portraits, character sketches, and scenes of Negro life.*

*WILL MERCER COOK of Atlanta University: Rosenwald Fellowship to study the Negro in French literature in Paris and the French colonies.*

*FRANCES E. THOMPSON of Tennessee State College: Rosenwald Fellowship to study work in art and art education in Czechoslovakia.*



AARON  
DOUGLAS  
New York

## LOST ATLANTIS

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1862, scornfully defied General Butler's order that the American flag be displayed over every public building in the town, and went to jail before he would displace the Stars and Bars over the *Institution Catholique* with the Stars and Stripes—even Lanusse, we say, has joined in the spirit of the times. For this is May of 1865, and Appomatox is a scant three weeks behind us. True, Lincoln has been assassinated by that same Wilkes Booth we saw here in 1858, at the St. Charles Theatre; but has not Andrew Johnson assured the colored people of Nashville that he would be their "Moses to lead them from bondage into freedom?" With the collapse of the Confederacy confirmed from day to day by new reports of surrender, the heroes of Port Hudson, Milliken's Bend, Fish River, and a thousand skirmishes, are beginning to filter back to town. The officers of the old Corps d'Afrique—Jacques Gla, Louis Snaer, F. E. Dumas and the rest—have quite reconciled Lanusse to the prospect of the new day when the full equality of the colored population will be ample exchange for their lost slaves.

Dr. L. S. Roudanez, with his son, is publishing at 21 Conti Street that excellent daily newspaper, *La Tribune de La Nouvelle Orleans*—*The Tribune*. The paper, published in French and English, is edited by Paul Trevigne, and his fiery editorials will yet cause the carpetbagger Warmoth to pause in his exploitation of the blacks to refer to Roudanez and his friends as "San Domingan revolutionaries".

One of the most interesting citizens of Atlantis, however, is a woman—Madame Louise de Mortie, who has come to the city during the last year from Boston, and whose immense store of nervous energy has immediately given the final touch needed for Atlantean talents to blossom forth. Madame de Mortie is a reader, and she bustles from home to home, from church to church, giving recitals, organizing benefit fairs and soirees, bringing to light all of the forgotten and unexploited abilities of the colored population.

A universal hope is joined to the prevailing exaltation. "Le Professeur John Mitchell", of Wilberforce University, has been in the city for several months, soliciting subscriptions to the building fund of the Ohio institution. Literary societies burgeon on every side; soirees, lectures, and amateur theatricals flourish as the green bay tree. No longer need Eugene Macarty, Basile

Barres, and Basile Perrier spend their talents in the service of vulgar white entertainments; at the Theatre D'Orleans, and at the St. Charles Opera House, they sing and play to houses filled from dress circle to gallery with enthusiastic men and women of their own class.

As an evidence of their devotion to Freedom's Cause, the colored people (not, we must admit, without some condescension) flock eagerly to the support of a proposed Industrial School for the Orphans of the Freedmen. This project has been born in the fertile brain of Madame de Mortie. She has made us all deeply conscious of our responsibilities to those less fortunate; and there are benefits for the orphans of the ex-slaves, benefits for the wounded and sick soldiers, benefits for schools and churches.

What a month, indeed, is this month of May! On the morning of the tenth day we scan *La Tribune* for the daily budget of news from the city, from the courts, from the fast-ebbing war, from Paris. Ah! Madame de Mortie has organized "un Grand Concert Vocal et Instrumental"; it will be held tonight at the Theatre d'Orleans. We can buy our tickets at Winston's bookstore in Baronne street, or at the one kept by Thomas in Commercial Alley; or at Henry Thezan's cigarstore on Dauphine near Toulouse, or at that of Manuel Barriere at the corner of St. Pierre and Dauphine.

