BLACK MUSIC SCHOLARSHIP AND THE APPROACHING NEW CENTURY

Samuel A. Floyd, Jr.
Director, Center for Black Music Research

As we enter the final decade of the twentieth century, with significant progress and maturation having taken place in the field of black music over the past twenty years, it seems apropos that we begin to publicly think about and explore our needs and desires for the future. As a way of stimulating and facilitating such thought and exploration, short statements of prediction and desire for the future by nine scholars and five other intellectual leaders will be featured, respectively, in the March 1989 issue of Black Music Research Bulletin and the fall 1988 issue of CBMR Register.

The scholars' statements in Bulletin will address scholarly, musical, and curriculum concerns and will be contributed by the following individuals: David Baker, Horace Boyer, Richard Crawford, Antionette Handy, Dominique-René de Lerma, Portia Maultsby, Eileen Southern, Martin Williams, and Josephine Wright. Register will carry statements directed to larger academic issues contributed by Robert Glidden, Immediate Past President of the National Association of Schools of Music; Louis Lockwood, Immediate Past President of the American Musicological Society; Allen P. Britton, President of the Sonneck Society; Gertrude Robinson, designated correspondent of the Society for Ethnomusicology; and David Willoughby, President of the College Music Society. Register will also carry a statement about the future of the black presence in American symphony orchestras, contributed by Daniel Wyndham, Director of Educational Activities for the New York Philharmonic.

It is my hope that the statements of these individuals will be valuable in that they will (1) provide direction to researchers and students in determining research topics, (2) provide information for publishers as they seek and commission manuscripts, (3) provide food for thought for all scholars in the field, (4) provide a tacit or presumptive evaluation of the current state of knowledge in the field, and (5) help define our collective mission as we move toward the new century.

In the meantime, I would like to share with readers some of my own thoughts about some of the needs of our field, without treating details. The field is in need of iconographical studies and specialists; of classified discographies of gospel music; of studies on the use of films and videotapes in scholarly research; of studies on the musical and aesthetic analysis and interpretation of black classical music; of studies about and integration of black music into the music curricula of American colleges and universities; of studies of neglected Afro-American folk music traditions that have almost disappeared, such as jug bands and non-blues secular music traditions in the South; of indexes of themes and incipits of Afro-American spirituals and gospel music; and a host of other subjects that might be touched upon by our predicting and hoping scholars.

We are in dire need of more black scholars in the field; more black musicians aspiring to careers in the concert and opera worlds; fair and equitable search, recruitment, and hiring practices; and, most of all, immediate, long-term, sound planning to rectify the scholarly, curricular, and personnel problems that confront us today and that will cause catastrophic harm in society and in the academy in the future if they are not addressed.

(See page 12 for information about acquiring copies of Black Music Research Bulletin and CBMR Register.)

ANNOUNCING . . . RESIDENCIES OF THE BLACK MUSIC REPERTORY ENSEMBLE

The Center's Black Music Repertory Ensemble will be in residence at Columbia College twice in 1989: during February 5-11 and October 7-13. Six concerts are planned for each residency. In addition to performances in Chicago, the Ensemble will also appear in Los Angeles, in St. Louis for the joint meetings of the Center for Black Music Research and the College Music Society, and at least one other city.


We invite you to attend the concerts on February 7 and 8, 1989. Both will be presented at 7:00 P.M. in the Oscar and Emma Getz Theater at 62 East Eleventh Street in Chicago. Tickets are available through Ticketron outlets or Teletron (312) 853-3636.
COMING EVENTS

MARK YOUR CALENDAR

January 27, 1989  Informal discussion with British writer Jeffrey Green at Columbia College (see page 5 for details)

February 5-11, 1989  Black Music Repertory Ensemble in Residence at the Center for Black Music Research

February 7, 1989  Black Music Repertory Ensemble Concert, 7:00 P.M., Emma and Oscar Getz Theater, 52 East Eleventh Street, Chicago, Illinois

February 8, 1989  Black Music Repertory Ensemble Concert, 7:00 P.M., Emma and Oscar Getz Theater, 52 East Eleventh Street, Chicago, Illinois

July 30-August 6, 1989  Symposium on New Intercultural Music, London, England. For more information, contact Dr. Akin Euba, Centre for Intercultural Music Arts, c/o LMS, Owen House, Owen Street, London EC1V 4NL, England

October 7-13, 1989  Black Music Repertory Ensemble in Residence at the Center for Black Music Research

October 12-15, 1989  National Conference on Black Music Research, St. Louis, Missouri

October 13, 1989  Annual meeting of the National Advisory Board of the Center for Black Music Research, St. Louis, Missouri

NEWS FROM CBMR

The Center for Black Music Research has recently received the following grants:

$60,000 from the Robert R. McCormick Charitable Trust for capital expenditures associated with the expansion and development of the Center's work capacity.

