INTRODUCING . . .
MEMBERS OF THE CBMR
NATIONAL ADVISORY BOARD

Charles Conte
Nashville, Tennessee

Etta Moten Barnett, born in November of 1901, was scheduled to depart later in the week for the University of North Carolina at Chapel Hill to take part in a forum discussion about contemporary conditions and challenges in the black experience. The former opera and folk art singer, film and stage actress, and current community leader and lecturer, when asked if she still traveled, replied with mock indignation: "Yes, I am still ambulatory."

She raised three daughters as a single parent and graduated with a Fine Arts degree from the University of Kansas in 1931. Though she planned to teach in Missouri, she went to New York on the advice of a vocal coach. Within weeks, thanks to friends such as Eva Jessye, she was singing professionally and auditioning for stage and movie roles.

"I always had good press," she has said, "perhaps because the editor of the women's page of the Amsterdam News was an Alpha Kappa Alpha sorority sister of mine." Her "press" continued to be good when in 1934 she married her second husband, the late Claude Barnett, founder and director of the Negro Associated Press, the first news-gathering agency for the black press in this country.

During the 1930s she appeared in Broadway musicals, Fast and Furious among them, and sang in the films Gold Diggers of 1933, with Joan Blondell and Dick Powell, and Flying Down to Rio (1933), with Fred Astaire and Ginger Rogers. In the latter she was featured in "The Carioca." She sang for Franklin Roosevelt at a White House birthday party, and she met W. C. Handy in New York.

There were disappointments, however. She auditioned for the part of Bess in Porgy and Bess in 1935, seated on a piano bench next to George Gershwin. The composer insisted the role be sung by a soprano, so Ms. Barnett, a mezzo, did not get the part.

But she eventually did get to sing the role—six months on Broadway and all across the country for three years—when the show was revived in 1942. Singing night after night with no understudy eventually ruined her voice, she says, and she retired from the stage.

After the war she and her husband pursued a mutual interest in their African heritage, a concern that resulted in 1947 in the couple's first of a dozen trips to the continent. That initial trip served as her introduction to African art: carving, weaving, dyeing, ceramics, and goldsmithing. She began a collection that is now one of the largest private collections of African art in the United States.

Over the years she has been a member of many official delegations to African nations. She has been a particularly strong advocate for the recognition of the economic importance of women in the societies of African and other Third World nations.

Over the past three years, she has been awarded honorary degrees from Atlanta University, Northeastern University, Spelman College, and the University of Illinois.

An active civic leader in Chicago, Ms. Barnett serves on the boards of major museums and art groups, those of the Chicago Lyric Opera and the National Association of Negro Musicians among them.

About the Center for Black Music Research, she says: "It does a first-class job serving as a reservoir of information and research for black music studies," a task which she finds particularly important in a country that, like Africa, she finds, can sometimes be careless about preserving its history.

Frank Tirro, Dean of the Yale School of Music and a clarinetist, recently performed Brahms and Beethoven in concert with cellist Aldo Parisot and pianist Elizabeth Sawyer. Though primarily interested in performing

Continued on page 9
ABOUT CBMR DIGEST

Samuel A. Floyd, Director
Center for Black Music Research

This first issue of CBMR Digest is a prototype for all issues to follow. Together with Black Music Research Bulletin, it represents the Center's decision to separate the two purposes previously served by Black Music Research Newsletter. Bulletin now carries short "preliminary research" articles, while Digest carries news about black music and blackmusic scholarship as well as brief research notes. Digest is mailed free of charge, twice yearly, to all individuals on the Center's mailing list. (Bulletin is available at the subscription rate of $3.00 a year for U.S. subscribers or $5.00 a year for those abroad.)

To make more efficient the work here at CBMR, Digest is being edited by the Center's Assistant Director, Marsha J. Reissler, and I am editing Bulletin. We believe that this division of purpose and responsibility will improve the quality of both publications and allow us to serve our constituents more effectively.

We would be pleased to add new friends to the list of those who receive this publication. Names and addresses should be sent to Dr. Marsha J. Reissler, Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605-1996.

REPORT ON THE 1987 NATIONAL CONFERENCE ON BLACK MUSIC RESEARCH

Samuel A. Floyd, Jr.

New Orleans was the site of the Center's 1987 National Conference on Black Music Research. The city hosted the meeting during October 15-17, welcoming also the American Musicological Society and the College Music Society whose meetings were held cooperatively with the Center's Conference.

The conference clearly demonstrated and reminded us that New Orleans nourished jazz in its infancy; that New Orleans served as a cauldron for the generation and development of forms of ragtime, gospel, blues, rhythm & blues, zydeco, and other folk and popular forms; and that New Orleans' black composers were among the first to achieve artistic recognition at home and abroad.

The papers presented at the conference documented these achievements while discussing the tools, methods, and procedures for researching the black musical genres particular to New Orleans, some discussing the connections of this music with other cities. Horace Boyer tracked the black sacred-music tradition in New Orleans from its beginnings in the 1880s to the present day, treating the music of black Roman Catholic composers, the influence of black vernacular secular music on the development of the sacred tradition, and the rise and growth of black gospel music in the city. Lawrence Gussee discussed the origin and development of the Creole Band, the first of the New Orleans ragtime bands that began to disseminate the New Orleans popular music style to the rest of the United States, treating the band's personnel, its itinerary and migration, the possible character of its music, and the resources available for researching such groups. Richard Wang debunked myths about the spread of New Orleans jazz to Chicago and discussed the use of various resources, including newspaper accounts and oral histories, in researching musical connections between the two cities. Lester Sullivan presented much new information about composers of color in nineteenth century New Orleans, exploring the composers' backgrounds, their migration to points abroad, their compositions, and new directions for researching information about them. Florence Borders defined and made proper distinctions between the terms "Creole" and "Cajun," providing information about their separate traditions in New Orleans and southwestern Louisiana, the historical origins and development of their cultures, the nature of their music, and means of researching these traditions. Barry Jean Aucelet treated the origin of the term zydeco, the nature of the culture from which it springs, and the nature of the music, giving attention to the influence of language on both the terminology and the music of the tradition. Mark McKnight treated the development of rhythm & blues in New Orleans and sources for researching it; he offered information about potential new areas of investigation for popular music scholars.

