

# Universities Bring Music to the Community

From its beginnings in the early 1900s, North Carolina Central University trained music educators and presented recitals and concerts. Luminaries such as singers Roland Hayes and Marian Anderson performed there in the early years. The long-running Lyceum Series continues to present notable performances to this day.



In addition to being chair of NCCU's music department from 1985–1995, Charles Gilchrist (above) served as guest conductor of the North Carolina Symphony and as music director of St. Joseph's AME Church. (courtesy Charles Gilchrist)



Allan Bone, who joined Duke University's music department in 1944, increased the amount, quality, and visibility of local music. The 1965 founding of the Ciompi Quartet chamber ensemble exemplifies Bone's and Duke's influence in providing high quality music for the university community and townspeople. Music in Duke's magnificent gothic chapel has also been a major part of Duke's community outreach.

Paul Bryan (above), who came to Duke University in 1951, conducted the concert and marching bands. He was also active in the Durham Civic Choral Society and Savoyards and founded the Triangle Little Symphony. (photo by Jim Wallace, courtesy Paul Bryan)

Funded by The Mary Duke Biddle Foundation and the Durham Cultural Master Plan

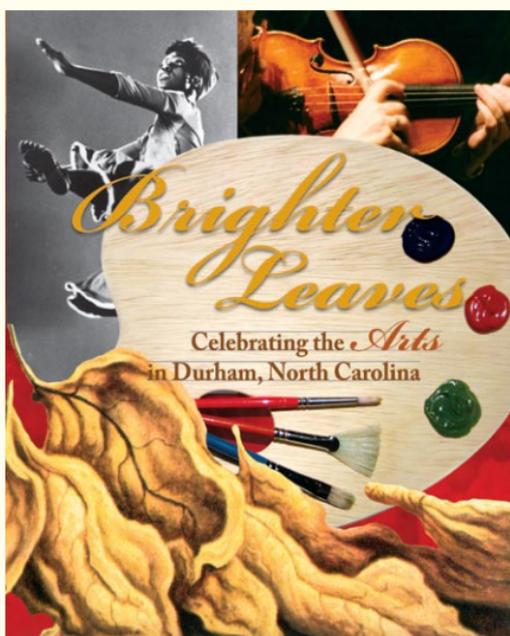


# Brighter Leaves: Arts in the Bull City

This unique and fascinating book surveys the rich artistic history of Durham. It encompasses the city's earliest artistic efforts, individual art forms and artists, the evolution of local government funding for the arts, major arts-related institutions, and much more.



Five "brighter leaves" who have had a major influence on the arts in Durham: (left to right) James and Mary Semans, major philanthropists and champions of the arts; Ben Smith, leader of Duke Chapel music program, 1968–1989; Ella Fountain Pratt, arts proponent extraordinaire for over 40 years; (seated) Giorgio Ciompi, founder, Duke University's Ciompi Quartet. (courtesy Ella Fountain Pratt)



*Brighter Leaves: Celebrating the Arts in Durham, North Carolina*, copyright 2008. [www.preservationdurham.org](http://www.preservationdurham.org)



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# Singin' the Blues

**D**urham's renowned Piedmont blues has an upbeat, danceable rhythm and a picking style of guitar playing. The city's most famous and influential artists from the 1930s and 40s include Blind Boy Fuller, Reverend Gary Davis, Sonny Terry, and Brownie McGhee.



Blues singers often performed around tobacco warehouses for tips and at “house parties” —clandestine meeting places where bootleg liquor was sold.

Emily Weinstein and community volunteers painted this mural in Hayti depicting bluesman John Dee Holeman (*on steps*) and friends at a house party. Holeman is one of the last blues musicians still alive who heard the first Durham bluesmen at fall tobacco auctions. (photo by James Hill, courtesy Emily Weinstein)

Each fall the Durham Blues Festival celebrates the community's blues heritage.

Sonny Terry blows his harmonica by a local tobacco warehouse, 1974. Sonny Terry and Brownie McGhee, the first blues artists to tour Europe, influenced future rock musicians including Mick Jagger, Eric Clapton, Bob Dylan, and Jerry Garcia. (courtesy Bill Boyarsky)



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# Hillbilly Music Comes to Town

Country and old-time string band music were long-time favorites in Durham's mill villages and rural communities.

Nashville attracted Durham mill-village musicians including John D. Loudermilk (now in the Nashville Songwriters' Hall of Fame), and Don Schlitz, who wrote "The Gambler," made famous by Kenny Rogers.



William F. and Martha Gates Terry family, 1910. The Terry family has been making music in Durham County since at least the early 1900s. (courtesy Tim Terry)

The 1960s Friday night picking sessions at Hollow Rock Store and banjo player Tommy Thompson's home fueled a local old-time string band revival. In 1972 Thompson, Bill Hicks, and Jim Watson formed the now nationally known Red Clay Ramblers.

