Jenkins, Edmund Thornton, 1894–1926

Papers, dated 1916–1926, consisting of manuscripts of his musical compositions, printed music of his compositions published at his own press—the Anglo-Continental-American Music Press, in Paris, France—and one folder of biographical information. Also included are clippings and a program (1940) concerning his sister, Mildred Jenkins Haughton, and sheet music (1917–1937 and undated) belonging to her.

6 boxes

Received on deposit from Mr. Jomo Zimbabwe, son of Mildred Jenkins Haughton, through Gitlin, Emmer and Kaplan of Boston, Massachusetts.

BIOGRAPHICAL NOTE:

Edmund Thornton Jenkins was born in Charleston, South Carolina, and studied at the Avery Institute and Morehouse College. He got his early musical training at the Jenkins Orphanage founded by his father, a Baptist minister, and toured with the orphanage band during the summers. Jenkins was able to play every band instrument as well as the violin by the age of 14. After travelling to England with the Jenkins Orphanage Band in 1914, he enrolled at the Royal Academy of Music, studying composition and taking lessons on orchestral instruments. He earned a diploma in 1921. Upon leaving the Academy Jenkins supported himself by playing in jazz bands and dance orchestras in England and later in Paris where he also began his own publishing company, the Anglo-Continental-American Music Press, which published some of his own compositions. Around 1920, Will Marion Cook, a noted American composer and performer of both art music and musical comedy works, invited Jenkins to direct his Southern Syncopated Orchestra, which performed a mixed repertoire of early jazz and classical music and toured Europe (and the States) in 1918–1919. After Jenkins grew disappointed at unsuccessful attempts to establish an audience for black orchestral music in America in 1923–1924, he returned to Europe. His operetta, Afram (1924), and the Negro Symphonie Dramatique, (1925) indicate a renewed focus on concert music late in his short life. He died in Paris in 1926 after an illness.

For more information, see: Jeffrey P. Green, Edmund Thornton Jenkins: The Life and Times of an American Black Composer, 1894–1926, (Westport, CT: Greenwood Press, 1982).

SCOPE NOTE:

The Jenkins manuscripts include a number of compositions from his student days, and later popular and serious compositions. For some orchestral works only piano scores or incomplete orchestral parts have survived. There are also several unfinished compositions, some only sketches. Both Jenkins’s student compositions and his later works show evidence of his interest in and use of African-American folk and popular themes. Two such works for full orchestra were performed during his lifetime: Folk Rhapsody (on American Folk Tunes) which was written and premiered in 1919, and American Folk Rhapsody: Charlestonia, written in 1917 and premiered in 1925. His operetta, Afram ou la belle Swita, set partly in Africa, includes a chorus in an African language, along with American songs. Another late work, his Negro Symphonie Dramatique, subtitled “Scenes de la Vie d’un Esclave,” exists only as a piano score.

One folder of printed biographical material is included, but the family correspondence on which Green based his book is not part of this collection.
The Edmund Thornton Jenkins collection is arranged in three series:

I: Manuscripts
II: Printed Sheet Music by Jenkins
III: Miscellaneous Materials

INVENTORY:

**Box 1, Series I—Manuscripts**

Folders 1–3  **Afram**


Folder 1: Act 1
Folder 2: Act 2

Folder 4  **Allegro strepitoso**. Orchestral score; autograph.

Folder 5  Andante. Orchestral score. MS unsigned. For solo clarinet and solo cello with orchestra. Unfinished.

Folder 6  Andante quasi lento, or Allegro energico. 1919. MS unsigned. For flute, 2 clarinets, horn, piano. Unfinished.

Folders 7–15  **Ballet**


Folder 7  Allegro and Vivace. Piano scores; MS unsigned, untitled. Sketches for parts 1 and 3.

