

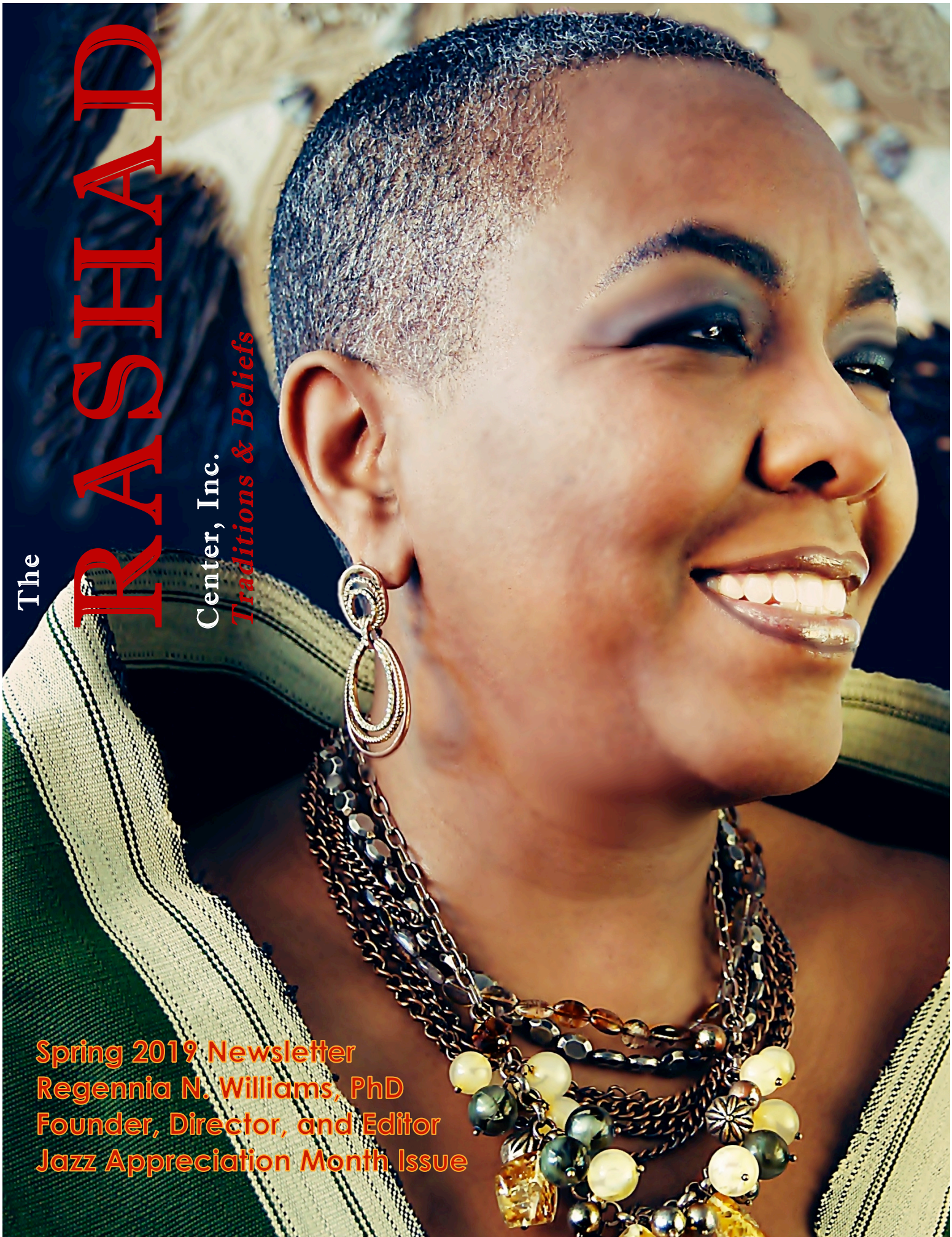
The

RASHIAD

Center, Inc.

Traditions & Beliefs

Spring 2019 Newsletter
Regennia N. Williams, PhD
Founder, Director, and Editor
Jazz Appreciation Month Issue



What's your story?



Regennia N. Williams, PhD

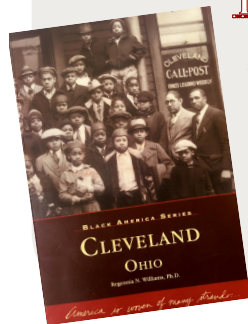


COMING SOON TO A
VENUE NEAR YOU!