Promptly at seven in the evening Armand Lanusse calls for us; the Irish cab driver makes a great point of handing us safely into the cushioned recesses of his chariot. As we go along, first softly over the deep dust of the roadway, then sharply over the cobbled stones of other streets as we approach the theatre, Lanusse tells us that the proceeds from the concert are to be devoted to the support of a Fair, which in turn is expected to yield a large fund for the projected industrial school for the orphaned Freedmen. We stop at Henry Thezan's; tickets for the parterre, "premieres, loges grillees, fauteuils de secondes, beignoirs decouvertes", are seventy-five cents. The second row of boxes, one time seats of the Quadroon class, are now relegated to the poor middle class who can afford but fifty cents. Admission to the gallery is twenty-five cents. Alas, we have come too late, and must be satisfied with seats in the upper tier of boxes.

Once in the theatre, we settle ourselves for a solid evening of entertainment. Our location is not without its advantages, for we command a splendid view of the first boxes

# The Association of Music Teachers In Negro Schools

J. Harold Brown and Kermit W. Holly

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When one begins to examine the progress of music in Negro Education over the last half century, many delightful aspects will come to the fore. On the other hand many features which are not so happy will present themselves. Scores of eminent musicians have been developed, and many a successful professional today looks upon his high school or his college as the place where he made his start. Most of our high schools boast of music teachers and music departments, yet freshmen come in with no knowledge of music. Many of our college music departments aim to send out students who will be of a type of service in the community that will be of definite cultural value. However, musical taste in the community has not developed as rapidly as such aims should warrant. Our concert artists find great difficulty in commanding appreciative audiences in cities; standards in church and community music are not high; administrative officers in our colleges do not give time and space for music in reasonable proportion to demands which are made upon music teachers and music students. It is significant, therefore, that in this day when such conditions exist, and when a new emphasis is being placed upon method and material in education the Association of Music Teachers in Negro Schools should come into existence.

As a main feature of the Lower Mississippi Valley Music Festival which preceded the inauguration of Dr. William Stuart Nelson as president of Dillard University, Mr. Frederick Hall invited outstanding music teachers from several states to a conference. The manner in which busy teachers responded was a tribute to Mr. Hall, and the serious enthusiastic way in which these teachers entered into the carefully planned discussions showed that they had been waiting for the opportunity to become a part of an organization such as the one which Mr. Hall had called them together to form.

R. Nathaniel Dett, Kemper Harreld, Orville Moseley and J. Harold Brown led in discussions and every person present responded enthusiastically and constructively. High school music teachers are no longer satisfied for music to be just another "stunt" for their school, but they are determined that music be used as a subject to the end of helping to round out the general development of the student. They are interested further in planning a curriculum that will meet the requirements that college music departments will set up, and these college departments, in setting up their requirements,

will take into account the program that is carried out in high schools. Music teachers are aware of the fact that Negro concert artists are not brought frequently enough before school and community audiences, and they are willing to face the fact that the job of raising the musical tastes of the community is that of the school. The music teacher is no longer willing to endure poor music in the church, and to see talented boys and girls consumed by the evil of jazz. He has decided that something must be done, and that he, through organization with his fellow workers is the one to do it.

The Association of Music Teachers in Negro Schools is an organization which is sure to live because it is built out of the training, the experiences, the desires, yes the lives of the thirty odd charter members who came from high schools and colleges in nine states. Frederick Hall as president, is supported by Orville Moseley as vice-president, Lucile Hutton as secretary, J. Harold Brown as treasurer.

The members of the Executive Board are R. Nathaniel Dett, Kemper Harreld, Portia L. Trenholm, James Fletcher, Rosemond Mark Fax, Newell Fitzpatrick, Gladys Thomas, Kermit Holly, Ruth Upshaw, and Essie M. Groves.