$20,000 from the Lloyd A. Fry Foundation in support of the 1989 residencies of the Black Music Repertory Ensemble.

NEWS AND NOTES
Josephine R. B. Wright
The College of Wooster

The All-Star African Pop Music Concert was held at Beacon Theatre (New York) on July 1, 1988. The concert featured Youssou N'Dour of Senegal and Salif Keita of Mali.

In June 1988 Phyllis W. Anderson earned the Doctor of Musical Arts degree in music education from the University of Georgia. Her dissertation was entitled “Isaibe’s Tailorero Spiller (1889-1974): Harlem Music Educator.” She has recently resumed her position as Assistant Professor of Music at Paine College in Augusta, Georgia.

Having served as the 1988 United States Artistic Ambassador to Africa, Michael Caldwell has recently returned from a six-week concert tour of Africa, sponsored by the United States Information Agency, during which he visited Egypt, Madagascar, Nigeria, Togo, Kenya, and Liberia. He played piano recitals, conducted workshops and master classes, lectured, and participated in press interviews. One of his Madagascar recitals made history by being sponsored jointly by the Soviet and American governments.

Terry Carter recently co-produced with Leonard “Skip” Malone a two-hour documentary, entitled “A Duke Named Ellington,” which focuses upon the music and influences of jazz musician Duke Ellington. The film includes footage that features Ellington performing several of his own compositions, including Take the “A” Train and Mood Indigo. Carter also directed and narrated the documentary.

Composer Wallace M. Cheatham, who resides in Milwaukee, Wisconsin, recently completed a libretto, An Encounter with Destiny, and an article, “Black Male Singers at the Metropolitan” (The Black Perspective in Music, 16, no. 1:3-20). The article is part of his on-going research on the Afro-American experience in opera.

John Collins—author of Music Makers of West Africa (Three Continents Press, 1985), E. T. Mensah—The King of Highlife (Off the Record Press, 1986), and other works—recently completed a lecture tour of the United States. Those interested in engaging Mr. Collins for a lecture or workshop on his next tour should contact Julian Hynes in Toronto, Canada, at (416) 531-8113.


Indiana University Press announces a new publication series entitled Blacks in the Diaspora. The series is designed to encourage and promote the examination of black experiences in North America and the western hemisphere, although it is also more broadly defined to include all places and countries where black people reside. The editors are especially interested in comparative studies of black experiences in historical, literary, and cultural contexts. Interested scholars should contact John Catapano, Sponsoring Editor, Indiana University Press, Tenth and Morton Streets, Bloomington, IN 47405; or John McCluskey, Jr., Dept. of Afro-American Studies, Memorial Hall East M31, Indiana University, Bloomington, IN 47405.

The Jazz Express, Chicago Public Schools’ jazz education program, began its third season with a concert at Wells High School on October 5, 1988. The special guest at the concert was Dizzy Gillespie. Conceived and developed by the Jazz Institute of Chicago, the Jazz Express project presents live concerts at Chicago high schools to give students an awareness, understanding, and appreciation of jazz music and of its importance in American culture. The concerts feature Chicago-area professional jazz musicians who perform works of outstanding composers and in musical styles of artists who influenced the development of jazz.

Wolfram Knauer has recently completed work on his dissertation. It treats the music of the Modern Jazz Quartet, dealing with musical as well as aesthetic changes in the period between bebop and free jazz and setting the Third Stream movement in the context of the development of jazz. Mr. Knauer expects the dissertation to be approved during 1989 by the Christian Albrechts Universität of Kiel, West Germany. He can be contacted at Olshausenstrasse 9, 2300 Kiel 1, West Germany.