*STAY TUNED FOR MORE DETAILS.

MY STORY, MY SONG, AND MY SOURCES

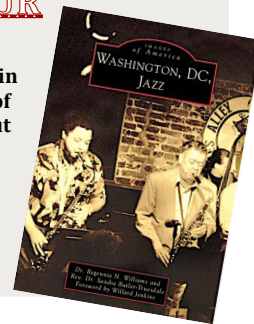
THE 2019 BOOK TOUR



You are cordially invited to join me in promoting the study and teaching of local history and culture throughout the global community.

"My humanity is bound up in yours,
for we can only be human together!"

--Archbishop Desmond Tutu



Traditions & Beliefs

The Traditions & Beliefs Newsletter

Spring 2019 / Jazz Appreciation Month, Volume 13, Issue 2

Published quarterly by the Center for the Study of Religion and Spirituality in the History of Africa and the Diaspora
The RASHAD Center, Inc.

Regennia N. Williams, PhD, *Founder, Director, and Editor*

c/o Maryland Resident Agent LLC

5000 Thayer Center Suite C

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Sankofa

Nathaniel Rhodes, Photographer

According to the website for Sankofa.org. “The ‘Sankofa,’ a metaphorical symbol used by the Akan people of Ghana, is generally depicted as a bird with its head turned backward taking an egg from its back. It expresses the importance of reaching back to knowledge gained in the past and bringing it into the present in order to make positive progress.”

My Story, My Song, and My Sources



Sankofa

Regennia N. Williams, PhD

While I am not formally affiliated with the Sankofa organization that artist-activist Harry Belafonte founded, I agree with its supporters when they suggest that people can use the lessons of the past, the power of the arts, and the courage of their convictions to bring about positive change in their communities. I had decided to do just that when, on

April 8, 2019, I announced that the University of the District of Columbia would be the first stop on my international local history book tour for *Cleveland, Ohio* (Arcadia, 2002) and *Washington, DC, Jazz* (Arcadia, 2019).

A number of factors prompted my announcement. First and foremost, as a practicing historian, I had spent almost three years collecting and reviewing manuscript materials and oral history narratives of musicians and music lovers in the Metropolitan DC Area. I had, not, however, shared even brief excerpts from the **story** of my own educational journey and the World War II Era **song** (“Come Sunday”) that had influenced several of my jazz-related research papers and conference presentations—and program series in the USA and France. **I felt the need to address that omission and, in the process, inspire students to document, tell, and write their own stories.**

While addressing that UDC audience in April, I looked back in *Sankofa*-like fashion over more than three decades of my adult life and then shared an excerpt from my first-person narrative. I titled my presentation “**My Story, My Song, and My Sources**,” in recognition of the fact that Americans were celebrating National Library Week, and libraries continue to be among the most important repositories for many of the primary and secondary sources that inform my research. This issue of our program newsletter contains information about some of those library **sources**.

Interestingly enough, people in Washington, DC and other parts of the world were also celebrating the musical genius of pianist, composer, and bandleader Abdullah Ibrahim during April of 2019. A native of Cape Town, South Africa, he is one of the four recipients of the National Endowment for the Arts’ 2019 Jazz Masters Fellowship and someone who, like me, has a life story that has been indelibly shaped by religion, spirituality, and sacred music.

Abdullah Ibrahim, who was born Adolph Johannes Brand in 1934, and the African Methodist Episcopal Church played a major role in his early life. According to Ibrahim, one of his grandmothers was a founding member of the AME Church in Cape Town, his mother and grandmothers were all active in the musical activities of the church, and one of his grandmothers sent him to his first piano teacher when he was four years old.

Most of my musical roots can be traced to the Missionary Baptist Church community in Cleveland. Both of my parents sang in our church choir, and my siblings and I comprise the Williams Family Gospel Singers.

As young adults, both Ibrahim and I were drawn to the music of Duke Ellington. Although we are worlds apart as far as other aspects of our life stories are concerned, Prof. Ibrahim’s April 2019 visit to Washington, DC helped provide part of the inspiration for the 2019-2020 theme for RASHAD’s *Journal of Traditions & Belief (JTB)*, “Jazz, Jobs, and Justice: From the American South to South Africa and Beyond, c. 1960-Present.”