The presenters, of course, spoke well for themselves, but Dominique-René de Lerm's appraisal summarized their impor
RESEARCH NOTES AND QUERIES

Lyman Brodie is seeking works for solo trumpet by black composers. Mr. Brodie is a member of the Dallas Ballet Orchestra and a free-lance musician who regularly gives recitals and concerts. He is currently professor of trumpet at the University of Texas in Arlington and can be reached at the Department of Music, University of Texas, Arlington, TX 76019.

Rosita Sands is in the process of compiling a Bibliography of Dissertations and Theses on the Subject of Black American Music. The bibliography will become a part of the research offerings of the Center for Black Music Research and will be available online. Dr. Sands requests that authors of theses or dissertations on the topic of black American music in general or on a topic relating to the music of black Americans send her the following information: author's name; title of the work; degree granted, institution, and year; and total pages, including preliminaries and bibliography. She further requests information from those who are aware of relevant sources for such works, particularly those not indexed by University Microfilms, Inc. Dr. Sands can be reached at the following address: Dr. Rosita M. Sands, CPO 1887, Berea College, Berea, KY 40404.

[Readers who have research queries or comments are invited to send appropriate information to Dr. Marsha J. Reisser, CBMR Digest Editor, Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605 - 1996.]

REPERTORY ENSEMBLE DEBUTS

On March 25, 1988, the World Debut Performance of the Black Music Repertory Ensemble was presented at Columbia College's Getz Theater. The performance was repeated two days later at the Eastman School of Music's Kilbourn Hall in Rochester, New York.

The premiere concert included the following compositions: "Princeton Grand March" and "Volca Quadrilles" (Frank Johnson); "Five-Step Waltz" (A.J.R. Connor); "Three Negro Songs" (Will Marion Cook), featuring bass-baritone Donnie Ray Albert; "Frog Legs Rag" (James Scott); "Castle House Rag" (James Reese Europe); Variations on a Theme by M. B. Tolson (T. J. Anderson), featuring soprano Bernadine Oliphant; Through This Vale of Tears (David Baker), featuring tenor William Brown; and "Aunt Dinah Has Blowed de Horn" from Treemonisha (Scott Joplin). The audience was treated to a performance of Joplin's "Pineapple Rag" as an encore. The early works were orchestrated by Halse Smith, and the arrangements of the Joplin works were provided by the conductor of the group, T. J. Anderson.

The debut concert was well received by a nearly full house. The two concerts received fine reviews in the Chicago Tribune and in the Rochester Democrat and Chronicle.

The Black Music Repertory Ensemble is a project of the Center for Black Music Research. It was formed to present the black musical heritage and to promote its appreciation through the performance and recording of small-ensemble literature written by black composers between about 1800 and the present day. The ensemble consists of fourteen musicians who are gathered at Columbia College from across the country. The group will assemble for a one-week residency once or twice each year.

GRANTS AND FELLOWSHIPS

Competition for the 1989-1990 Fulbright grants in research and university lecturing abroad has been announced. Included are more than three hundred grants in research and seven hundred grants in university lecturing for periods ranging from three months to a full academic year. Openings are available in more than one hundred countries.

Benefits include round-trip travel for the grantee and, for most full academic year awards, one dependent; maintenance allowance to cover living costs of grantee and family; tuition allowance, in many countries, for school-age children; and book and baggage allowances.

The basic eligibility requirements for a Fulbright Award are U.S. citizenship; Ph.D. or comparable professional qualifications; university or college teaching experience; and, for selected assignments, proficiency in a foreign language.

For application materials and a list of the application deadlines, call or write Council for International Exchange of Scholars, 11 DuPont Circle N.W., Washington, DC 20036-1257. Telephone: (202) 939-5403.
COMPOSERS NOTES
Ellistine Holly
Jackson State University

[Editor’s note: This inaugural issue of CBMR Digest sees the introduction of a new column, "Composers Notes." In this feature will be presented news about premieres, performances, commissions, works in progress, publication news, and other recent information about black composers and their music.]

Leslie Adams, founder and composer-in-residence of Accord Associates, Inc., of Cleveland, Ohio, had several New York performances of his compositions in 1987: Dunbar Songs for voice and orchestra was performed by the Brooklyn Philharmonic Orchestra; Ode to Life was played by the Metropolitan Philharmonic Orchestra; and Shana Soar, cellist, performed Sonata for Cello and Piano in Bruno Walter Auditorium at Lincoln Center.

In his hometown of Cleveland, Adams was honored with "An Evening of Music by Composer Leslie Adams" (January 1988), featuring the Ohio premiere of The Righteous Man, a cantata in memory of Dr. Martin Luther King, Jr. Artists were Metropolitan Opera mezzo-soprano Hilda Harris, pianist William Terry, and the Ohio Chamber Orchestra with Dwight Olmman, conductor. The cantata, a work for chorus and orchestra, was commissioned in 1985 by the Paul Kaye Singers of Minneapolis, Minnesota.

T. J. Anderson served as composer-in-residence for the Winchester Public Schools, Winchester, Massachusetts, during February of this year. Anderson's music continues to receive frequent performances and publication. On April 6, 1988, Barry Kroeker (oboe) and Daryl Durran (bassoon) performed Echoes for oboe and bassoon, commissioned by Pennsylvania State University. Variations on a Theme by M. B. Tolson was included in the debut performance of the Black Music Repertory Ensemble (see the related story on page 3). Concerto for Two Violins and Chamber Orchestra was played by Elliot Colub and Nisanne Groof, soloists, in a program of “Music of the Baroque,” on May 29, 1988, at the studio of Richard Hunt in Chicago. What Time Is It?, performed in 1986 by the Harlem Boys Choir and the American Jazz Orchestra, was commissioned by the ASCAP Foundation and Meet the Composer, Inc.