Michael Lomax, the first Afro-American chairman of the Fulton County (Georgia) Arts Council, was the organizer of the inaugural National Black Arts Festival at Atlanta, Georgia, in July 1988. Activities included the premiere of a new play by Charles Fuller, African puppetry, and a tribute to dancer-choreographer Katherine Dunham. Special musical events focused upon a concert that surveyed the history of black music from slave songs to art songs and a concert by the Atlanta Symphony Orchestra that featured classical compositions by black American composers.


African jazz trumpeter and flugelhorn player Hugh Masekela joined forces with singer Miriam Makeba for two concerts at Radio City Music Hall, New York, on April 18 and September 21, 1988.

The Meet the Composer/Reader’s Digest Commissioning Program recently announced the award of $400,000 in grants to thirty-nine composers. Among the commissioned composers were Max Roach, Ornette Coleman, Alvin Singleton, and Anthony Davis.


Continued on page 5
ON RAGTIME
Edward A. Berlin
Queensborough Community College

Each year during the first week of June, some of the world’s greatest ragtime musicians and scholars converge on Sedalia, Missouri. Sedalia was the town where, almost ninety years ago, Scott Joplin became “The King of Ragtime Writers.” It is therefore a town rich in historic antecedents and particularly appropriate for the annual Scott Joplin Ragtime Festival.

Today, walking down the streets of the old part of town, we follow the steps of Joplin. We stop at the site of the Maple Leaf Club, the organization that was named after his greatest triumph and where he was revered as “the entertainer.” Here, during the four days of the Festival, we listen to all-day ragtime sessions and perhaps take a turn at the piano ourselves. Then we walk several blocks to Liberty Park and listen to an outdoor concert provided by a ragtime band. It was at this same park that Joplin participated in the annual Fourth of August Emancipation Day celebrations of the 1890s and early 1900s, playing cornet with the Queen City Band, singing with his Texas Medley Quartette, competing in ragtime piano contests. Throughout the Festival, the present merges with lingering echoes of the past.

The heart of the Festival is music-making—held at the above-mentioned sites, at concert and assembly halls throughout town, and at the informal “after-hours club” that reverberates until the last performer drops of exhaustion. At their best, the performers are dazzling. The bands, the singers, and, in particular, the succession of virtuoso pianists playing ragtime, stride, and novelty can be awesome.

Ragtime is especially appreciated by the feet; one can hardly help but dance. Bowing to this impulse, the Festival provides instruction, conducted by the Antique Academy of Gentle Dance, in the steps associated with ragtime—the cakewalk, one-step and two-step, “hesitation” waltz, grizzly bear, turkey trot, tango, and foxtrot as performed circa 1914. The instruction sessions culminate in a ragtime ball and cakewalk contest, complete with period orchestra and, optionally, vintage dress.

Finally, there are the scholars. Few of those at the Festival have advanced degrees in music, but they are nevertheless the world authorities in the esoteric niches they carve out for themselves. Here you will find the collectors of sheet music, piano rolls, and recordings; the students of ragtime performance practice; the experts in all types of turn-of-the-century instruments and mechanical music devices. The expertise is so rich and diverse that, whether from the formal seminar sessions or from casual conversation, one inevitably picks up a wealth of new perspectives.

If there is anything that rankles in this otherwise splendid festival, it is the sparsity of black participation. The black community of Sedalia plays a dominant role at the opening ceremonies ... and then mostly disappears. Of the hundreds of fans attending from all over the nation and from other countries, probably fewer than a dozen are black. Black scholars generally show up only when specifically invited to speak. One year a Festival Committee official, a black woman, spoke to me of this situation. Her explanation was that “Scott Joplin is white man’s music.”

My reaction to this was tempered by the knowledge that ragtime is not alone among black-originated musics in being largely abandoned by black audiences. If we look at the fans and collectors of earlier jazz styles and of 1950s rhythm and blues, we find they are overwhelmingly white. This is a phenomenon that goes beyond ragtime. What it reflects, its sociological and musical reasons, I leave for others to explore and explain. I will restrict myself to pleading the case of ragtime and, in particular, of Scott Joplin.

Joplin’s ragtime has both musical value and the potential for popular appeal; the latter was proven by the “Sting” phenomenon of the 1970s, which propelled his music to the upper reaches of the pop music charts. Scott Joplin also has significance as a historical figure and as a representative of a type of black experience that should not be forgotten. Born shortly after the Civil War, raised in exceedingly humble circumstances, he had a vision that he believed could be achieved through education and diligence. While fulfilling this vision, he never lost sight of his origins and repeatedly celebrated his heritage. He excelled at what was recognized as black music and proudly subtitled one of his rags “An Afro-American Intermezzo.” He even used the composition of an opera—the apex of European musical culture—as a vehicle for idealizing the folk dances and traditions of his childhood and for emphasizing the importance of education for black attainment.