Please see page 10 of this newsletter for JTB’s Call for Submissions, and consider preparing and submitting your manuscript for possible publication in what promises to be an important new library resource for students of jazz, history, spirituality, and social justice.

That’s part of my story! What’s yours? --RNW



The Williams Family in 1960. That’s me on the left holding my father’s hand.



The Williams Family Gospel Singers, c. 1995.



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For more information on the narrative tradition in history or other topics, please consult the catalog of your favorite library!

ARTICLES OF INCORPORATION FOR A TAX-EXEMPT NONSTOCK CORPORATION

FIRST: The undersigned Regennia Nanette Williams
whose address is 7903 Indian Head Highway, #202, Oxon Hill MD 20745
_____, being at least eighteen years of age,
hereby form a corporation under the laws of the State of Maryland.

SECOND: The name of the corporation is The RASHAD Center, Inc.

THIRD: The purposes for which the corporation is formed are as follows: As the Center for the Study of Religion and Spirituality in the History of Africa and the Diaspora (RASHAD), this educational corporation will create, support, and promote excellent arts and humanities programs in three main areas: 1. The Performing Arts, through Spiritual Gifts International, 2. Oral History Education, through the Praying Grounds Project, and 3. Educational Publications through The Journal of Traditions & Beliefs and the Traditions & Beliefs Newsletter.

Said corporation is organized exclusively for educational purposes under section 501(c)(3) of the Internal Revenue Code, or the corresponding section of any future federal tax code.

FOURTH: The street address of the principal office of the corporation in Maryland is 7903 Indian Head Highway, Oxon Hill MD 20745

FIFTH: The name of the resident agent of the corporation in Maryland is Regennia Nanette Williams
whose address is 7903 Indian Head Highway, #202, Oxon Hill MD 20745

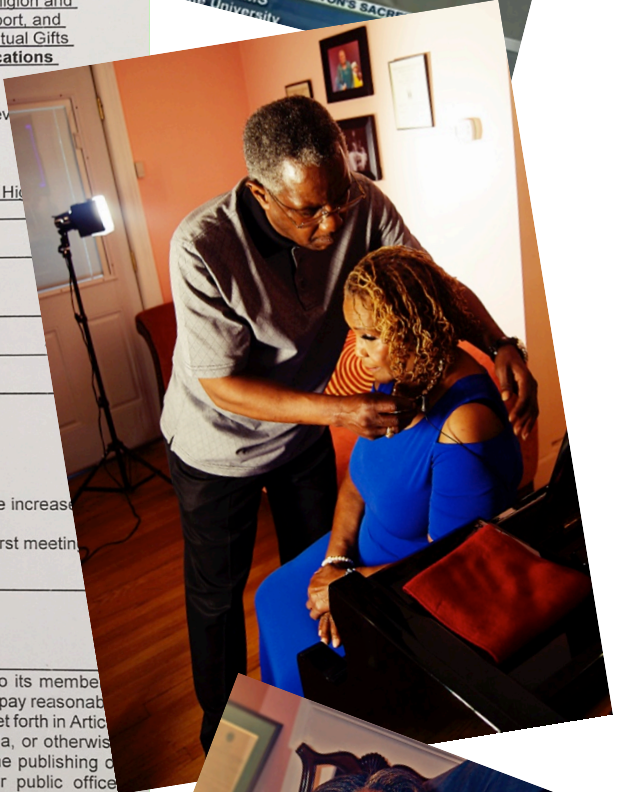
SIXTH: The corporation has no authority to issue capital stock.

SEVENTH: The number of directors of the corporation shall be three which number may be increased or decreased pursuant to the bylaws of the corporation. The name(s) of the director(s) who shall act until the first meeting after their successors are duly chosen and qualified is/are Regennia Nanette Williams

EIGHTH: No part of the net earnings of the corporation shall inure to the benefit of, or be distributable to its members, trustees, officers, or other private persons, except that the corporation shall be authorized and empowered to pay reasonable compensation for services rendered and to make payments and distributions in furtherance of the purposes set forth in Article Third hereof. No substantial part of the activities of the corporation shall be the carrying on of propaganda, or otherwise attempting to influence legislation, and the corporation shall not participate in, or intervene in (including the publishing or distribution of statements) any political campaign on behalf of or in opposition to any candidate for public office. Notwithstanding any other provision of these articles, the corporation shall not carry on any other activities not permitted to be carried on (a) by a corporation exempt from federal income tax under Section 501(c)(3) of the Internal Revenue Code, or the corresponding section of any future federal tax code, or (b) by a corporation, contributions to which are deductible under Section 170(c)(2) of the Internal Revenue Code, or the corresponding section of any future federal tax code.