Regina A. Harris Balicchi is a member of the Chicago-area American Women Composers Society. Her chamber compositions include Chase, a two-movement piano sextet, and Realizations for string quartet (one movement). Her vocal music compositions include Send Your Gifts, for soloist and SATB choir; “Father We Thank You,” a Thanksgiving song for two-part choir; Who Will Claim the Baby? a Christmas Carol for solo voice and SATB choir; and Rainbows, a religious song for solo voice and piano.

On April 5–12, 1987, the Music Department and the College of Fine Arts of Illinois State University offered a three-concert festival of the music of Panamanian composer/conductor Roque Cordero in celebration of his seventieth birthday and his retirement. With the exception of the Quinteto for flute, clarinet, violin, violoncello, and piano (1949) and the Violin Concerto (1962, winner of the 1974 Kussewitzky International Recording Award), the festival presented works written by Dr. Cordero during his fifteen-year tenure at Illinois State University, including the first performances in Illinois of the Third String Quartet (1973) and Petite Mobiles for bassoon and trios of woodwinds, brasses, and strings (1983), as well as the world premiere of four additional works.

In March 1987 Dr. Cordero received an Artists Fellowship from the Illinois Arts Council. Under this fellowship he wrote Serenatas for flute, clarinet, viola, and harp. The work received its world premiere on April 5, 1988, at Illinois State University.

Primus Fountain, III’s composition Saturn was performed by the Chicago Sinfonietta (Paul Freeman, conductor) on May 12, 1988. The Springfield Symphony Orchestra (Raymond Harvey, conductor) played his Symphony No. 1, “Epitome of the Oppressed,” during March 1988. Poeme for Wind Instruments received its premiere in 1978 at the Tanglewood Festival of Contemporary Music (Gunther Schuller, conductor). Riccio, a piano solo, has been scored for piano trio (1977), commissioned by the American Dance Festival for Arthur Mitchell’s Dance Theatre of Harlem.

Ulysses Kay was recognized with “Ulysses Kay Week”—March 10–14, 1988—by Harvard University and three other schools in the Boston area. Kay was commissioned by the Missouri All-State High School String Orchestra for a work to have been completed by January 1988. Two Impromptus for Piano (1988) was recently published by Pembroke Music, a subsidiary of Carl Fischer. This work was commissioned by Affiliate Artists, Inc., and premiered by Marcantonio Barone during February 1987 in Weill Recital Hall, New York City.

Performances of Kay’s works during 1987 include Sinfonia in E (Savannah Symphony, Savannah, Georgia, Julius P. Williams, guest conductor); A Short Overture, Brief Elegy, Ancient Song, and Reverie and Rondo (Renassseler Polytechnic Symphony, Troy, New York, Angelo Frascarelli, conductor); and Pietà for English horn and strings (Garden State [New Jersey] Chamber Orchestra, Frederic Storfer, conductor).

Several of Tanja J. Leon’s compositions received premieres and performances during 1987 in New York City: Ritual for piano solo, played by William Khoeler in Weill Recital Hall at Carnegie Hall; Pueblo Mutato for soprano and ensemble, performed by the Cornucopia Ensemble; and A La Par for piano and percussion, performed by the Downtown Chamber Players at the New School for Social Research.

Vetco, one of Leon’s latest compositions, is a work for male voices, four trumpets, two percussionists, and flute, commissioned by Brooklyn College in celebration of its sixtieth anniversary. Other commissioned works include Permutation Seven (Lincoln Center Institute, 1985), Bata (Bay Area Women’s Philharmonic, 1985), and Momentum (Women Composers Congress, Mexico, 1984). Paissan Semos, a guitar solo, Momentum for piano, and A La Par are available from Peer Southern.

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IN SEARCH OF NEW PERSPECTIVES IN MUSIC:
COLLECTIVE ESSAYS IN HONOR OF EILEEN SOUTHERN

Josephine Wright and Samuel A. Floyd, Jr.,
General Editors

[Editors' note: Currently in the writing and editing stage, this festschrift celebrates the career of Professor Eileen Southern on the occasion of her recent retirement from Harvard University. The collection will be published in the Harmonie Park Press festschrift series, edited by J. Bunker Clark, in 1989.]

Introduction

"Eileen Jackson Southern: Revolutionary Scholar"
Samuel A. Floyd, Jr. (Columbia College Chicago)

New Perspectives on American Music

"Music of the American Dream: Brass Traditions and Golden Visions"
Frank Tirro (Yale University)

"Black Composers and the Jazz Standard—1897 to 1942"
Richard Crawford (University of Michigan, Ann Arbor)

"Charles Ives and the Spiritual "In the Morning"/Give Me Jesus"
H. Wiley Hitchcock (Brooklyn College)

"Gospel Blues: Its Origin and History"
Horace C. Boyer (University of Massachusetts, Amherst)

"Pink Morton's Theater, Black Vaudeville, and the TOBA: recovering the History, 1910–1930"
Thomas Riis (University of Georgia, Athens)

"The Making of the Opera Blake by Leslie Adams: An Interview"
Yvonne Williams (The College of Wooster)

"The Story of the Jubilee Singers: An Introduction to Its Bibliographic History"
Dena J. Epstein (University of Chicago, Retired)

"Originality in the 1801 Hymnals of Richard Allen: An Opportunity to Update Published Information on Allen's Work"
J. Roland Braithwaite (Talladega College)

New Perspectives on Women in Music

"Black Female Musicians as Cultural Leaders in Antebellum Boston: Profiles of Leadership"
Josephine Wright (The College of Wooster)

"Black Women and American Orchestras: An Update"
D. Antoinette Handy (National Endowment of the Arts, Washington, D.C.)