Orchestra parts (Violin I, possibly others lacking):

Folder 8  Piccolo  (1 copy; autograph)
Folder 9  Flutes I & II  (2 copies; 1 autograph)
Folder 10  Oboes I & II  (1 copy; autograph)
Folder 11  Clarinets I & II in Bb  (1 copy; autograph)
Folder 12  Violin II  (4 copies; 2 autograph)
Folder 13  Viola  (2 copies; 1 autograph)
Folder 14  Cello  (3 copies; 2 autograph)
Folder 15  Bass  (1 copy; autograph)

**Box 2, Series I—Manuscripts**

Folder 16  “The Cabaret Brawl, or Double-crossing the Stool Pigeon.”

“Descriptive music by Edmund T. Jenkins.” Piano score; autograph.

Folder 17  “Characteristic American Indian Dances.” Piano score. MS unsigned; incomplete, possibly unfinished.

Folder 18  **Charleston Revue**. MS unsigned; incomplete.

I. “Charleston on Broadway.” Piano/vocal score.
II. “Underneath the Palmettos and Pines.” Piano/vocal score.
X. “Pretty Kids.” Piano/vocal score.


See also: *Afram*, which incorporates a complete version in Act 3.

Folder 19  “Commodo quasi allegro (Poco martial)” MS unsigned.

For piano and unidentified solo instrument; unfinished.
**Box 2, Series I—Manuscripts, continued**

Folders 20–21 [Concerto]

Folder 20 Allegro con Energico. Orchestral score; MS unsigned, untitled. The solo part is present in the score, but the instrument is not indicated. It is probably clarinet.

Folder 21 Viola part. Autograph. Other orchestral parts lacking.


Folders 23–25 *Folk Rhapsody / Charlestonia*


Folders 26–31 *Folk Rhapsody*

Folder 26 *Rhapsody (On American Folk Tunes)* Piano score; autograph. Incomplete (stops at p. 28 of score.)

Folder 27 *Folk Rhapsody*. Orchestral score; autograph. Includes a variant section preceding the ending.

Orchestra parts:

<table>
<thead>
<tr>
<th>Folder</th>
<th>Instrument</th>
<th>Copy</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>Cor Anglais</td>
<td>Autograph</td>
</tr>
<tr>
<td>29</td>
<td>Cori 3 &amp; 4</td>
<td>Autograph</td>
</tr>
<tr>
<td>30</td>
<td>Violin I</td>
<td>Autograph (pp. 1-2 lacking)</td>
</tr>
<tr>
<td>31</td>
<td>Violin II</td>
<td>Autograph</td>
</tr>
</tbody>
</table>

**NOTE:** The above two pieces are clearly different works though they share at least one theme. The *Folk Rhapsody* (not “Charlestonia”) is the piece played at the Wigmore Hall concert in 1919. (See program notes quoted in Green, Jeffrey P. *Edmund Thornton Jenkins*. (Westport, CT: Greenwood Press, 1982, pp. 80-81.) “Charlestonia” may have been a student work orchestrated for performance in Ostende in 1925 (See Green, p. 153). The surviving part for harp labeled “Charlestonia” does not match the harp part in the score for *Folk Rhapsody*.

Folders 32–42 *How Sweet Is Life*

Folder 32 *How Sweet is Life*. Words by A. Plowright. Piano/vocal score; autograph.

Orchestra parts:

<table>
<thead>
<tr>
<th>Folder</th>
<th>Instrument</th>
<th>Copy</th>
</tr>
</thead>
<tbody>
<tr>
<td>33</td>
<td>Flutes</td>
<td>(1 copy; autograph)</td>
</tr>
<tr>
<td>34</td>
<td>Clarinets I &amp; II in Bb</td>
<td>(1 copy; autograph)</td>
</tr>
<tr>
<td></td>
<td>Bassoon I &amp; II in Bb</td>
<td>(1 copy; autograph)</td>
</tr>
<tr>
<td>35</td>
<td>Horns I &amp; II in F</td>
<td>(1 copy; autograph)</td>
</tr>
<tr>
<td></td>
<td>Horns III &amp; IV in F</td>
<td>(1 copy; autograph)</td>
</tr>
<tr>
<td>36</td>
<td>Trumpets I &amp; II in Bb</td>
<td>(1 copy; autograph)</td>
</tr>
<tr>
<td>37</td>
<td>Tympani et triangle</td>
<td>(1 copy; autograph)</td>
</tr>
<tr>
<td></td>
<td>Small bells</td>
<td>(1 copy; autograph)</td>
</tr>
<tr>
<td>38</td>
<td>Violin I</td>
<td>(2 copies; autograph)</td>
</tr>
<tr>
<td>39</td>
<td>Violin II</td>
<td>(5 copies; autograph)</td>
</tr>
<tr>
<td>40</td>
<td>Viola</td>
<td>(3 copies; 2 autograph)</td>
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<tr>
<td>41</td>
<td>Cello</td>
<td>(4 copies; autograph)</td>
</tr>
<tr>
<td>42</td>
<td>Bass</td>
<td>(2 copies; autograph)</td>
</tr>
</tbody>
</table>

**Box 3, Series I—Manuscripts**


Folder 45 “Kiss Baby Good Night.” Words by A. Plowright. Piano/vocal score; autograph.

Folder 46 Lento ma non troppo. Four-part score; MS unsigned. Pencil sketch, probably unfinished.
Box 3, Series I—Manuscripts, continued

Folder 47 "The Lilac Tree." Piano/vocal score; MS unsigned. Unfinished: piano part to verse 3 lacking.

Folders 48–63 “Love’s Hour”


Orchestra parts:
- Folder 50 Flutes (1 copy; autograph)
- Folder 51 Oboes (1 copy; autograph)
- Folder 52 Clarinets I & II in Bb (1 copy; autograph)
- Folder 53 Bassoons I & II (1 copy; autograph)
- Folder 54 Horns I & II in F (2 copies; autograph) Horns III & IV in F (1 copy; autograph)
- Folder 55 Trombe I & II in Bb (1 copy; autograph) Trombone Basso (1 copy; autograph)
- Folder 57 Harp (2 copies; unsigned)
- Folder 58 Tympani (1 copy; autograph)
- Folder 59 Violin I (5 copies; 2 are not in Jenkins’s hand, though all are signed by Jenkins)
- Folder 60 Violin II (5 copies; autograph)
- Folder 61 Viola (3 copies; autograph)
- Folder 62 Cello (3 copies: autograph)
- Folder 63 Bass (2 copies; autograph)

Folders 64–65 Negro Symphonie Dramatique

Folder 64 “Tempo di Blues” /*Tempo di Foxtrot*/ Finale. Piano score; unsigned. Pencil. Incomplete: pages are numbered 15–33.


Folders 66–68 Overture to Much Ado about Nothing


Orchestra parts (incomplete):
- Folder 67 Violin I (1 copy; autograph)
- Folder 68 Cello (1 copy; autograph)

Box 4, Series I—Manuscripts

Folder 69 “Pampa blues.” Piano/vocal score. MS unsigned. Pencil; unfinished: lacks lyrics.

Folders 70–72 A Prayer

Folder 70 Andante. [Untitled score]; autograph. For voice and orchestra.

Folder 71 Andante. [Untitled score]; MS unsigned. For voice and orchestra. Organ part added in pencil.

Orchestra parts (incomplete):
- Folder 72 Oboes I & II (1 copy; autograph)
  Bassoons I & II (1 copy; autograph)

See published sheet music for a version of this work for low voice and organ.

Folders 73–88 Prelude Religieux

Folder 73 Prelude Religieuse. Piano score; autograph. Includes corrections in pencil.
Box 4, Series I—Manuscripts

Folder 74  
Orchestral score, with organ; autograph.