Upon the dissolution of the corporation, assets shall be distributed for one or more exempt purposes within the meaning of Section 501(c)(3) of the Internal Revenue Code, or the corresponding section of any future federal tax code, or shall be

STATE OF MARYLAND
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This stamp replaces our previous certification system. Effective: 6/95

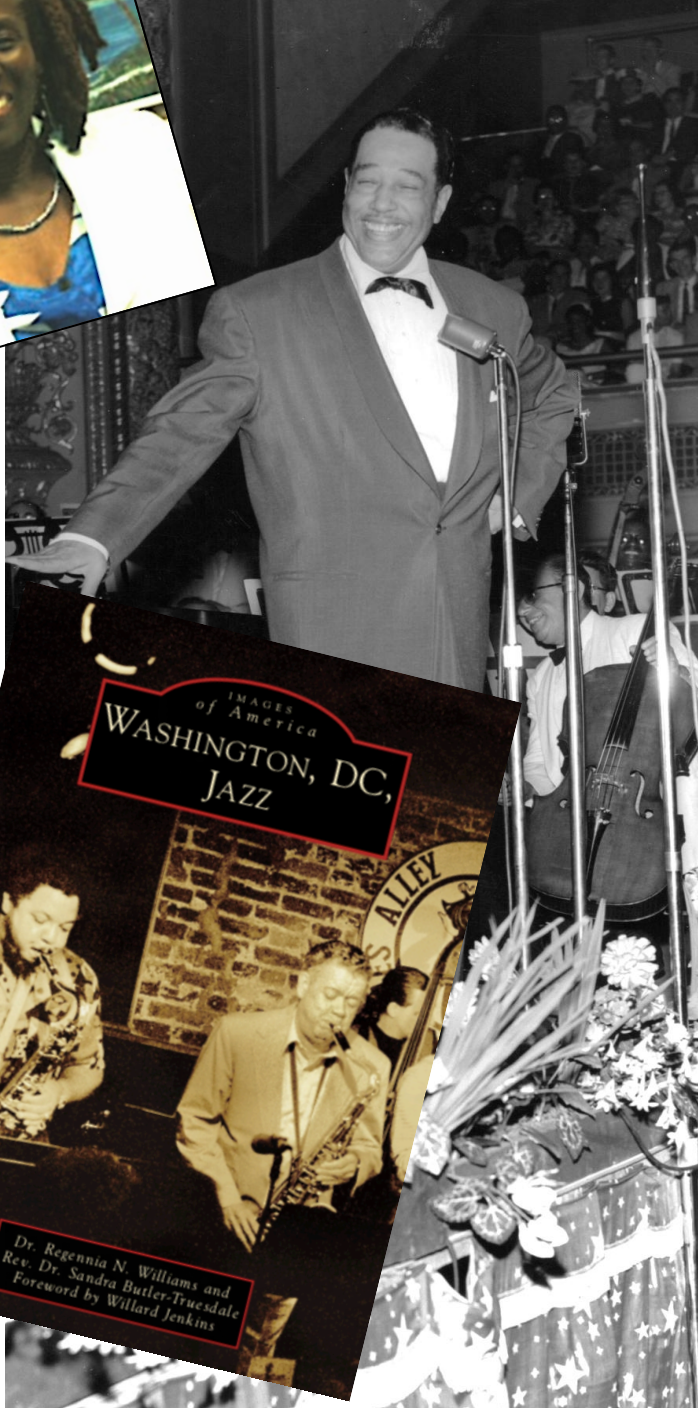


Almost as soon as I relocated from Ohio to the DMV in 2016, I began to lay the foundation for the RASHAD Center, Inc. Established on April 12, 2016, RASHAD is an independent non-profit organization that supports research and service activities in the arts and humanities. Early DMV projects continued to focus on Duke Ellington's "Sacred Jazz," a theme that I had also explored in a 2011 lecture for C-SPAN's "American History TV (top photo). Vocalist Queen Esther Marrow, who performed "Come Sunday" and other works as part of Ellington's 1965 Sacred Concert, shared her story with me in May 2016, during the first "Praying Grounds" interview in the DMV. She is pictured above in her Newport News, Virginia home with videographer William Leonard. --RNW

From Grace Cathedral to Trinity Cathedral and Beyond!