At a time when assertions are still being made of Beethoven’s “blackness,” when fraudulent “roots” are foisted upon an uncritical public, greater recognition should be made of such authentic predecessors as Scott Joplin. That Joplin and his art should be viewed as “white man’s music” is a distortion that cries for remedy. The Center for Black Music Research, in providing a regular column for ragtime, acknowledges this need. Its members and readers are also in a position to play a part.

The 1989 Festival will be held on June 1–4. For further information, write to the Scott Joplin Ragtime Festival, P.O. Box 1117, Sedalia, MO 65301. Proposals for papers and sessions are welcome.

Coming across my desk recently have been several publications of ragtime interest. One is Katherine Preston’s Scott Joplin (Chelsea House, 1988; $16.95), a biography designed for teenagers and issued in the series Black Americans of Achievement. This is not the type of book I generally comment on; given its audience, original scholarship is not called for. Nevertheless, works of this caliber deserve praise. The author demonstrates both skill and good sense in selecting the most plausible information from secondary sources and presenting this material in a well-paced narrative. Supporting the narrative and contributing to the sense of time are an enormous number of illustrations, mostly period photographs and sheet music covers. Books of this type could help remedy the uncomfortable situation described above.

Another publication is the sheet music anthology 101 Rare Rags (Richard Zimmerman, 5580 West 82nd Street, Los Angeles, CA 90056; $32.95). Zimmerman, one of the major figures
MIDDLEBURY COLLEGE SEMINAR

During the week of January 9, 1989, Samuel A. Floyd, Jr., Director of the Center for Black Music Research, will participate in the Winter Term Faculty Seminar on "Teaching the Black Experience" at Middlebury College in Middlebury, Vermont. Floyd will present a lecture and two seminars. The primary focus of his presentations will be the inclusion of black music in the college curriculum.

FOUR BLACK MUSICIANS IN BRITAIN: A DISCUSSION WITH JEFFREY GREEN AT CBMR

On January 27, 1989, British writer Jeffrey Green, author of *Edmund Thornton Jenkins: The Life and Times of an American Black Composer* (Greenwood Press, 1982), will be presented in an informal discussion session by the Center for Black Music Research. In addition to the book on Jenkins, Mr. Green has published articles on blacks in Britain in *The Black Perspective in Music, Black Music Research Bulletin*, and other scholarly journals and books.

The topic of discussion at the January session will be "Four Black Musicians in Britain," focusing on Samuel Coleridge Taylor (born in London, 1875), James Francis Durham (born in Africa, ca. 1882), Edmund Thornton Jenkins (born in South Carolina, 1894), and Leslie Anthony Thompson (born in Jamaica, 1901).

Mr. Green has prepared a paper that will serve as an introduction to these lives and as a point of departure for discussion. The paper will be distributed to prospective attendees in December. Details of time and location will be announced at that time. Interested persons are invited to attend the session, for which there will be no charge.

RSVP by January 12 is necessary. To reserve your place, call or write Natalie Clark, Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605-1996; (312) 663-9452, extension 21.

THE JAZZ FRATERNITY VISITS NEW ORLEANS

Chicago's Jazz Fraternity sponsored a lecture/tour of New Orleans during the weekend of October 7-9, 1988. The twenty participants in the tour were greeted upon arrival at their hotel by a New Orleans street band. The tour of historic New Orleans was led by teacher/musician Ellis Marsalis (father of Wynton and Branford). The group enjoyed a lecture and discussion with musician and author Danny Barker.

The Jazz Fraternity presently consists of members Ron Chears and George Smith and has as its purpose raising the consciousness of the black community about the cultural importance of and appreciation for jazz. Other programs sponsored by the group have included tours of Chicago-area jazz record stores; lectures by Wynton Marsalis and Congressman John Conyers; and an appearance on PBS' *Tony Brown's Journal*.