"Black Women in the Music of Washington, D.C., 1900–1920"
Doris McGinity (Howard University)

"Two Virtuoso Performers in Boston: Jenny Lind and Camilla Urso"
Adrienne Fried Block (Hunter College, CUNY)

"Thea Musgrave and the Production of Her Opera, Harriet, the Woman Called Moses"
Georgia A. Ryder (Norfolk State University, Retired)

New Perspectives on European Music of the Fifteenth and Eighteenth Centuries

"The Mysteries of Davvaux's Chronometer"
Jan La Rue (New York University)

"A Glimpse of the Lost Years: Spanish Polyphonic Song, 1450–1470"
David Fallows (University of Manchester, Manchester, England)

"Ophelia's Lute"
John Ward (Harvard University)

"On Veronica and Josquin"
Howard M. Brown (University of Chicago)

New Perspectives on Folk Music Traditions of the World

"The Black Spiritual and the Tune-Family Concept"
Anne Dhu Shapiro (Colorado College)

"The Blues: A Photo Essay"
William Ferris (The University of Mississippi)

"The Flower Song Festival at Lotus Mountain: A Study in Performance Context"
Rulan Chao (Harvard University)

"Black Dance Types in Spanish Dominions, 1540–1820"
Robert Stevenson (University of California, Los Angeles, Retired)

"The Heterogeneous Sound Ideal in African-American Music"
Oly Wilson (University of California, Berkeley)

New Perspectives on Bibliographic Research in Afro-American Music

"A Check-List of Sources"
Dominique-René de Lorma (Morgan State University)

Bibliography of the Works of Eileen Southern

FROM OUR PHOTO FILE

William Grant Still (left) and W. C. Handy.
NEWS AND NOTES
Josephine R. B. Wright
The College of Wooster

In December 1987 the Alvin Alley American Dance Company revived fourteen works by choreographer Katherine Dunham at Lincoln Center. The company's rehearsals of the Dunham compositions were taped for the archives of the Dance Collection of the New York Public Library (Lincoln Center) and the Schomburg Center for Research in Black Culture. The company is currently touring major cities across the U.S. with the Dunham program.

Bette Y. Cox (BEEM Foundation for the Advancement of Music) has advised our office that the Los Angeles Philharmonic Institute has a limited number of scholarships for aspiring orchestral performers and conductors. Information about these scholarships may be obtained by calling Ms. Talalla or Ms. lwano (the coordinator). Their telephone number is (213) 972-0702.

Jazz trumpeter Dizzy Gillespie was the focus of a ninety-minute performance profile from Wolf Trap in February 1988.

The Jazz Triple-Header, which was part of the Composers' Showcase Series at Lincoln Center, presented the Mingus Dynasty Band on March 31, 1988, performing a piece entitled Sketch III, which had been composed by Charles Mingus, the jazz bassist, at the end of his life. Mingus originally composed the piece by singing it into a tape recorder. The work was later transcribed and orchestrated by trombonist Jimmy Knepper, who now directs the Mingus band.


Singer Alessandra Marc gave her New York recital debut at Lincoln Center (Alice Tully Hall) on March 16, 1988. She was accompanied on this occasion by pianist Jeffery Goldberg.

The Juilliard School of Music presented a series of five concerts of dance and music at Lincoln Center during January 1988 entitled "Cross Currents: Classical Music and the American Popular Tradition." Featured on this series were two New York premiere performances of works by black American composers: Ornette Coleman's Poets and Writers (Alice Tully Hall, January 22) and David Baker's Le chat qui pêche (Alice Tully Hall, January 26).

Pianist André Watts presented a special concert at Avery Fisher Hall (Lincoln Center) on January 13, 1988, to celebrate the twenty-fifth anniversary of his debut performance there with the New York Philharmonic Orchestra under the baton of Leonard Bernstein on January 12, 1963. The 1988 concert was televised nationally by the Public Broadcasting System on its series "Great Performances from Lincoln Center."

On April 24, 1988, pianist Mark Booser presented a recital of works by Afro-American composers in conjunction with the Clark College Spring Arts Festival. The performance occurred at Cascade United Methodist Church in Atlanta, Georgia.

William H. Curry, associate conductor of the Indianapolis Symphony Orchestra, has been named the 1988 recipient of the Leopold Stokowski Award, which honors a young conductor under the age of thirty-five with a $5,000 stipend and a guest appearance with the American Symphony Orchestra. Curry made his debut with the latter orchestra at Carnegie Hall on February 21, 1988. During March 1988 he also appeared as guest conductor of the Ohio Chamber Orchestra in Cleveland, Ohio. On that program he conducted composer Ulysses Kay's Six Dances.

Kay G. Roberts, Associate Professor of Music at the University of Lowell, is a recipient of the 1988 Black Achievers Award presented by the Greater Boston YMCA for "demonstrating the highest degree of professionalism and expertise in [her] chosen career."

Actor Vaughn Jelks recently portrayed Thomas Green Wiggina Bethune ("Blind Tom") (1849-1908), a slave prodigy concert pianist and composer, in a documentary film about the musician's life.

The Beverly Hills-Hollywood Chapter of the National Association for the Advancement of Colored People announces that Bette Y. Cox is the recipient of a 20th Annual NAACP Image Award in the category of Best Children's Special for her production of Blind Tom: The Story of Thomas Bethune. The film was also awarded an Emmy for its creative and technical aspects.