Featuring Ellington's Sacred Jazz, Gospel, and More!

A Project of "Come Sunday" @ 70: Duke Ellington's Sacred Jazz in World History and Culture
c. 1943 – 2013



Two "Harvest Time" Concerts!

Saturday, September 28, 2013

Pre-Concert Reception

5:25-5:55 p.m.

Performance, 6-7:30 p.m.

*Featuring the Spiritual Gifts Choir,
Drene Ivy, Dr. Sharon Brown-Cheston,
and Mariama Whyte*

Trinity Cathedral

2230 Euclid Ave

Cleveland, OH 44115

*Freewill Offering



Sunday, September 29, 2013

Pre-Concert Reception, 2-2:50 p.m.

Performance, 3-4:30 p.m.

Featuring the Ivy-Cheston Piano Duo

First Unitarian Church

21600 Shaker Blvd (at Belvoir Circle)

Shaker Heights, OH 44122

*Freewill Offering

For more information, contact:

Dr. Regennia N. Williams

at r.williams@csuohio.edu or (216) 523-7182.

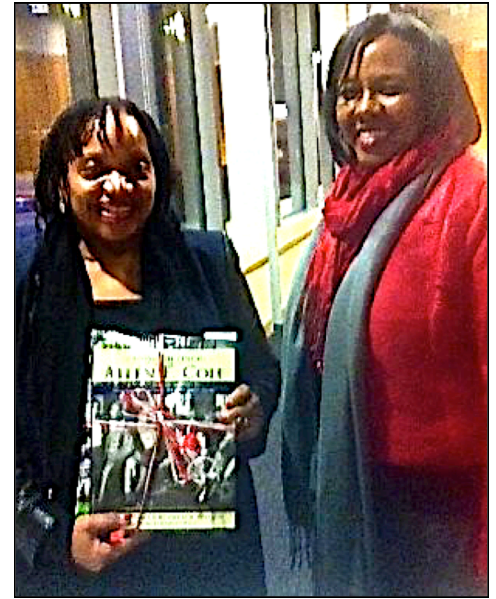
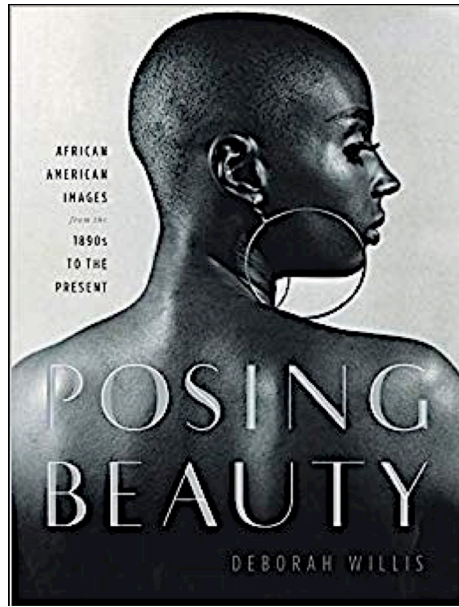
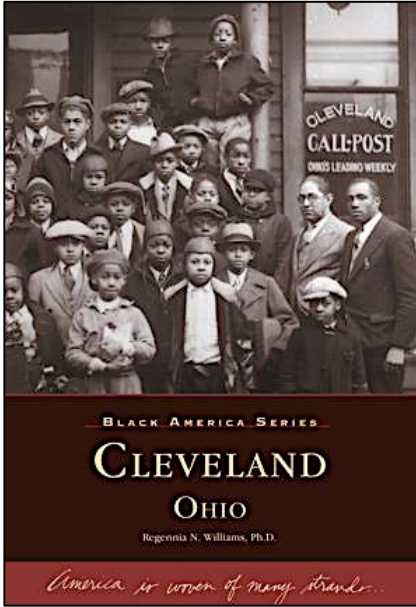
You may also visit www.ClevelandMemory.org/pray/.