Those interested in more information about the group can contact Chears at (312) 574-6367 (daytime) or (312) 922-4982 (evening); or Smith at (312) 854-3637 (daytime) or (312) 383-7684 (evening).
INTRODUCING... MEEMBERS OF THE CBMR NATIONAL ADVISORY BOARD
Charles Conte
Nashville, Tennessee

Mike Alexandroff became President of Columbia College Chicago in 1961 when it was generally considered a failing institution of two hundred students. Literally reborn in the sixties, Columbia today is a liberal arts college with principal interests in the arts, media, communications, and public information and with an enrollment of six thousand graduate and undergraduate students—the largest independent institution of higher learning in Illinois. Probably no American college has grown so successfully in so short a time.

"Columbia was uniquely in tune with the aspirations of a large number of young people in this country seeking alternatives to conventional institutional education," says President Mike Alexandroff, in partial explanation for the college's success. In fairness, one might add that Columbia's rise has also been due to Alexandroff's skillful and foresighted management and his unusually competent educational leadership.

Alexandroff sums up Columbia's educational ideal as "undenominational social-mindedness." The College is "closely involved with the affairs of the community, and pursues a close relationship between educational mission and strong civic participation." Like Columbia itself, the Center for Black Music Research reflects this theme of social concern in "recognizing the imperative of the best aspirations of the society," says Alexandroff. Having grown to a relatively mature operation in a very few years, the Center gives "voice and recognition and the deserved credentials to black music in the development of world music."

Alexandroff was introduced to the Center's Director, Dr. Samuel Floyd, by Erwin Salk, an advisory board member of the Institute for Research in Black American Music at Fisk University, a forerunner of CBMR. Salk, author of A Layman's Guide to Negro History (rev. ed., New York: McGraw-Hill, 1967), was and is a member of Columbia's Board of Trustees. He is also a CBMR Advisory Board member.

"I don't know if I would have met Sam Floyd if it weren't for Salk's influence," Alexandroff says, "but once I did, I would have moved heaven and earth to bring him here." After six months of discussions with Alexandroff, Samuel Floyd and the CBMR came to Columbia in 1983.

Alexandroff points out that, taken in all its dimensions, the Center is the only effort of its kind in the world. "The Center is now a major player," he says, backing up his statement with specific reference to the National Conference on Black Music Research, held in October of 1987 in New Orleans, and the Center's participation in the reissue of the Columbia Records' Black Composers Series, long out-of-print and recently re-released in a boxed set distributed by the College Music Society.

"What began as a splendid idea," Alexandroff says of the Center with evident admiration, "has been remarkably realized in a very few years."

Since 1986 Tilford Brooks has been supervisor of vocal music in the St. Louis Public Schools, and Professor Emeritus at Washington University. When Brooks first began to pursue an academic interest in multi-cultural music education, notably black culture, "there wasn't much being done in either black or ethnic music studies," he says. That was 1963, the year he attended the Tanglewood Symposium for Music Educators and became acquainted with incipient efforts in the field of ethnic music studies. Today, the organizers of that Symposium, the Music Educators National Conference (of which Brooks is a member), now has a multi-cultural music consultant in each state.

Brooks's subsequent achievements in the field of music education, after receiving his Ed.D. from Washington University in 1972, include the following publications: America's Black Musical Heritage (Prentice-Hall, Inc., 1984); a 32-page monograph, Afro-American Music and Its Roots (Silver Burdett, 1976); and "Black Ethnic Materials and Teaching Strategies to Implement Their Effective Use in the Classroom" in Methods and Perspectives in Urban Music Education (University Press, 1982, pp. 325-372). He is currently preparing for Prentice-Hall a volume entitled Jazz History: A Historical Perspective.

From the early 1950s until the mid-1970s, Brooks played trombone in the George Hudson Orchestra in St. Louis, performing behind such visiting stars as the Smothers Brothers, Marvin Gay, Ray Charles, James Brown, Nancy Wilson, and Billy Eckstein.

From 1964 to 1971 he also played with the Gateway Symphony Orchestra, a summer orchestra that played in the months when the St. Louis Symphony was inactive. Though the St. Louis Symphony no longer has a summers hiatus, the Gateway Symphony is still in existence. "I played second trombone," Brooks says, "between the bass trombonist and the first trombonist, Bernard	

Tilford Brooks
Michael Dingerson describes his academic career as "unusual, highly irregular." Associate Vice Chancellor of Research, Dean of the Graduate School at the University of Mississippi (University, Miss.), and Professor of Higher Education since 1986, Dingerson earned three degrees from Southern Illinois University-Carbondale—the B.S., M.S.Ed., and in 1974, the Ph.D. in Higher Education, Academic Administration. "I spent eighteen and a half years as a full-time faculty member at SIU-C," he says. "I consider myself fortunate to have been in the right place at the right time, while the institution was undergoing rapid change."