Producer Edward T. Lewis has announced a new documentary film about folk singer Fiora Molton of Washington, D.C., entitled Spirit and Truth Music. The film chronicles Molton's life and career from singing traditional spirituals on the street corners of Washington to performing in churches, schools, and festivals throughout the United States, Canada, and Europe. For information regarding the distribution of this film, contact Lewis directly at 609 Hamilton Street, N.W., Washington, DC 20011. Telephone: (202) 882-3116.

A documentary film about the career of jazz saxophonist Charlie Parker (1920-1955), a seminal pioneer of the bebop era, is being produced by actor-filmmaker Clint Eastwood.

Willis Patterson (University of Michigan, Ann Arbor) announces that he is the host of a 52-part radio series entitled "The Art Music of Black Americans." The programs may be heard locally over stations in Ann Arbor, Flint, and Grand Rapids, Michigan. They will feature classical music composed by black musicians and will include such representative composers as William Grant Still, Florence Price, Undine Smith Moore, David Baker, George Walker, Howard Swanson, Billy Taylor, Adolphus Hailstork, Kermit Moore, Coleridge Taylor Perkinson, Noel DaCosta, Ulysses Kay, and Dorothy Rudd Moore.


Jazz singer Mabel Mercer (1900-1994) is the subject of a recent biography by author James Haskins entitled Mabel Mer...
ON RAGTIME

Edward A. Berlin
Queensborough Community College

Scott Joplin's opera *Treemonisha* is now well-known. Since its revival after some sixty years of dormancy, it has received innumerable modern performances and is the pretext on which the Pulitzer Committee awarded Joplin posthumous recognition. His earlier opera, *A Guest of Honor*, remains a mystery.

Joplin had applied for a copyright for the earlier opera in February 1903, but apparently failed to send the requisite copies of the score. No copies have been found. We know from his one-time student and colleague Arthur Marshall that the opera was performed once in St. Louis, and there is evidence that it was then taken on tour. At my request a number of librarians on the tour route have searched their newspaper files for signs of the opera, and one in Illinois has produced the wonderful find reproduced here (see Figure 1).

From another newspaper source, called to my attention by Smithsonian Institution music curator John Hasse, we learned the names of two of the numbers in the opera: "The Dudes' Parade" and "Patriotic Patrol." Trebor Tichenor, one of the outstanding researchers and collectors of ragtime, then forwarded to me a flyer on which Joplin's publisher John Stark listed "Patriotic Patrol"; a copy of this music is yet to be located.

The actual amount of information recovered from these discoveries is not great, but it is the first documented evidence concerning the opera to emerge in decades. (There have been two individuals who claim to own portions of the manuscript, but their claims remain unsubstantiated, inviting skepticism about their veracity.) What the discoveries suggest is that there is more information that can be uncovered by industrious researchers. In an article entitled "On the Trail of A Guest of Honor: In Search of Scott Joplin's Lost Opera" (to appear in a festschrift volume later this year), I discuss, in much greater detail, the opera's history and the efforts to trace information about it.

*A Guest of Honor* was thought to have been the only ragtime opera of 1903, but one of the librarians taking part in the search came upon an item on page 2 of the *Beatrice [Nebraska] Daily Sun* of October 13, 1903 (see Figure 2). A review appearing on page 1 three days later includes the following, which probably refers to the concluding opera: "The afterpiece was musical and funny and the audience went home in the best of humor."

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Figure 2

The advertisement and review leave open questions about the kind of opera "Africa" was, even whether it can really be considered an opera at all. But I am convinced that answers can be found in local newspapers along Mahara's tour route. The diligent investigator is sure to get some hits.

The last two decades have witnessed great advances in the quantity, style, and substance of ragtime research. It is good to see the old myths and ignorances crumble before newly discovered facts and more critical research methods. It was all the more dismaying, then, to read in a sister publication misinformation that rivals the bad old past. I refer to Dempsey J. Travis's "Chicago Jazz Trail: 1893–1950," which appeared in the Fall 1987 issue of *Black Music Research Newsletter* (pp. 1-3).

Chicago was a significant locale in ragtime history, and we would like to have more details of what occurred there. Mr. Travis's assertions, though, lack factual basis and are contradicted by what is known. He tells us that, at the 1893 World's Fair, Scott Joplin was overwhelmed by the ragtime played by the W. C. Handy Orchestra (Handy neither had an orchestra in 1893 nor was at the Fair), and that he marveled at the style of Arthur Marshall and Louis Chauvin, "two of Chicago's best-known bawdy house piano players" (Marshall and Chauvin were twelve years old at the time, living in Missouri). We are further told that Joplin lived in Chicago in 1899 (he was living and working in Sedalia, Missouri) and in 1917 (when he was living in a New York hospital). These are but four instances of a succession of inaccuracies. It would be most unfortunate if, through publication by the Center for Black Music Research, this misinformation were to attain currency.

Word comes of a unique gesture of recognition made toward a ragtime composer. Joseph F. Lamb was a white composer whose musical hero was Scott Joplin. In 1907 the two met and became fast friends. Lamb, with some early assistance and encouragement from Joplin, became one of the ragtime greats, and among his best-loved works is "American Beauty Rag," which pays tribute to the American Beauty rose.

Continued on page 8
On Ragtime, continued from page 7

Three-quarters of a century later, at the instigation of ragtime pianist and composer (and rose-fancier) Glenn Jenkins, the rose-breeding community has taken notice and returned the compliment: Dr. Griffith Buck, of Ames, Iowa, has named his new hybrid the "Joseph F. Lamb Rose."

Composers Notes, continued from page 4

Carman Moore has served for two consecutive summers as master composer-in-residence and co-director of the American Dance Festival's Young Composer-Choreographer Program, which New York Times critic, Anna Kisslegoff called "still the most innovative, creative, project in American Dance." As part of the Y.C.C. program, Moore composed and conducted the score to master choreographer Ruby Shang's 'Rites of Time,' a work for 150 dancers and 13 musicians, staged in the Duke Gardens in honor of the Festival's tenth year at its home in Durham, North Carolina.