Made possible, in part, with support from the Multicultural Action Committee of the First Unitarian Church and the East View United Church of Christ and the following CSU Offices and Departments: Vice President for Institutional Diversity, CLASS Dean's Office, Department of History, the Michael Schwartz Library, and the Ohio Humanities Council, a state affiliate of the National Endowment for the Humanities.



Duke Ellington at Cleveland's Public Auditorium (1960). James Gayle, Photographer. Courtesy CSU Library Special Collections.

Thanks to Dee Richardson (top photo), who helped me find my way through part of the Smithsonian's Ellington Collection as the 70th anniversary of Duke's 1943 Carnegie Hall debut approached in 2013, saxophonist Ron Holloway (left in the cover image for *Washington, DC, Jazz*), and so many others, I discovered that there was no shortage of jazz allies and artists in the DMV. --RNW



At Home in a Global Community of Scholars, Artists, and Students!

In many ways, life since 2007--the year in which we launched the Initiative for the Study of Religion and Spirituality in the History of Africa and the Diaspora (RASHAD), has been a whirlwind of activities involving teaching, research, writing, travel, and service --to the community, various institutions and organizations, and the field of history.

My journey has truly been one for the books! (No pun intended.) This two-page photo spread is a personal tribute to some of the academic colleagues, students, and business associates that I have met since 2007, including (from the top, left to right) my editors and title managers at Arcadia Publishing, Dr. Deborah Willis, author of *Posing Beauty* (above), the preface for my co-authored book, *Through the Lens of Allen E. Cole*—which she is holding in the photo on the right) and so many other works; Howard University’s Dr. Sais Kamalidiin (pictured with me on the second row), and several gifted and incredibly talented alums of Howard’s Afro Blue vocal jazz ensemble.

Collectively, the published works of the all-star group of writers shown below proved especially useful during the research and writing of *Washington, DC, Jazz*. Pictured left to right are Dr. W.E.B. Du Bois, Dr. Eileen Southern, Dr. Lawrence Levine, Dr. Portia Maultsby, Mr. Stanley Crouch, Dr. Maurice Jackson, and Dr. Blair Ruble. --RNW





CSU Student Delegates to the UFS Global Leadership Summit in South Africa, 2012.



With South African Middle School Student in 2012.



With Two of My Award-Winning UDC-CC Students in 2017.



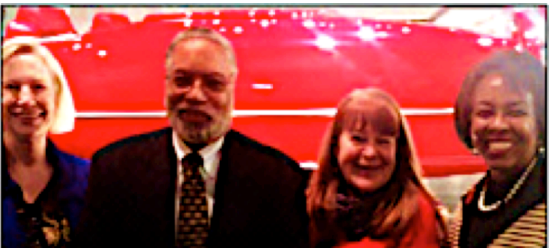
With MMC Students in Macau, China, 2018.



With OAU Faculty Colleagues in Nigeria, 2010.



OAU History Students in 2010.



With the NMAAHC's Dr. Lonnie Bunch and MC Students in 2018.



In Rouen, France in 2012.



In Beijing with Peking Opera Performers, 2008.



In Hong Kong in 2018.

Whether at home in the USA or abroad, students, artists, and colleagues have served as vital sources of inspiration. For this reason, I want to acknowledge the many people of goodwill that I have had the pleasure of meeting or working with at the following institutions: Cleveland State University (CSU), the University of the Free State (UFS), the University of the District of Columbia (UDC), Macau Millennium College (MMC), Obafemi Awolowo University (OAU), Montgomery College (MC), the National Museum of African American History and Culture (NMAAHC), the University of Rouen in France, Peking Opera performers in China, and musicians at Ned Kelly's Last Stand, a jazz club in Hong Kong. --RNW

CALL FOR SUBMISSIONS

Jazz, Jobs, and Justice: From the American South to South Africa and Beyond, c. 1960-Present

for

The Journal of Traditions & Beliefs
2019-2020 Issue

Regennia N. Williams, PhD, *Editor-in-Chief*

In the 20th century, the late Grover Sales defined jazz as “America’s classical music.” Sales also understood, however, that the composers, performers, and consumers of this American-born music could be found throughout the global community, including the American South and Post-Apartheid South Africa. The list of artists with ties to the American South, for example, includes Milt Hinton, Hank Jones, and Lester Young. Among the South African artists who gained a worldwide following among fans of jazz are Abdullah Ibrahim, Miriam Makeba, and Hugh Masekela. Evidence from 20th-century cultural history suggests that in the hands of many of the aforementioned musicians and their contemporaries, art became a powerful tool to both challenge injustice and transform existing social orders.