Orchestra parts:

Folder 75  Flutes 1 & 2  (1 copy; autograph)
Folder 76  Oboi 1 & 2  (1 copy; autograph)
Folder 77  Clarinets 1 & 2 in Eb  (1 copy; autograph)
Folder 78  Bassoon 1 & 2 in C  (1 copy; autograph)
Folder 79  Horns 1 & 2 in F  (1 copy; autograph)
          Horns 3 & 4 in F  (1 copy; autograph)
Folder 80  Trumpets 1 & 2 in C  (1 copy; autograph)
Folder 81  Trombones 1 & 2  (1 copy; autograph)
          Trombone 3  (1 copy; autograph)
Folder 82  Tympani  (1 copy; autograph)
Folder 83  Organ  (1 copy; autograph)
Folder 84  Violin I  (9 copies; 6 autograph)
Folder 85  Violin II  (9 copies; 5 autograph)
Folder 86  Viola  (5 copies; 4 autograph)
Folder 87  Cello  (6 copies; 4 autograph)
Folder 88  Bass  (3 copies; 2 autograph)

See published sheet music for an edition of this work for solo organ.

Box 5, Series I—Manuscripts

Folders 89–91  “Rêverie-Fantasie for Violin and Piano”

Folder 89  “Chanson for Violin & Piano.” Piano/violin score; autograph. An early version with a variant
           violin part. Possibly incomplete.
Folder 90  “Rêverie Phantasy for Violin and Piano.” Piano/violin score; autograph.
           “Rêverie Phantasy for Violin and Pianoforte.” Violin part; autograph.
Folder 91  “Rêverie-Fantaisie pour Violon et piano” par Edmund T. Jenkins.
           Piano/violin score; autograph? Copyright registration stamp 27 Avril 1926.
           Violin part. Autograph?

Folder 92–103  *Rhapsodic overture*

Orchestra parts:

Folder 92  Flutes 1 & 2 and Piccolo  (1 copy; autograph)
Folder 93  Oboi I & II  (1 copy; autograph)
Folder 94  Clarinets I & II in A  (1 copy; autograph)
Folder 95  Bassoons I & II  (1 copy; autograph)
Folder 96  Horns I & II in F  (1 copy; autograph)
          Horns III & IV in F  (1 copy; autograph)
Folder 97  Trumpets I & II in Bb  (1 copy; autograph)
Folder 98  Cymbals and Bass Drum  (1 copy; autograph)
          Triangle  (1 copy; autograph)
Folder 99  Violin I  (5 copies; 1 autograph)
Folder 100 Violin II  (4 copies; autograph)
Folder 101 Viola  (3 copies; autograph)
Folder 102 Cello  (3 copies; autograph)
Folder 103 Contrabass  (2 copies; autograph)

NOTE: Orchestral score and some parts (low brasses?) lacking.

Folders 104–107 Romance for violin and orchestra

Folder 104  Romance (Violin and Orchestra). April 30th 1917.
           Piano/violin score; autograph.
Folder 105  Romance for Violin and Orchestra. Piano/violin score; autograph.
           Copyright registration stamp: 9 Fevr. 1926.
Box 5, Series I—Manuscripts, continued

Folder 106  Romance—Edmund T. Jenkins. Solo violin. MS unsigned. By a copyist?
Folder 107  Romance for Violin and Orchestra. Cello part; autograph.

Folder 108  “Romanesque (?) for Violin.” [sic] Piano/violin score; autograph. In ink and pencil: unfinished?
The question mark appears in Jenkins’s title.

Folder 109–110 “The Saxophone strut”
Folder 109  “The Saxophone Strut.” Piano/saxophone score; MS unsigned. Copyright registration stamp 10 Fevr. 1926.
Folder 110  “The Milano Strut.” Score; MS unsigned. Unfinished orchestration of The Saxophone Strut.

