Furman, James, 1938–1989


10 boxes, 2 volumes (8 linear feet).
Received from Dominique-René de Lerma and Ruth Lanham, 1990–1991.

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. After teaching for several years in public schools, 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 He published several choral and chamber compositions and had major performances of others that remain unpublished, particularly his oratorio *I Have a Dream*.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 NOTE:
The collection is in three parts: biographical information and personal papers, the unpublished book on gospel music, and copies of musical compositions.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 looseleaf notebook with tabs indicating the chapters. Miscellaneous papers laid in to the front and back of this notebook 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.
INVENTORY:

Box 1: Biographical materials and personal papers
- Photographs
- Biographical information and resumes
- Works lists
- Notebook (date not known, possibly 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-René de Lerma (1967–1990 and undated), many concerning AAMOA
- 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
- Miscellaneous programs (1975–1988 and undated) (4 folders)


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)
Box 2: Black Gospel Music: A History and Performance Practice (continued)

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 looseleaf notebook

Miscellaneous notes and fragments

Miscellaneous materials removed from looseleaf notebook

Readers’ comments on various chapters

Box 3: Typed draft of gospel book in looseleaf notebook

Box 4: Musical compositions


“Born in a Manger (Christmas Hymn).” Undated. Words and music by James Furman. Score: 1 p., 28 cm. Photocopy of manuscript. SATB a cappella.

“Bye Bye, Lully, Lullay.” Undated. Words: English, 15th century. Score: 2 p., 28 cm. Photocopy of manuscript. For solo (mezzo soprano or baritone) and SATB chorus a cappella.

Une Chanson, 2 versions:


Une chanson pour trompette et strings. Same date. Score: 8 leaves; 28 cm. Photocopy of manuscript. Parts to the above: solo cornet, violins I and II, viola, cello, bass. Manuscript: 28 cm. Photocopied parts (1 folder)

“For Thanksgiving (Rejoice, Give Thanks and Sing).” Undated. Words by Edward A. Plumtree. Photocopy of manuscript: 5 p.; 28 cm. For SATB with organ or piano accompaniment.


“Hold On.” Gospel anthem for mixed chorus and solo voices. Photocopy of manuscript: 7 p.; 28 cm. SSATB.
Box 4: Musical compositions (continued)


“Jupiter Shall Emerge.” For eight-part chorus of mixed voices. Undated. Words by Walt Whitman. Photocopy of manuscript: 11 p.; 28 cm. SSAATTBB.

“Just Jesus.” Undated. Manuscript: 1 p.; 28 cm. plus fragment 8 x 21 cm. Piano/vocal score. High voice.


“The Quiet Life.” 1968. Words by 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.


“Somebody's Knockin' at Your Door.” 1956. Photocopy of manuscript: 5 p.; 31 cm. SATB and piano.

“This Train.” Novelty spiritual for mixed chorus. Undated. Manuscript: 6 p.; 28 cm. SATB.


“Triumphal Fanfare.” For brass and percussion. Undated. Parts only (photocopies of manuscripts): Horns (4 copies); Trumpets (4 copies); Trombones (3 copies); Tuba (manuscript); Percussion (3 copies). Score in Box 5 (oversized).

“Two Canti for Guitar and Strings.” Undated. 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 STAR Database):

“Come, Thou Long Expected Jesus.”
“Four Little Foxes.”
“Glory to God in the Highest.”
“Halleluyluuh”
“Hold On”
“Jupiter Shall Emerge”
“The Quiet Life (Quiet By Day/Sound Sleep By Night)”

Box 4: Musical compositions (continued)

"Battle Scenes," (continued)
Folder 1: Scores
Photocopy of manuscript: 13 p.; 35 cm.
2 reduced copies of above, with cover pages.

Box 5: Musical compositions (Oversize)

Folder 2: Parts (fair copies for publisher)
Folder 3: Manuscript parts (in pencil)
Folder 4: Manuscript sketches

"The Declaration of Independence." For narrator and orchestra with optional organ and bagpipes.
Folder 1: Score: 36 leaves, 44 cm.
Folder 2: Parts (fair copies for publisher, narrator's script)

Also: Ozalid reproduction, 5 leaves, 36 cm.

For mixed voices, SATB, a cappella.

I Have a Dream. 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."
Danbury, Ct., March 12, 1970.
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. Undated. Manuscripts as follows:
Score: 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.

Sketches—at least two versions and various fragments.

“Triumphal Fanfare." Undated. 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, and other ephemera.

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.
Removed from collection:
Contains: “Ave Maria,” “Salve Regina,” “Jupiter Shall Emerge.”

2 pieces of sheet music:
   Donaldson, Walter. “Tain’t No Sin (To Dance Around in Your Bones).” New York: Donaldson,
   Douglas & Gumble, 1929. (caricature cover)

Finding Aid and Inventory prepared August 1992