The change at SIU-C underwent in the seventies typified, says Dingerson, "the transition of a former teachers' training institution to a major academic institution." During his stay at SIU-C, the number of doctoral programs offered rose from 7 to 23, graduate enrollment grew from 1,500 to 3,500, and grant support for sponsored research programs went from 5 to 36 million dollars.

Dingerson is proud to have played his "unusual" part in that transition. As acting coordinator of Research and Projects at SIU-C, he relates, "I was in effect handling the duties of the Director before actually receiving my Ph.D." He became Director of Research Development and Administration, and an Associate Dean of the Graduate School in 1975, positions he held at SIU-C until leaving for Mississippi two years ago.

Dingerson also points to 1982-1983 as a "good year" in his "highly irregular" career at SIU-C. He was the Acting Director of the Coal Extraction and Utilization Research Center, a University-wide unit responsible for stimulating and coordinating coal-related activities. During his tenure as Acting Director, the Research Center changed its research emphasis from mining and extraction, to pre-combustion and de-sulfurization. Dingerson is quick to stress that he is not a geologist or a coal chemist, though he says he did learn a fair amount about both disciplines through managing research projects dealing with the high sulfur content of coal.

He left SIU-C, he says, in part to "avoid being locked in" to a limited set of career possibilities. "Coming to Mississippi has been as exciting as being at SIU in the seventies. The political leadership is here to bring about the necessary changes." In the two years since he has been Dean of the Graduate School, full-time graduate enrollment has gone from 460 to 840.

And Dingerson's move to Mississippi has brought about happy auxiliary benefits for the Center. "Sam Floyd has visited the campus twice since I've been here and has been able to solidly some very worthwhile professional relationships here."

The University is the home of the Center for the Study of Southern Culture, which also publishes Living Blues magazine and houses an extensive archive of blues on record.

Though he is without a deep scholarly involvement in black music, Dingerson has a deep interest in the field of black music and in the work of the Center. His relationship with the OBMR goes back to the late sixties, when Floyd was a young faculty member at SIU-C and was beginning to shape his thinking about research in black music. "I was able to help Sam familiarize himself with some of the basics concerning research grants and funding agencies."

When Floyd went to Fisk, Dingerson became a National Advisory Board Member for the Institute for Research in Black American Music. His interest and participation in the Center's work has continued since then. "Anyone as committed and as hardworking as Sam Floyd has my support," he says, adding: "I think Sam may see my membership on the Board in part as a balancing element to the scholars and black music scholars who serve on the Board. I'd say Sam and I talk quite frequently about issues of fund-raising."

As a Board member, Dingerson brings to the Center his valuable experience in managing a research institution and securing funding for its work in a period of expansion and change.

On October 12 of this year, Michael Dingerson received the Society of Research Administrators' Excellence Award for long-term contributions to research administration.
COMPOSERS NOTES
Ellistine Holly
Jackson State University

J. Anderson's new composition, *Remembrances*, received its world premiere in Cleveland, Ohio, on October 30, 1988, at Liberty Hill Baptist Church.

Leslie Adams's latest work is a group of six songs for solo voice and piano, entitled *The Wider View* (21 minutes). Written for medium, medium-high, and high voice, the songs' emotional content ranges from love and the blues to "songs of the human spirit and nature." The publisher is American Composers Edition (170 West 74th Street, New York 10023). Paul Adkins, tenor, will premiere the songs on January 22, 1988, at Kulas Hall, Cleveland Institute of Music, Cleveland, Ohio. The work will be part of the "1988-89 Accord Debut Series," presented by Accord Associates of Cleveland, Ohio, founded by Adams.

Ed Bland will have four compositions premiered in December of 1988 in Los Angeles, California, by the New American Orchestra, Jack Elliott, musical director; the works are *Passacaglia in Blue* (world premiere), *Primal Counterpoint* and *Magnetic Variations* (Los Angeles premières), and *Sketches—Set I*. In November, Ron Rosario, bassoonist, will perform Bland's *Far Bassoon* as part of the Metropolitans Orchestra program in New York City. Bland was the composer and musical supervisor for the original version of the film *A Raisin in the Sun*, which will again be aired in January 1989 on PBS's American Playhouse.

