

John Hope Franklin Commemorative Events,

February 23 and 24, 2021

*The Department of History,
in collaboration with the Ethyle R. Wolfe Institute for the Humanities,
The Department of English, and the Common Reader/1619 Project
presents*

Remembering Tulsa, 1921: Race Relations in Early 20th Century United States

Tuesday, February 23, 2021, 5-6:15 pm

John W. Franklin, National Museum of African American History
Cheryl D. Hicks, University of Delaware

Public YouTube URL

<https://youtu.be/y9CJxIG746Y>

Social Justice through Sound and Film

Wednesday, February 24, 2021, 7pm

Grammy award-nominated conductor and singer, Professor **Malcolm J. Merriweather**

will moderate a conversation with composer, **Laura Karpman**. Karpman's setting of Sonia Sanchez's poem, "Catch the Fire," is an aria responding to the Tulsa Massacre as depicted in episode 9, Rewind 1921, of the sci-fi/horror/fantasy sensation, LOVECRAFT COUNTRY. The program will be complimented by performances from previous Freedom Concerts and music composed around the time of the Tulsa Massacre. Conversations about the art of film composition and higher education curriculum with Professor **Jonathan Zalben**, M.F.A. Program in Media Scoring/Sonic Arts and Professor **Stephanie Jensen-Moulton**, Director, H. Wiley Hitchcock Institute for Studies in American Music at Brooklyn College.

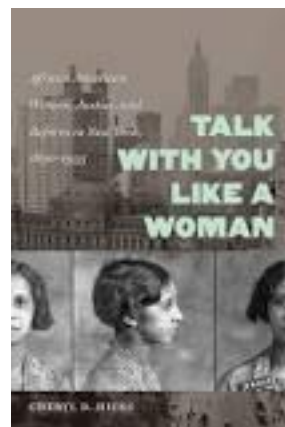
Public YouTube URL

<https://youtu.be/KMWNK3nzB9I>

Negro Educator Chosen to Head Department in Brooklyn College

Howard University Professor
Will Be First of Race to
Hold That Rank Here

By BENJAMIN EINE
For the first time, a municipal college is to have a Negro educator as chairman of an academic department.
Brooklyn College has named Dr. John Hope Franklin, Professor of History at Howard University, to be a full professor and chairman of its history department.
As far as can be determined, no other college in the city—or in the state for that matter—has ever appointed a Negro chairman. He will serve at a salary of about \$11,000.
The new faculty member was proposed by the history department committee on appointments. The present chairman, Prof. Arthur C. Cole, has reached the mandatory retirement age of 70.
The committee, consisting of Dr. Cole, Prof. Jesse D. Clarkson, Prof. Robert A. East, Prof. Solomon F. Bloom, and Prof. Hans Rosenberg, spent several months canvassing academic institutions. They considered fifteen or twenty potential candidates.
Finally, the committee, with Continued on Page 22, Column 2



For more information, please contact
Professor Gunja SenGupta (Sengupta@brooklyn.cuny.edu)
Professor Philip Napoli (PNapoli@brooklyn.cuny.edu)

John W. Franklin is Managing Member of Franklin Global LLC and Senior Manager Emeritus of the Smithsonian Institution's National Museum of African American History and Culture. He has also organized a range of conferences on African diasporic topics. He is the co-editor, with his father, John Hope Franklin, of *My Life and an Era: the Autobiography of Buck Colbert Franklin*.

Cheryl D. Hicks is an associate professor of Africana Studies and History at the University of Delaware. Her research addresses the intersections of race, class, gender, sexuality, and the law. She specializes in late nineteenth and twentieth-century African American and American history as well as urban, gender, and civil rights history. Hicks is the author of *Talk With You Like a Woman: African American Women, Justice, and Reform in New York, 1890-1935* (2010), a book that illuminates the voices and viewpoints of Black working-class women, especially southern migrants, who were the subjects of urban and penal reform in early-twentieth-century New York. The book won the 2011 Letitia Woods Brown Book Award from the Association of Black Women Historians and honorable mentions from the Organization of American Historians' Darlene Clark Hine Award and the American Studies Association's John Hope Franklin Prize. She has published in *The Journal of African American History*, *The University of Pennsylvania Law Review*, and the *Journal of the History of Sexuality*. Her current project focuses on the shifting meanings of sexuality, criminality, and black civil rights struggles in Gilded Age and Progressive-Era America.