John E. Price is professor of ethnomusicology at Tuskegee University. In 1987 two of his compositions received performances: Impulse and Deviation (1958) for unaccompanied cello was played in Detroit by Timothy Holley, and Romance II (1982) for dancer and chorus was featured by Dyann Robinson, soloist and choreographer, on a recital in Tuskegee, Alabama.

Three of Price's compositions for ballet have been or will soon be performed: Louie Alexander (performed in 1983); The Lesson (staged in 1985–1986); and Revelation for chorus, soloists, dancers, and instrumental ensemble. The latter will be performed this year at Savannah State College, Savannah, Georgia. Price has received a commission from the Alabama State Arts council for a work for soloists, chorus, and large orchestra to be titled Harriet Tubman: 1913 Speech—Bookeh T. Washington. Two of Price's compositions have been published by Belwin Mills: Two Typed Lines for voice and piano and Spirituals for the Young Pianist (Book One).

Frederick Tillis's Spiritual Fantasy No. 7 for Cello and Piano was played in 1987 by Leopold Teraspilsky, cello, and Stella Olevsky, piano, at Hampshire College, Amherst, Massachusetts. During the same year the University of Minnesota Faculty Trio performed Spiritual Fantasy No. 8 for Violin, Cello, and Piano. A 1985 premiere of In the Spirit and the Flesh was performed in Atlanta, Georgia, by the Atlanta Symphony and the Morehouse and Spelman College choirs.

CALLS FOR PAPERS AND PAPER TOPICS

The College Music Society announces its thirty-second annual meeting to be held in St. Louis during October 12–15, 1989, and requests proposals for presentations that relate to all aspects of college music teaching or that will illuminate the musics of St. Louis and the Middle Mississippi Valley region. Proposals on the role of women in music, as well as musical generation and gender gaps, are also encouraged. Further details about the call for program participation and guidelines for submitting proposals can be obtained by writing The College Music Society, 1444 Fifteenth Street, Boulder, CO 80302. Telephone: (303) 449-1611.

The Sonneck Society will meet jointly with the International Association for the Study of Popular Music/American Chapter in Nashville, Tennessee on April 5–9, 1989. Abstracts of papers and proposals for panels, sessions, and performances (five copies each) are requested. Papers on popular music and aspects of the music business past and present are especially welcome. Proposals should be sent by October 1, 1988, to Program Chair Mark Tucker, Department of Music, 703 Dodge Hall, Columbia University, New York, NY 10027.

Make plans now to join us at the 1989 National Conference on Black Music Research in St. Louis, at the Sheraton St. Louis Hotel, October 12–14, 1989. The conference will focus on black music in St. Louis and the surrounding area, treating ragtime, jazz, vernacular and popular musics, concert music, and gospel music. In addition, there will be discussions of Afro-Americans in higher education, focusing on issues affecting faculty, students, and curriculum. The Conference will meet in joint session with the 1989 annual meeting of the College Music Society.

The 1991 National Conference on Black Music Research, sponsored by the Center for Black Music Research, will be held in Chicago in October of that year. Significant research about all genres, areas, and topics of black music will be welcomed: South Side jazz; Chicago gospel music; ragtime and boogie-woogie piano styles; concert music and concert musicians in Chicago; the Chicago bluesmen of the 1920s, 1930s, and 1940s; rhythm and blues in Chicago; and musical connections between New Orleans and Chicago and St. Louis and Chicago. Persons interested in participating in the conference are asked to send a statement of interest in a particular area or topic to Samuel A. Floyd, Jr., Director, Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605-1996.

RECENT GIFTS TO CBMR

* From Maureen Green of Crawley, Sussex, England, a 1921 78 rpm recording of a band featuring Edmund Thornton Jenkins playing saxophone and bass clarinet.

* From Kurtz Myers of Chicago, a collection of eighteen 78 rpm sound recordings of blues and jazz by such musicians as Jelly Roll Morton, Terry Sanders, James Reese Europe, Fats Waller, Benny Goodman, Chick Webb, Leadbelly, and Duke Ellington.

* From Dena Epstein of Chicago, a selection of books and periodical issues pertinent to black music research, including books by Lee Collins, Arthur LaBrew, Jim Morse, Alfonso Dauer, and Raymond J. Martinez.

* From Myron Haxter of Chicago, 230 78 rpm records of high research significance, all of which are in superior condition. Accompanying the records is a custom built, modern 3-speed phonograph.
National Advisory Board, continued from page 1

with this trio now, Tirro's roots are set deeply in jazz, from his high school years in Omaha when he played in jazz bands and with young black musicians. His interest in the Center for Black Music Research, he says, "stems from my years of involvement with jazz. The black musicians I've worked with over the years heightened my respect for black music and its contributions to the music of the world."

Though he has written numerous scholarly articles, mostly in the fields of Renaissance music and jazz, he comes to the fore when discussing his interest in the Center. "In 1966 I gave a lecture which eventuated in an article entitled "The Silent Theme Tradition in Jazz," he says. "At that time, jazz was not considered a topic of serious scholarly interest. It had no part in higher education curricula. With that lecture and article, I feel I was fortunate to play a small role in changing that situation."

Tirro's current projects include rewriting the musical portion of his co-authored text, The Humanities: Cultural Roots and Continuities (Lexington, Mass.: D. C. Heath, 1980; 2nd ed., 1985), and plans to revise his Jazz: A History (New York: W. W. Norton, 1977) this summer.

A Ph.D. from the University of Chicago (1974), he has taught at Duke University and the University of Kansas. He has been Dean of the School of Music at Yale, one of the twelve divisions of the University, since 1980.

T enor William Brown participated in the debut performances of CBMR's Black Music Repertory Ensemble on March 25, 1988, at Columbia's Getz Theater and at the Eastman School of Music two days later (see related article on page 3).

