JOIN US IN ST. LOUIS

1989 National Conference on Black Music Research
October 12–14, 1989

St. Louis, Missouri will be the site of the 1989 National Conference on Black Music Research. The Conference will focus on black music in St. Louis and the surrounding central Midwest region and will meet jointly with the College Music Society (CMS).

St. Louis, Missouri, is known primarily as a ragtime center and a dissemination hub for jazz; but other musical genres have also been widespread there. Spirituals, blues, and gospel music, for example, played significant roles in the lives of the city’s black residents, and the city has produced black composers since the 1840s.

But the importance of St. Louis to the development and spread of black music, and the importance and nature of the activities of black composers in that city, have not been fully documented. Whatever the reasons for the neglect of the activities of black musicians in the early writings about musical achievement in St. Louis, there is much that we do know, especially about later activities, and the efforts of this conference to bridge the gaps in the historical record will be based on making connections from the known body of knowledge.

In the nineteenth and the early twentieth centuries, St. Louis served as a primary dissemination hub for black music, spreading it to points east, west, north, and even south. Blues, midwestern ragtime, spirituals, and Euro-American social dance music by black composers all were received by, widely performed in, and disbursed to all parts of the country from St. Louis. J. W. Postlewaite, John W. “Blind” Boone, Scott Joplin and the St. Louis ragtimers, and other composers saw their music published and spread over the country and the world. The music of Boone and the ragtime composers made use of Afro-American spiritual and folk tunes and rhythmic constructions common to Missouri and the surrounding states.

In the early 1920s, New Orleans jazz arrived by riverboat and continued north to Illinois and Iowa on the Mississippi River and by train, then on to New York and other points east by automobile and by train. The blues-based jazz of Kansas City and the Southwest territory bands of Texas and Oklahoma arrived in St. Louis by train and by touring car and continued to Chicago, New York, and other points east. The western and Delta bluesmen and the barrelhouse pianists came and left the city as itinerants. Gospel music established itself when some of the pioneer gospel singers emerged in the city, developed a distinctive music, and forged liaisons with gospel musicians in Memphis, Tennessee, and Chicago, Illinois. Also in the twentieth century, the city produced musicians such as singer Josephine Baker, pianist Milt Buckner, trumpeter Clark Terry, film composer Oliver Nelson, arranger Ernie Wilkins, composer Olly Wilson, gospel singers and groups such as Willie Mae Ford Smith, Fontella Bass, the Clara Ward Singers, and others of note.

Papers

The focus of the conference will be on black music in St. Louis and the surrounding region. Following is a list of the paper topics and their presenters.

- Researching Pre-Ragtime Music in St. Louis: J. W. Postlewaite and John W. “Blind” Boone
  - Ann Sears

- A Historical, Literary, and Cultural Analysis of “Frankie and Johnnie,” the Afro-American Love Ballad
  - William Wiggins

- John Stillwell Stark, Piano Ragtime Publisher: Readings from The Intermezzo and His Personal Ledgers, 1905–1908
  - Trebor Jay Tichenor

- The Blues Tradition in St. Louis
  - Harriet Ottenheimer

- “Tell Tchaikovsky the News”: Postmodernism, Popular Culture, and the Emergence of Rock ‘n’ Roll
  - Bruce Tucker

- On Seven St. Louis Composers: Carter, Nelson, Ray, Smith, Tyler, Wheeler, and Wilson
  - Aaron Hone

- More or Less Willie Mae Ford Smith: A Shaping Influence in Black Gospel Singing
  - William T. Dargan and Kathy White Bullock

- St. Louis–Kansas City Jazz Connections
  - Nathan Pearson, Jr.

A panel discussion on “Count Basie, Charlie Parker, and the Kansas City Legacy” will bring to a close the regional topics. In addition to the sessions that examine black music in the St. Louis region, there will be one session on the black presence

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CBMR Digest Staff
Marsha J. Reisser, Editor
Samuel A. Floyd, Jr., Associate Editor
Trenace V. Ford, Production Assistant

Coming Events
Mark Your Calendar

1989
April 7–8  First Conference in Theomusicology
Duke University Divinity School
Durham, North Carolina 27706
Jon Michael Spencer, Director

October 7–13  Black Music Repertory Ensemble Fall Residency
Center for Black Music Research
Columbia College Chicago

October 12–14  National Conference on Black Music Research, sponsored by CBMR
St. Louis Sheraton Hotel
St. Louis, Missouri

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

1990
February 4–10  Black Music Repertory Ensemble Winter Residency
Center for Black Music Research
Columbia College Chicago

May 24–26  National Conference on Black Music Research, sponsored by CBMR
Sheraton New Orleans
New Orleans, Louisiana

News from CBMR

The Center for Black Music Research recently received a grant in the amount of $3,500 from the Sara Lee Foundation of Chicago, Illinois, in support of the 1989 residencies of the Black Music Repertory Ensemble. We extend our thanks to the foundation for their generosity.

Samuel A. Floyd, the Center's Director, has been honored by being the 1989 recipient of the Ruth Allen Fouché Award. The award is given for outstanding contributions to the black cultural arts and music. It is presented annually by the Music Section of the Chicago Park District Department of Parks and Recreation as a part of its city-wide celebration of Black History Month.
St. Louis Conference, cont.
in higher education. The titles of the papers to be presented follow.