Malcolm Merriweather, a composer and baritone, enjoys a versatile career with performances ranging from the songs of Margaret Bonds to gems of the symphonic choral repertoire. The baritone can be heard on the GRAMMY nominated recording of Paul Moravec's *Sanctuary Road* (NAXOS). Hailed by Opera News as "moving...expertly interpreted," Margaret Bonds: *The Ballad of the Brown King & Selected Songs* (AVIE) has earned considerable praise. He is Music Director of New York City's The Dessoff Choirs, known for their performances of great choral works from the pre-Baroque era through the 21st century. He is an Associate Professor, Director of Choral Studies and Voice Department Coordinator at Brooklyn College of the City University of New York, and the Artistic Director of "Voices of Haiti," a 60-member children's choir in Port-au-Prince, Haiti, operated by the Andrea Bocelli Foundation.

Laura Karpman collaborates with the most creative filmmakers of our time, including Misha Green, Steven Spielberg, Alex Gibney, Kasi Lemmons, Rory Kennedy, Sam Pollard, Laura Nix and Eleanor, Francis Ford and Sophia Coppola. The five-time Emmy winner's scores span the HBO hit series *Lovecraft Country*, 2020 Oscar-nominated *Walk Run Cha-Cha*, the Discovery Channel docuseries, *Why We Hate*, *Miss Virginia*, starring Uzo Aduba, the Netflix romantic comedy, *Set It Up*, Sony's *Paris Can Wait*, starring Alec Baldwin and Diane Lane, Lionsgate's *The Cotton Club Encore*, Fox Searchlight's *Step* and *Black Nativity*, starring Forest Whitaker, Angela Bassett and Jennifer Hudson, the drama series *Underground*, Sony's *L.A.'s Finest*, Peabody award-winning series *Craft in America*, and Showtime's *Sid and Judy*.

Jonathan Zalben has written music for films released by HBO, Lionsgate, Discovery, and Sony Pictures Classics. His film music has also screened Sundance, Berlin, SXSW, and Tribeca film festivals. He scored the feature film *Flock of Dudes* starring Chris D'Elia and Hannah Simone, which was released by Starz, theatrically, and on VOD. Other scores include the Oscar-nominated *Redemption*, directed by Jon Alpert and Matthew O'Neill, as well the HBO documentary *There's Something Wrong with Aunt Diane*, directed by Liz Garbus. Previously, his music has been heard at Sundance in Morgan Spurlock's *The Greatest Movie Ever Sold*, Evan Glodell's *Bellflower*, and *Hotel 22*, a *New York Times* op-doc directed by Elizabeth Lo.

Stephanie Jensen-Moulton, associate professor of musicology, has published articles on women in hip-hop, the 19th-century piano prodigy "Blind Tom" Wiggins, Pauline Oliveros and other topics in American music. She has presented papers and lecture-recitals at numerous national and international conferences, including national meetings of the Society for American Music and the American Musicological Society. She received a Ph.D. in Musicology and Certificate in women's studies from the CUNY Graduate Center in 2008, winning the Carolyn Heilbrun Prize for her dissertation on Miriam Gideon's 1958 opera *Fortunato*, which was published by A-R Editions (2013). She is a co-editor of the *Oxford Handbook of Music and Disability Studies*, (2016), a recipient of a Whiting Fellowship for Excellence in Humanities Teaching, and a Tow Research Fellowship (2019-21). Jensen-Moulton's current book project focuses on intersections of American opera and disability.