In recognition of the international influences of jazz and in commemoration of the 400th anniversary of the August 1619 arrival of the first Africans in the English colonies, the RASHAD Center, Inc. will publish a special issue of *The Journal of Traditions & Beliefs (JTB)* titled ***Jazz, Jobs, and Justice: From the American South to South Africa and Beyond, c. 1960-Present***. JTB welcomes publishable manuscripts that reflect the diverse viewpoints of scholars, artists, and activists on the evolving role of jazz in world culture. This publication will be in direct keeping with the spirit of the “400 Years of African American History Act,” which “established a 15-member commission whose purpose includes the planning, development, and implementation of “programs and activities throughout the United States that recognize and highlight the resilience and cultural contributions of Africans and African Americans.”

JTB is a peer-reviewed open access journal. We publish scholarly articles, essays, creative writing, book reviews, and K-12 curriculum materials. Manuscripts for articles and essays should be **typewritten, single-spaced**, no more than 15 pages in length (including Turabian-style footnotes and bibliography), and prepared using *A Manual for Writers of Research Papers, Theses, and Dissertations* (University of Chicago Press, 8th Edition). Poems, book reviews, and the introductions to lesson plans should not exceed 750 words.

For consideration, **please submit all manuscripts by November 1, 2019** via the journal’s official website, <http://engagedscholarship.csuohio.edu/jtb/>. The creation of a password protected account required). **Authors will be notified of final decisions by December 15, 2019.**

If you are interested in writing a book review or have other questions or concerns, please see the “Policies” section of the *JTB* website, and contact Dr. Regennia N. Williams at regennia@gmail.com or r.williams@csuohio.edu.