Wallace M. Cheatham's *Portraits* was performed by the Racine Symphony Orchestra, Racine, Wisconsin, in an "All-American Salute Program" on May 15, 1988. Stephen Colburn conducted the orchestra in works by other composers such as Morton Gould, Leonard Bernstein, and John Philip Sousa.


Tanja J. Léon continues as music director of the Whitney Museum Contemporary Music Concert Series and the Alvin Alley American Dance Theater. Her new work, *New York*, for piano and orchestra, was premiered December 4, 1988, by the American Composers Orchestra at Carnegie Hall. She has also recently completed *Heart of Ours, a Place*.

Roscoe Mitchell is guest professor at the University of Wisconsin-Madison for the fall 1988 semester. On September 3, 1988, his *Variations and Sketches from the Bamboo Terrace* was premiered at the University of Wisconsin-Madison Union Theater as part of the Madison Festival of the Lakes. The work was written for chamber orchestra, piano, and soprano voice and was commissioned in part by the Conimit Foundation, the Wisconsin Arts Board, and the Dane County Cultural Affairs Commission.

John Price has completed "On the Third Day, Osiris ... A Rose," a work for double bass and piano, written for double bassist Ortiz M. Walton. Price is presently composing a work for tuba and orchestra for James Jenkins, tuba player with the Alabama Symphony, Birmingham, Alabama. Price and other composers performed some of their works as part of the September 1988 "Grand Opening" of the New Montgomery Museum of Fine Arts Gala, Montgomery, Alabama.

Composer Alvin Singleton has been appointed composer-in-residence at Spelman College. Prior to this appointment, he served in a similar capacity with the Atlanta Symphony Orchestra. He has recently had world premières of five works: *Shadows and After Fallen Crumbs* (Atlanta Symphony Orchestra); *String Quartet No. 2*, and *Secret Desire* (Kronos Quartet, San Francisco); and *Extension, A Dream (In Memory of Steve Biko)*, a ballet commissioned and performed in May 1988 by the Bremen Dance Theatre, Bremen, West Germany. He also contributed a song to the celebration of Leonard Bernstein's seventieth birthday, held at Tanglewood in Lenox, Massachusetts, on August 26, 1988. In November, his *An Idea Is a Piece of Cloth*, written in memory of writer James Baldwin, will be performed in Vienna, Austria, at the Konzerthaus.

Frederick C. Tillis's *Fantasy on Toh Ryanse*, for jazz quintet, based on a traditional Japanese children's song, was performed on his tour of Japan with the Tradewinds Ensemble in May 1988. He has in progress a suite for string quartet titled *Spiritual Fantasy No. 12*.

Olly Wilson has accepted a commission by the Center for Black Music Research to compose a work for the Center's Black Music Repertory Ensemble. The work will be premiered on the February 7, 1989, concert of the Ensemble's next residency. (See page 1 for details of the concert.)

"A TRIBUTE TO M.L.K., JR., AND THE BLACK COMPOSER"

On Monday, January 30, 1989, College New Music will present "A Tribute to Martin Luther King, Jr., and the Black Composer," conducted by Gunther Schuller at the Longy School of Music in Cambridge, Mass. Featured performers will be tenor William Brown, a member of the Center's National Advisory Board, and soprano Joan Heller. Beginning at 8:00 P.M., the concert will honor M.L.K., Jr., and will usher in black history month with a program of works written by contemporary black composers.

The program will consist of the following works: *No More* (1985) by Olly Wilson, *Poem for Soprano and Chamber Ensem-

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M.L.K., Jr., Concert, continued


Tickets are $10 general admission and $5 for students and senior citizens. They are available in advance at all Bostix/Ticketron outlets or by calling Teletron (1-800-382-8080). For more information, call (617) 437-0231.

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THE CBMR ELECTRONIC BULLETIN BOARD SYSTEM

DID YOU KNOW THAT . . .

. . . the national anthems of Venezuela and Peru were composed by African descendants?

. . . the Beatles made their first American recording with a black independent record company—Vee Jay Records, of Chicago?

