

HARVARD UNIVERSITY

W. E. B. DU BOIS INSTITUTE FOR AFRICAN AND AFRICAN AMERICAN RESEARCH
DEPARTMENT OF AFRICAN AND AFRICAN AMERICAN STUDIES

Barker Center • 12 Quincy Street • Cambridge, MA 02138-3879

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Renowned Composer and Musician Dwight D. Andrews Explores Black Music, Culture, Commerce and the Racial Imagination

Cambridge – Noted for his scholarship in jazz history, popular culture and for his contributions to contemporary music as a composer and performer, Dwight D. Andrews, Associate Professor of Music at Emory University delves into the intersection of race, music and commerce at the Alain LeRoy Locke Lectures, during a three-day series taking place at Harvard University on March 16-18.

On the first day of the series, Andrews contrasts writings on Africans and African music-making with early European writings on race. The second lecture focuses on the musical and cultural meanings of African American musical features such as swing, improvisation, call & response, and the use of the voice as an instrument. On the final day of the lecture series, Andrews wonders whether in a world shaped by commerce and technology, does race still even matter. And if it does, which musical genre: gospel, jazz, blues, or hip-hop, best represents African Americans.

A native of Detroit, Andrews' theater credits include serving as Resident Music Director (1979-1986) at the Yale Repertory Theater under Lloyd Richards. He subsequently served as music director for the Broadway productions of August Wilson's critically-acclaimed *Ma Rainey's Black Bottom*, *Fences*, *Joe Turner's Come and Gone*, *The Piano Lesson* and *Seven Guitars*. Andrews is also currently in rehearsal for the new Broadway production of *a Raisin in the Sun*, scheduled to open in April, featuring Sean "P-Diddy" Combs and Phylicia Rashad.

His film credits include *The Old Settler* directed by Debbie Allen starring Phylicia Rashad; Louis Massiah's *W. E. B. Du Bois: A Biography in Four Voices* and *Louis Alone Thompson: In Her Own Words*; Charlene Gilbert's *Homecoming*; Hallmark Hall of Fame's production of *The Piano Lesson*; HBO's *Miss Ever's Boys*; and the theme to the PBS' series *I'll Make Me a World*. Andrews has also served as a multi-instrumentalist on over 25 jazz and "new music" albums.

Andrews served as the first Quincy Jones Visiting Professor of African American Music at Harvard University in 1997. He has also served on the faculties of Rice University, Yale College, and most recently as Guest Visiting Professor of Composition at the Yale School of Music. Ordained into ministry in 1978, Andrews is a Senior Minister at First Congregational United Church of Christ in Atlanta.

The Alain LeRoy Locke Lectures are named after the godfather of the Harlem Renaissance, Alain LeRoy Locke (1885–1954). These lectures are intended to honor the memory and contributions of this noted Harvard scholar, who became the first and, until 1963, the only African American to become a Rhodes Scholar at the University of Oxford. Co-sponsored by the W. E. B. Du Bois Institute for African and African American Research, the Department of African and African American Studies, and Basic *Civitas* Books, a member of Perseus Books Group, this series was established to bring a distinguished person to deliver three lectures on a topic related to the field of African American culture and history.

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Who: Dwight D. Andrews, Associate Professor of Music, Emory University

What: Alain LeRoy Locke Lecture Series

Black Music: Culture, Commerce and the Racial Imagination

- So What: Black People in the White Mind, Racializing Black Music and Cultural Productions
- Better Git It in Your Soul: Continuities and Contradictions in Black Performance Practice
- Giants Steps: Formations of a Black Music Aesthetic

When and Where: March 16 and 17 Lectures: Thompson Room, Barker Center, 12 Quincy Street. March 18 Lecture: Lower Level, Center for European Studies, 27 Kirkland Street. All lectures take place at 4 P.M. – 5:30 P.M. with a reception to follow. Free, open to the public and wheel chair accessible.

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