Some of the aims of the Association are as follows:

1. To study and propose solutions for the problems arising in the teaching of the several phases of music in the high schools and colleges.
2. To study and propose standards for the evaluation of the effectiveness of the instruction in the various phases of music.
3. To increase the general appreciation of music and to raise the level of musical intelligence among the students of our high schools and colleges.
4. To stimulate the discovery and development of musical ability among the students of our high schools and colleges.
5. To increase the cooperative booking of concert artists for the member schools of the association with the possible tour advantage for the artists and the financial advantage for the schools.
6. To encourage the exchange of faculty and student programs between the schools which are members of this association.
7. To endeavor to secure opportunities for the appointment of Negroes in the various firms dealing in music publication.
8. To study the adaptability of text-books

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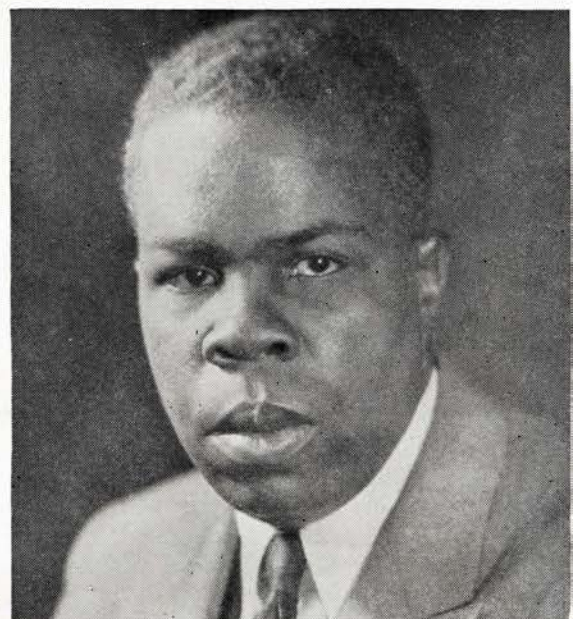
ZORA NEALE  
HURSTON  
New York



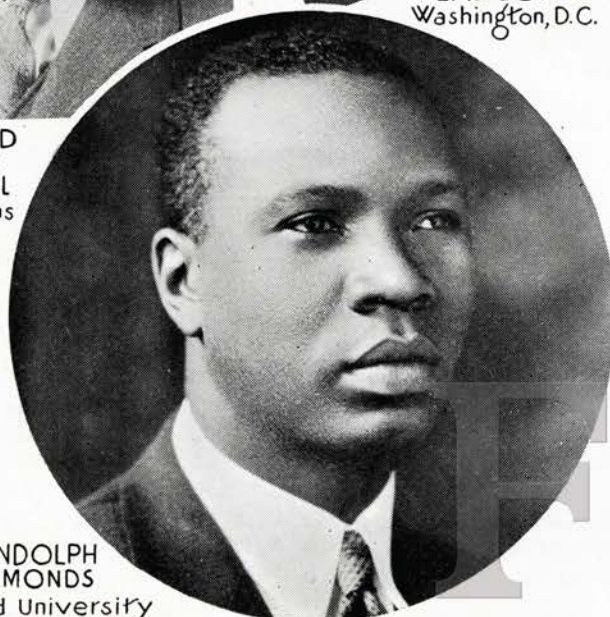
RICHARD  
ALLEN  
CARROLL  
Arkansas  
State  
College



HILDA  
LAWSON  
Washington, D.C.



FRANK MARSHALL DAVIS Chicago, Ill



RANDOLPH  
EDMONDS  
Dillard University

ZORA NEALE HURSTON, *Writer and Anthropologist, New York City: Guggenheim Fellowship for Continuation of studies of magic practices among Negroes in the West Indies.*

HILDA LAWSON of Washington, D. C.: *Rosenwald Fellowship to study Oriental literature at the University of Illinois.*

FRANK MARSHALL DAVIS of Chicago, Illinois: *Rosenwald Fellowship in creative writing, especially poetry.*

RANDOLPH EDMONDS of Dillard University: *Rosenwald Fellowship to study creative work in folk drama at Malvern, England, and with the Abbey Players in Ireland.*

RICHARD ALLEN CARROLL of Arkansas State College: *Rosenwald Fellowship to study in English literature at the University of Michigan.*