. . . in the Minas Gerais region of Brazil, between 1700 and 1820, numerous black composers were writing European-style compositions, mostly for soloists, mixed chorus, and orchestra?

These are a few of the "Did You Know" questions that appear on the CBMR BBS, the computerized bulletin board system of the Center for Black Music Research.

SHOULD AND CAN BLACK MUSIC BECOME A REGULAR AND SIGNIFICANT PART OF THE CURRICULUM IN AMERICAN COLLEGES AND UNIVERSITIES?

Questions and issues such as this appear in a "Conferences" format on the CBMR BBS. Take part in such on-line conferences, giving your reactions to such questions and receiving those of other users of the Center's electronic bulletin board. Participate in building discussions of such important issues.

The board also provides information about new publications, activities, and events in the field of black music research, allows users to leave and receive messages, and, in the near future, will provide on-line access to two research databases.

Access to the board is open to all members of CBMR Associates. For more information or to join CBMR Associates, write to: CBMR Bulletin Board, Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605.

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REPORT ON THE 1988 CBMR NATIONAL ADVISORY BOARD MEETING

The 1988 annual meeting of the CBMR National Advisory Board was held on October 21 at Columbia College Chicago.

The board members were welcomed by Eastman School of Music director Robert Freeman, the Chairman of the National Advisory Board; by Samuel Floyd, the Center's Director; and by Dennis Lavery, Columbia College's Vice President for Development and College Relations.

Among the topics of discussion were the following: the Center's growing advocacy and service program, with particular attention to the American Symphony Orchestra League and the National Association of Schools of Music; the continuing problem of the exclusion of black accomplishment in textbooks and how the Center might encourage solutions; and potential sources of income for the Center.

Following the meeting, members attended a dinner at the Omni Morton Hotel sponsored by the college's Division of Development and College Relations and by the Chicago Committee for the Center for Black Music Research.

The next annual meeting of the National Advisory Board is scheduled for October 13, 1989, in St. Louis, Missouri. The meeting will be held in conjunction with the 1989 National Conference on Black Music Research.

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Members of the CBMR National Advisory Board: (front row, from left) Erwin Salt, Sandra Royster, Joan Small, Georgia Ryder, Dena Epstein, Samuel Floyd (Director, CBMR); (back row) Mike Dingeron, Manisha Reiser (Assistant Director, CBMR), Dominique-Rene de Lerma, Charles Suber, Paul Burgert, Robert Freeman, Lenora Carnligh Hunt, William Russo, William Brown, James Sabit.
TWENTY-FOUR MUSIC SCHOOLS JOIN WITH CBMR

Twenty-four American music schools and departments of music have become CBMR Institutional Associates, lending their support to the Center's purpose and goals while benefiting from the Center's offerings. The fact that these schools have become associated with the Center bespeaks their confidence in the offerings and potentials of the Center and their approval of its mission. We publicly welcome these schools as members of the CBMR Institutional Associates program and invite others to join them in supporting and promoting the interests of music in higher education through the work of the Center for Black Music Research.

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- Support and advance the cause of black music scholarship through the activities of the Center for Black Music Research
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Membership in the CBMR Individual Associates Program costs $50 per year. Use the form below to enter or renew your 1989 membership and receive the benefits of the program in the coming year.

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- Have access to the thinking of leading music administrators and higher education thinkers about the state and future of the black presence in music in higher education;
- Be identified as one of a growing number of institutions who care about equal opportunity and intellectual equity in higher education for all segments of our society.

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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. In addition, two special booklets will soon be available. 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 bimonthly, Journal's subscription price is $15.00 per year for U.S. subscribers and $20.00 per year for those abroad.

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 SEO'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.

In preparation is a booklet titled "Black Composers, Black Performers, and the American Symphony Orchestra," designed as a part of the Center's outreach to orchestras. It includes essays on the subject of the inclusion of minorities as audiences of and participants in symphony orchestras, a list of orchestral works by black composers, and a compilation of black performers and their management. The expected publication date is the end of December. The booklet will be available at the cost of $10.00.

Early in 1989, the Center will have available a "Directory of Black Music Scholars." Organized by major area of research, the booklet will contain the names, addresses, and a brief list of publications for scholars who are currently working in the field of black music research. The booklet will be available at the cost of $5.00.

Subscriptions to and purchases of any of these titles may be made 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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