Hillbilly music continues to flourish with bands like the Swingbillies and the Doc Branch Band, founded by Terry family members in the 1970s.



Tommy Thompson, Mike Craver, Jim Watson, and Bill Hicks perform at the Carter Family Memorial Music Center in southwest Virginia in the mid-1970s. (photo by Susanne Anderson)

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Celebrating the Arts in Durham:  
The Inaugural Project of the DURHAM HISTORY MUSEUM  
[www.durhamcountylibrary.org/arts](http://www.durhamcountylibrary.org/arts)

# The Visual Arts Scene: Homegrown and Beyond

In July 1949 local artists formed the Durham Art Guild to foster an artistic community, encourage high standards, and provide opportunities and space for local artists to show their work.

During the 1990s, artists increasingly created their own places for work and display—the Venable Building, Artsplace, Artomatic, and the inimitable Modern Museum (combination salon and experimental-art gallery), to name a few.



Established in 1972 as Durham’s first art gallery, Somerhill recently moved from Chapel Hill back to Durham. Its 9,600 square feet showcase contemporary paintings, sculpture, photography, studio jewelry, fine art craft, and glass. (courtesy Somerhill Gallery)

North Carolina Central University Museum of Art, which opened in 1977, has built a broad collection of 19th- and 20th-century works by African Americans. Duke’s Nasher Museum of Art opened in 2005 with a focus on contemporary art. These institutions give Durhamites a chance to experience a variety of art from throughout the country and around the world.



The George Watts Hill Pavilion features two intricate forged bronze gates, this one designed by Vega Metals. The pavilion, designed by Frank DePasquale, houses Liberty Arts, a bronze casting facility. (courtesy Amanda van Scoyoc and Eli Van Zoeren)

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# The Arts Community Finds a United Voice

**A**rts organizations proliferated in Durham in the late 1940s. Each organization had its own quarters, schedules, public performances, and efforts to win support. Supporters' contributions of time and money were too often fragmented among the various organizations.

In May 1954 the organizations came together to form Allied Arts of Durham, forerunner of today's Durham Arts Council.



1975 Durham Arts Council staff members celebrate the holidays in style at their former headquarters, the Foushee house at 810 Proctor Street. (courtesy Jacqueline Erickson Morgan and Durham Arts Council)



The Durham Arts Council School offers summer camps for 5-to-12-year-old children. Throughout the year it enrolls adults, teens, and children in a vibrant program of over 700 courses in drawing, painting, dance, clay, sculpture, theatre, photography, digital arts, fiber arts, and more. (courtesy Durham Arts Council)

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# Hayti Heritage Center: African-American Arts

**I**n 1973 St. Joseph's AME Church moved from its historic church building. Within a month of the move, St. Joseph's Historic Foundation incorporated to save the 1890s sanctuary and 1951 addition.

The city council twice approved funds for the Foundation in its early years, indicating a new willingness of local government to use tax money to support the arts.



In 1985 the Foundation switched the use of the former church from a general arts, civic, and performance facility to a black cultural heritage center. Called Hayti Heritage Center, it is named after the neighborhood in which the building stands.

"Guardian of Generations" quilt by Selena Sullivan. Hayti Heritage Center showcases black cultural heritage through exhibits such as "Lest We Forget: Preserving Our African American Quilting Heritage," organized by members of the African American Quilt Circle. (photo by Frank Hyman, courtesy Selena Sullivan)



Hayti Heritage Center today. (courtesy Durham Convention and Visitors Bureau)

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# Saved from the Wrecking Ball: Carolina Theatre Revived

Connie Moses, who had a professional background in radio and theater, learned in 1977 that the Carolina Theatre was scheduled to be demolished to make way for a parking deck. She told the *Durham Sun*, “That I can’t take.”



Connie and Monte Moses  
(courtesy *Herald-Sun*)

The group she and her husband organized to save the building—one of Durham’s architectural gems—garnered widespread support, and it became an art house cinema. It closed in 1988 for renovation and reopened in all its 1920s splendor on Feb. 2, 1994.



A matinee audience leaves the Carolina Theatre, 1949. (courtesy North Carolina Collection, Durham County Library)

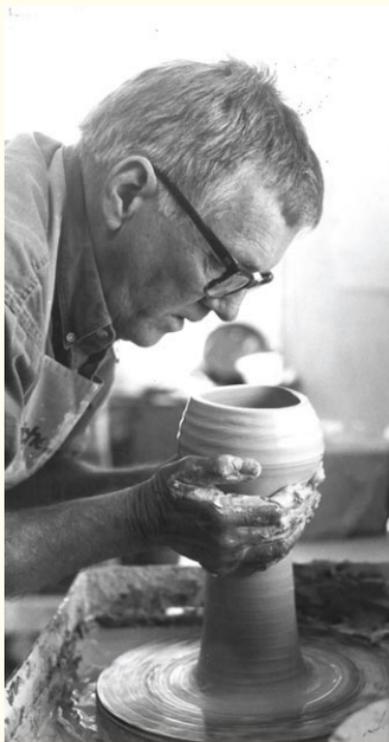


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## Clay, Fiber, and Metal: Crafts as Art

**V**ivian Dai, who sparked the arts and crafts movement in Durham in the late 1940s, urged Allied Arts (now Durham Arts Council) to set new, higher standards of quality, craftsmanship, and excellence.