Folder 111  “Si je vous dis, je vous aime.” Piano et chant, paroles francaises de A. Baron, musique de Ed. T. Jenkins. Piano/vocal score; autograph.


Folders 113–122 “That place called Italie”

Orchestra parts (incomplete, not autograph?):

<table>
<thead>
<tr>
<th>Folder</th>
<th>Part</th>
<th>Copy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Folder 113</td>
<td>Flutes</td>
<td>(1 copy)</td>
</tr>
<tr>
<td>Folder 114</td>
<td>le 2e Clarinettes Si b</td>
<td>(1 copy)</td>
</tr>
<tr>
<td>Folder 115</td>
<td>Hautbois</td>
<td>(1 copy)</td>
</tr>
<tr>
<td>Folder 116</td>
<td>1. 2e Cors fa</td>
<td>(1 copy)</td>
</tr>
<tr>
<td>Folder 117</td>
<td>Basson</td>
<td>(1 copy)</td>
</tr>
<tr>
<td>Folder 118</td>
<td>le Violon</td>
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<tr>
<td>Folder 119</td>
<td>2e Violon</td>
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<tr>
<td>Folder 120</td>
<td>Alto</td>
<td>(1 copy)</td>
</tr>
<tr>
<td>Folder 121</td>
<td>Cello</td>
<td>(1 copy)</td>
</tr>
<tr>
<td>Folder 122</td>
<td>Piano</td>
<td>(1 copy)</td>
</tr>
</tbody>
</table>

NOTE: Jenkins’s surname is consistently misspelled on the piano score, leading to the conclusion that the parts were made by a copyist. All extant parts begin with rests of several measures. See published sheet music for a version of this piece for voice and piano.

Folder 123 “Through the Metidja to Abd-el-Kadr” [Words:] Robert Browning. Piano/vocal score; MS unsigned. In pencil.

Folder 124 “Trying.” Waltz Song. Piano/vocal [?] score; Ms unsigned. In pencil; lacks lyrics.

Folders 125–126 “Your Voice I Hear”
Folder 125  “Your Voice I Hear.” Piano/vocal score; MS unsigned. In ink and pencil: unfinished.
Folder 126  “Your Voice I Hear.” Words by A. Plowright. Piano/vocal score; autograph.

Box 6, Series II—Published Sheet Music


Box 6, Series II—Published Sheet Music, continued


Box 6, Series III—Miscellaneous Materials

Folder 132 Miscellaneous material about Edmund Thornton Jenkins:

1/2 page typed biographical sketch of Jenkins

Academite No. 5, Lent term 1919. (Editor: E.T. Jenkins)

Opportunity, November 1926.

Opportunity, December 1926: 1 page only, containing “Edmund T. Jenkins: An Appreciation” by Benjamin Brawley.

Folder 133 Miscellaneous clippings concerning Mildred Jenkins.

Folder 134 Concert program: Mildred Jenkins, Jordan Hall, February 4, 1940. With portrait of Mildred Jenkins.

Music belonging to Mildred Jenkins:

Folder 135 “De Profundis (Out of the Depth a Cry of Misery).” “Dedicated to the cause of Emperor Haile Selassie and the entire Ethiopian [sic] race.” Piano/vocal score; MS unsigned. Accompanying is a card noted “Song Contest” with the title of the work.

Folder 136 “Goneril’s Lullaby.” Words by Gordon Bottomley; Music by George Henschel. Piano/vocal score; MS, possibly autograph.


Folder 141 “Steal Away.” Negro spiritual arranged by H. T. Burleigh. [s.1.]: G. Ricordi, 1921. Piano/vocal score. 6 pp. 1-2 (front cover) lacking.


Folder 145 Manuscript fragments (2 items)

Folder 146 Published sheet music: fragments

Folder 147 Photocopy of Negro Symphonie Dramatique.

Folder 148 Duplicates of published sheet music by E.T. Jenkins.