Dear Friends,

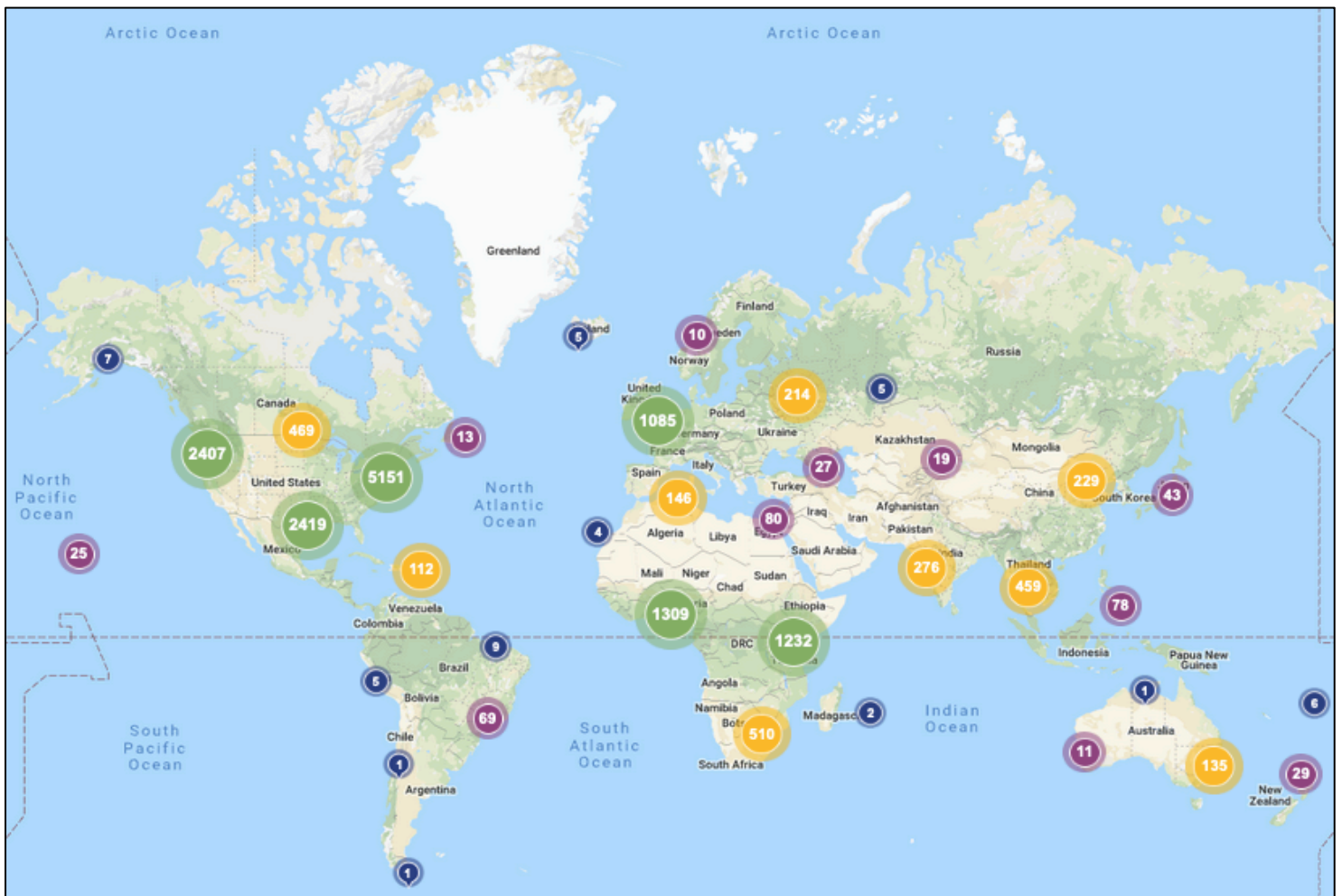
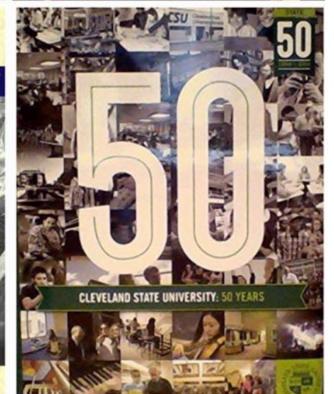
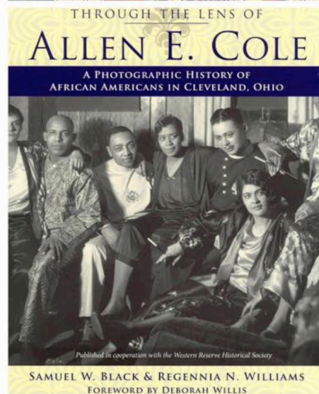
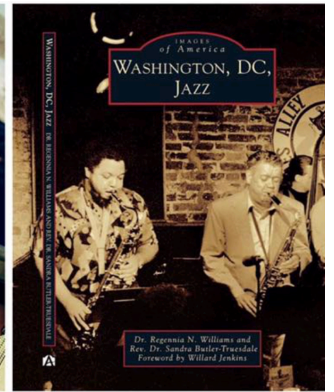
Please know that when you buy and/or read works by Dr. Regennia N. Williams and the RASHAD Center, Inc., you support research, scholarship, teaching, and programming activities in the arts and humanities.

Did you know that more than 18,000 readers in 151 countries have downloaded free scholarly articles from RASHAD's *Journal of Traditions & Beliefs (JTB)*?

Please see the map below for information on *JTB*'s readership, and visit Dr. Williams' e-portfolio site at: <https://sites.google.com/view/regennianwilliamsphd/home> for information on other projects and publications.

Thank you for your support!

--RNW





(Left) Regennia N. Williams performs with the Black Aspirations Week Gospel Choir, Cleveland State University, 1984.
(Right) The leadership team for the Spiritual Gifts Ensemble in Vienna, Austria, 2015.

*The “Sankofa” image shown on page five and above is licensed under the [Creative Commons Attribution 2.0 Generic](https://commons.wikimedia.org/wiki/File:Sankofa.jpg#filelinks) license. For more information, please visit <https://commons.wikimedia.org/wiki/File:Sankofa.jpg#filelinks>.

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Email: regennia@gmail.com
Blog: <https://rashadcenter.wordpress.com/>

*The next major stop for the “My Story, My Song, My Sources” project –outside of my hometown of Cleveland, Ohio— will be the University of the Free State in South Africa, where I will spend the summer of 2019 teaching an Oral History Seminar as a Fulbright Specialist. **I would love to visit your community and hear your story** when I return, so let’s keep in touch!*

--Regennia