Dai's vision was realized with the first Triangle Festival of Crafts in 1967. By the second festival in 1969, craftsmen now regarded as artists were coming out of the woodwork. This festival became an annual event, evolving into today's Centerfest, the longest running juried outdoors arts festival in North Carolina.



Potter Sid Oakley (above) and his wife Pat founded Strawberry Fields Gallery (now Cedar Creek Gallery) in 1969 as a place for showcasing crafts and for artists to work, teach, and share ideas. (courtesy Lisa Oakley)



Copper teapot by Andrew Preiss, 2005. Preiss, a Durham native, is a sculptor and furniture designer who works in metal out of his ARP Design Studio. (courtesy Andrew Preiss)

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# Architecture: Durham's Crown Jewel

In 1966 North Carolina Mutual Insurance Company erected a structure that would become the city's most distinctive and architecturally distinguished building of the late twentieth century. It won recognition as one of *Forbes* magazine's ten outstanding buildings of 1966 and one of *Fortune's* top ten of the decade.



North Carolina Mutual Insurance Company Building  
(photo by Charles Cooper, courtesy Herald-Sun)

In 1974, after the razing of yet another Durham architectural landmark, citizens formed a historic



Union Station, built in 1904 and destroyed in 1967 for the Downtown Loop, was one of the finest examples of railway architecture in the South.  
(photo by John Flowers, courtesy Frank DePasquale)

preservation society. Adaptive reuse of structures including the Kress Building (a five-and-dime store that became an office building in 1980) and the Watts and Yuille warehouses (tobacco storage warehouses that in 1981 became Brightleaf Square, a shopping and office complex) were just the beginning of repurposing Durham's acclaimed architecture.



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## Durham Blossoms as a Mecca for Dance

**D**urham's dance scene took off in the 1970s. March 1, 1975, a pivotal day known as Day for Dancing, was begun by Jacqueline Erickson Morgan and repeated for four years.

In 1978 the American Dance Festival relocated from Connecticut College to Duke, bringing its historic program and a rich modern dance tradition.



Hundreds of women showed up for classes at Day for Dancing. Several small dance companies were born out of the experience. (courtesy Herald-Sun)

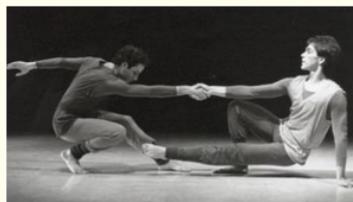


The Dance Heritage Coalition has recognized Chuck Davis (left) as one of the first 100 irreplaceable dance treasures in the United States. (photo by Jay Anderson, courtesy American Dance Festival)

In 1984 Chuck Davis established the African American Dance Ensemble, moving African dance onto stages throughout the world.

Kathy Silbiger, in her tenure at Duke University Institute of the Arts, became the area's most daring dance programmer, bringing in avant garde companies, local talent, and dance of all kinds from around the globe.

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# Durham Stages Theater

The city lacked proper space for theater until the Carolina Theatre opened in 1926 and welcomed touring productions, drawing crowds with such actresses as Katherine Hepburn and Tallulah Bankhead. Famed African-American playwright Zora Neale Hurston came to town to teach drama for a year at North Carolina Central University.

In 1968 the Duke University Union began its Broadway at Duke Series, filling the professional theater void.

In 1987 Manbites Dog Theater—“alternative theater with a bite”—opened as a professional venue for experimental new scripts.



Lisa Harris Hampton in a 1986 production of *Purlie* at North Carolina Central University (NCCU). The National Association of Schools of Theatre accredited NCCU's program in 1997, making it the only nationally accredited theater school in the Triangle. (courtesy Department of Theatre, NCCU)



Duke University's Hoof 'n' Horn, stages *CanCan*. Established in 1941, Hoof 'n' Horn is the oldest student-run musical organization in the South. (courtesy Duke University Archives)



*Of Mules and Men*, adapted from a Zora Neale Hurston book and produced by Randolph UMBERGER at North Carolina Central University (NCCU) in 1991, won the national American College Theatre Festival award over 850 other entries. (courtesy Department of Theatre, NCCU)

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