The program ranged from the music of Frank Johnson (late eighteenth century) through the music of James Reese Europe and Will Marion Cook to David Baker's Through This Veil of Tears (In Memory: Martin Luther King, Jr.) for string quartet and tenor. Brown says the program was "wild, eclectic," and fulfilled beautifully the aims of the Center for Black Music Research.

"Research centers serve an important musico-logical function, but usually they don't offer an outlet for people to hear the music they preserve," he says. "That's why the performance function of the Center makes it unique."

Brown has appeared as a soloist with some of the finest orchestras in this country and with the London Symphony, the Royal Philharmonic Orchestra, and the Helsinki Philharmonic Orchestra abroad. His operatic performances include appearances with the New York City Opera, Goldovsky Opera, Rochester Opera Theatre, Opera Ebony, Opera South, Lake George Opera Festival, and in productions presented by the Blossom Music Festival and the Berkshire Music Festival at Tanglewood.

An avid performer of twentieth-century music, he has appeared with the country's leading contemporary music ensembles: Boston's College and Musica Viva, Los Angeles's Monday Evening Concerts, San Francisco's Contemporary Players, San Diego's Sonor, and New York's Orchestra of Our Time. During the 1986–1987 season, he was guest soloist with the Brooklyn Philharmonic Orchestra when Lukas Foss conducted the New York premier of William Bolcom's Songs of Innocence and Experience.

Among his many recorded performances are the following: Orff's Carmina Burana with Robert Shaw and the Atlanta Symphony Orchestra and Chorus for Telarc (1981), Virgil Thomson's Four Saints in Three Acts with Joel Thome and the Orchestra of Our Time for Nonesuch Records (1982), and Louis Grunenberg's Creation with Gunther Schuller and Boston's College Ensemble for GunMar (1986).

Born in Jackson, Mississippi, Brown is a graduate of Jackson State University. Currently he is Professor of Voice at the University of North Florida in Jacksonville.


CENTER DIRECTOR TO SPEAK

Samuel A. Floyd, Jr., Director of the Center for Black Music Research, will be a featured speaker at several occasions this year. He delivered an address titled "The American Symphony Orchestra: Broadening Service and Opportunity" at the June 15, 1988, meeting of the American Symphony Orchestra League. On November 3, 1988, he will present a paper titled "African-American Musical Nationalism" at Purdue University. The National Association of Schools of Music has invited him to present a major paper on November 22, 1988, for a forum titled "Funding Minority Graduate Students: Opportunities and Implications."
The American Music Research Center at Dominican College (San Rafael, California) announces that it has a specialized reference library that preserves approximately four centuries of American music. Its holdings include books, recordings, sheet music, original psalters and tune books, as well as opera scores and playbills, which provide primary resources for research for scholars, teachers, and students in the performing arts.

The Schomburg Center for Research in Black Culture is the recipient of the Edmund Thornton Jenkins papers as well as Jeffrey Green's research papers used in the preparation of his book Edmund Thornton Jenkins: The Life and Times of an American Black Composer, 1854-1926 (Greenwood Press, 1982).

The Smithsonian Institution's National Museum of American History recently announced the acquisition of more than 200,000 pages of documents related to the life and career of Duke Ellington. The Ellington archives contain more than 3,000 original and orchestrated pieces of music—many in Ellington's own handwriting; tape recordings of concerts and interviews; personal scrapbooks tracing his numerous concert tours; a variety of concert programs and posters; personal professional correspondence; more than 2,000 photographs; and a variety of trophies and memorabilia. The collection will be available for research within a year.

Starting March 1, 1986, the News Bureau of the Blues Foundation will respond to blues-related questions posed by persons dialing the toll-free Blues Hotline number. The News Bureau serves as the national blues-gathering information and referral center for the Blues Foundation. The bureau maintains resources files and constant liaison with all segments of the blues music industry. The Blues Hotline Number is (800) 334-5177.

Pop singer Michael Jackson recently presented the United Negro College Fund with a check for $600,000, which represented the proceeds from his performance at Madison Square Garden on March 3, 1988.

Rebecca T. Cureau has completed her Ph.D. dissertation titled "Willis Laurence James (1900-1966)—Musician, Music Educator, Folklorist: A Critical Study" (Department of Afro-American Studies, Atlanta University, 1987).

The current catalog of Charly Records Ltd. includes a wide range of black music, including blues, R&B, zydeco, rock and roll, reggae, jazz, the big bands, and boogie woogie. The catalog can be obtained by writing Charly Records Ltd. 159/160 Lidleton Road, London SE15 1NT, England. Telephone: 01-639 8603.

Paul A. Riesman announces the late summer auction of jazz, blues, and ragtime sheet music published in the early part of the century. Bids are accepted by mail or by telephone. For further details, write or call Paul A. Riesman, 2205 South Park Avenue, Springfield, IL 62704. Telephone: (217) 737-2834.

Crowned with Fame: A Rediscovery of the Life and Music of Samuel Coleridge-Taylor, a two-act play by Michael Ellis and
1988 CBMR ASSOCIATES

CBMR Associates is an auxiliary guild of the Center for Black Music Research. The guild is dedicated to the preservation and perpetuation of knowledge about the music of black Americans and the mainstreaming of black music history into American cultural history. The guild is made up of individuals, with membership dues helping to sustain important aspects of the Center's programming. Members receive complimentary subscriptions to Black Music Research Journal, Black Music Research Bulletin, CBMR Digest, and the CBMR Monographs; they have access to the on-line CBMR Bulletin Board; and they are registered free of charge at the Center's National Conferences on Black Music Research. To become a member of CBMR Associates, send a check or money order for $50.00 or appropriate credit card information to CBMR Associates, Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605-1996.

