

In September, 1973, Bennington College will offer seven courses for undergraduate credit in Contemporary Black Music. Composition, improvisation, and ensemble work will be taught on all levels, supplemented by individual instrumental instruction. The College has just added three musicians to its faculty.

Percussionist Milford Graves has performed and recorded with Guiseppi Logan, Roswell Rudd, Hohn Tchicai, Sonny Morgan, Don Pullen, Albert Ayler and Lowell Davidson. Winner of the Talent Deserving of Further Recognition Award (Downbeat Magazine) in 1967, he was Director of the Music Workshop at the 1967 Black Power Conference, Consultant at I.S. 201 Summer Session in 1968, and recipient of a grant from the National Endowment in 1973. In addition Mr. Graves is a tabla and baya drummer and was a student of the Indian teacher Wasantha Singh.

Reed player George Barrow studied theory at the Hartnett School of Music, flute with Paige Brook of the N. Y. Philharmonic, and clarinet with Leon Russianoff of the Manhattan School of Music. He has performed with Rheuban Phillips (The Apollo Theatre Orchestra), Louis Bellison (touring with Pearl Bailey), and the Americana Orchestra, and worked with the original Charles Mingus Jazz Workshop. He won the Metronome New Star Award in 1956 and is the co-leader of the Amram (David) Barrow Quartet. He toured Europe in 1961 with Jerome Robbins Ballet. He has recorded with Charles Mingus, Clark Terry, Thad Jones, Mel Lewis and Bill Dixon.

Reed player Stephen Horenstein, has a B.A. in Music from the Hart College of Music, is a member of the Judith Dunn/Bill Dixon Company (musicians and dancers), and is currently completing work on a Masters degree at the University of Wisconsin.

Musician-composer Bill Dixon, a member of the Bennington College faculty since 1968, was a Guest Artist in Residence at the Ohio State University (1966), taught at Teachers' College, George Washington University, and was a Visiting Professor in the School of Music at the University of Wisconsin (1971-72).

Organizer of the United Nations Jazz Society (1958), the October Revolution in

Jazz (1964), architect and founder of the Jazz Composers' Guild (1964), has recorded for Savoy Records and RCA Victor and is presently co-director of the Judith Dunn/Bill Dixon Company.

In addition, visiting Hadley Fellows will be on campus working with the regular faculty every month. Funds are also being sought to support a group in residence on campus for substantial periods throughout the term.

Bennington sees this new program as a way of supporting a largely unrecognized portion of our musical heritage, yet they are less interested in memorializing the contributions of earlier Black musicians than in providing a working environment for continual innovation. For forty years the College has emphasized the importance of experimentation both in aesthetics and education, and in 1975 plans to dedicate a new visual and performing arts complex to this ideal.

Bennington College  
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