J. Robert Adams
Hunts Summit, Mo.

T. J. Anderson
Winchester, Mass.

Raymond Astbury
Dublin, Ireland

William W. Austin
Ithaca, N.Y.

Ben E. Bailey
Jackson, Miss.

Maggie Gant Bayless
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Gary Carner
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Marva Griffin Carter
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Catherine K. Clarke
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Bette Yarbrough Cox
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Richard Crawford
Ann Arbor, Mich.

Suzanne G. Cusick
Schenectady, N.Y.

William T. Dargon
Durham, N.C.

Claude Dauphin
Montreal, Quebec, Canada

Brenda Dixon-Stowell

Roosephanye T. Dunn
Statesboro, Ga.

Buckner Gamby
Petersburg, Va.

Charles Garner
Hamden, Conn.

Leonard Golines
New York, N.Y.

John Graziano
Passaic, N.J.

Mark C. Gridley
Tiffin, Ohio

Johnetta Halley
East St. Louis, Ill.

Daphne D. Harrison
Columbia, Mo.

Gerard Herzhaft
Lyon, France

Myron Hester
Highland Park, Ill.

H. Willy Hitchcock
New York, N.Y.

Ellistine Perkins Holt
Jackson, Miss.

Aaron Home
Evansville, Ind.

Robert Hough

Raymond T. Jackson
Silver Spring, Md.

Josephine Buck Jones
Yorkers, N.Y.

Anne and Matthew Kennedy
Nashville, Tenn.

Wilfrid Knaur
Kiel, West Germany

Donna Lawrence
Louisville, Ky.

Frances Marsh-Ellis
Baton Rouge, La.

Albert J. McNeill
Davis, Calif.

Luigi Monge
Genova, Italy

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William Moore
New York, N.Y.

James A. Oakes, III
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Kalamu Ya Salaam
New Orleans, La.

Howard Leon Standifer
Oak Park, Ill.

Ruelia M. Sands
Berea, Ky.

Gianfranco Scala
Varese, Italy

James M. Seds, Jr.
Mobile, Ala.

Wayne D. Shirley
Washington, D.C.

Glenn Slade
Brooklyn, N.Y.

Edward Snead
New York, N.Y.

Jacqu E. Snyder
Pittsburgh, Penn.

Rawn W. Spearman
Nashua, N.H.

Robert Stephens
Montclair, N.J.

Frederick C. Stoudt
Yakima, Wash.

Mijo Trebron
Hamburg, Federal Republic of Germany

Alison Tucker
Dallas, Tex.

Charles Walker
Philadelphia, Penn.

Richard Wang
Chicago, Ill.

Michael G. White
New Orleans, La.

Michael E. Woods
Glenpool, Okla.

Chicago Committee

The Chicago Committee, a volunteer auxiliary of the Center was formed in early 1987 to help promote the activities of the Center and to secure funding to further develop and expand its programs. The committee continues to help the Center in its mission to bring black music history into the mainstream of American musical scholarship. New members are always welcome; contact Peggy Hayes, Development Office, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605-1996. Telephone: (312) 663-1500, ext. 287.

Nancy Berman
Gail McLaren
Carol Bestler
Evelyn Meine
Barbara T. Boutte
Roberta Nelson-Walker
Josie Childs
Ben and Avie Pipher
Sasha Dafton
Gwendolyn Ritchie
Lynn Evans
Dorothy Runer
Sandra Furry
Michael and Judith Sawyler
Emmitt House
Joan Small
Margaret Jackson
Irene Smith
Ruby Jackson
Susan Travelyan-Syke
Eunlita Johnson
Dotl Wilson
CBMR CHICAGO COMMITTEE'S
ANNUAL MEETING

The annual meeting of the Chicago Committee for the Center for Black Music Research will be held August 8, 1988, at 5:30 P.M. at the Isabel Neal Gallery, 200 West Superior, Suite 200, Chicago, Ill. Prospective members are welcome to attend. To make a reservation or for further information, please call Gwendolyn Ritchie at (312) 488-2194.

CBMR PUBLICATIONS

Recent developments in the publications program of the Center for Black Music Research include the expansion of titles from two to five, with one of the continuing titles moving from an annual to a semiannual schedule. Until this year, CBMR subscribers received one copy of Black Music Research Journal and two copies of Black Music Research Newsletter per year. Following is a summary of the titles subscribers can now receive.

CBMR Digest is, as the name implies, a "digest," or summary, of information about current research activity in the field. Published twice yearly, Digest is distributed free to the Center's entire mailing list.

Black Music Research Bulletin (formerly BMR Newsletter) contains short "preliminary research" articles of not more than 2,500 words. Bulletin is designed to encourage and stimulate research in regional black-music history. Bulletin is available through subscription for two issues per year at $3.00 for U.S. subscribers and $5.00 for those abroad.

Black Music Research Journal is devoted to scholarly articles on all aspects of black music. It includes invited papers of historical, analytical, and philosophical importance. Published biannually, Journal's subscription price is $15.00 per year for U.S. subscribers and $20.00 per year for all others.

CBMR Register is the official publication of the Center's CBMR Institutional Associates program and is available to music administrators whose schools are members. The purpose of the publication is to provide music CEO's with useful information about affirmative action, prospective faculty candidates, and curricula concerns as they relate to black music.

The CBMR Monographs series will present monographs of 50 to 125 pages, featuring historical and topical studies, bibliographies, discographies, concordances, and other works. A broad range of black-music topics will be covered, including folk music, blues, ragtime, jazz, opera, concert music, gospel, and popular music of all kinds. Published in the fall of each year, each of the books in the series will be available at $10.00 for U.S. subscribers and $13.00 for subscribers abroad.

Subscriptions to any of these titles may be purchased by check, money order, purchase order, or credit card by writing CBMR Publications Program, Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605-1996. Telephone: (312) 663-9462.

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CBMR DIGEST