Black Faculty and Students in College and University
Music Departments
Warren Swindell

Black Music in Music Courses
Edith Boroff

Black Scholars on Black Music: Availability, Training, and
Recruitment
Doris Evans McGinty

This section of the conference will be concluded by a panel
discussion featuring as panelists Ben E. Bailey, Richard Crawford,
Donald Funes, Willis Patterson, and Olly Wilson.

Concerts and Other Entertainment

The Center's Black Music Repertory Ensemble will present
a concert at the Conference as a part of its fall 1989 residency.
This group of fourteen musicians from across the country will
bring to its audience a performance of nineteenth and twentieth
century music by composers such as Will Marion Cook, J. W.
Postlewait, Scott Joplin, James Reese Europe, Frank Johnson,
Montague Ring, N. Clark Smith, Alton A. Adams, Sidney
Lambert, Eubie Blake and Noble Sissle, Hale Smith, and David
Baker.

The Ensemble's concert will be followed by The Rosebud
Ball. The ball will be modeled after the annual Rosebud Ball
sponsored at the turn of the century by Tom Turpin, ragtime
composer, contemporary of Scott Joplin, and owner of the
famous Rosebud saloon. The turn-of-the-century affair was
attended by the cream of ragtime society and featured a competi-
tion by the leading ragtime pianists of the day. The ball is
being planned and sponsored by the Friends of the Scott Joplin
House, St. Louis, Missouri.

A joint CBMR-CMS concert is planned, featuring ragtime
pianist Trebor Joy Tichenor, folk singer Sparky Rucker, gospel
artists Delois Barrett Campbell and the Barrett Sisters, and a
group of musicians who play Ozark-style mountain music.

The 1989 National Conference on Black Music Research
will be held at the Sheraton St. Louis Hotel between Thursday,
October 12 and Saturday, October 14. Details of registration and
hotel accommodations will follow in late spring.

Plan now to meet with us in St. Louis.

INTRODUCING . . .
MEMBERS OF THE CBMR
NATIONAL ADVISORY BOARD

Charles Conte
Nashville, Tennessee

Distinguished musicologist and CBMR Board member,
Dominique-René de Lorme, has just been appointed
to the Housewright Eminent Scholar Chair in Music
at Florida State University (Tallahassee) for the 1989-1990
academic year. He will be on leave from Morgan State
University, where he has been Professor of Music since 1976, and
from the Peabody Conservatory of Music at Johns Hopkins
University, where he has been a faculty member since 1982.

A descriptive listing of Dr. de Lorme's scholarly accomplish-
ments and professional activities would in itself fill a small
monograph. "I don't enjoy looking backward very much," he
says, when forced into a summary statement of his life's work,
"but I suppose the most significant thing I've done is to add three
centuries to black music history through the location, editing,
performance, and recording of various works. But I also hope
that as a university teacher I've done something for a few
students which might even outlast the availability of these
recordings or scores."

One of his major accomplishments is the Bibliography of
Black Music (Greenwood, 1981-). Part of the projected multi-
volume series, "The Greenwood Encyclopedia of Black Music," the
bibliography, which contains four volumes to date, elicited
the following comment from Sam Dennison in American Music
(2, no. 6, 246): "[H]e has given us something beyond the great
value of his works: he has revealed to us, the musicologists of
America, our own shortcomings . . . By demonstrating the vast
gaps in American music research, he shows in the same mo-
ment the direction American music studies must take to main-
tain any semblance of self-respect in our chosen profession."

Dr. de Lorme's recent, on-going, and planned work includes
a number of interrelated efforts. In late 1989 he will complete his
name authority file project. The file lists alphabetically the
names and life dates of black musicians from any idiom, century,
or culture who have been identified from about three hundred
sources, some being indexed for the first time.

By summer of this year, de Lorme plans to complete a
Discography of Black Concert Singers, a detailed register of all
recordings made by black concert singers, at which time it will
be submitted to Greenwood Press for publication in the "Encyc-
lopedia of Black Music" series. For Dembner Press (marketed
by W. W. Norton), he will write Black Classical Singers: A Social
and Musical History, a "popular" approach to the subject based
on the literature in the field as well as interviews.

"The Music of the Black Composer"—a detailed register of
all music written by all black composers regardless of idiom—is
a project begun in 1969 and contracted with Greenwood Press.
It is expected to run some ten volumes, with no projected
completion date as of now. A similarly long-range and ambitious

Continued on page 4
CBMR Board Members, cont.

project will be a bibliography of literature on all black musicians and ensembles, also to run about ten volumes, with no projected completion date.

Given the agenda de Lerma has set for himself, it becomes easier to understand his distaste for "looking backward." Still, he does consider his background in performance an important part of his life and work. He has studied oboe and bassoon privately with noted performers of both instruments and composition with Bernhard Heiden. His orchestral experience includes playing under Leopold Stokowski, Serge Koussevitzky, Lukas Foss, Isaac Stern, and Heitor Villa-Lobos, among others. Major orchestras and conductors who have performed scores edited and arranged by de Lerma include the Detroit Symphony, London Symphony, Helsinki, Buffalo, Los Angeles, and Royal Philharmonics, variously conducted by Zubin Mehta, Paul Freeman, and Julius Rudel (among others.) Artists such as the late Natalie Hinderas and Martina Arroyo have also performed his edited scores.

De Lerma was the chief consultant to the Black Composers Series recorded on Columbia Records (1972-1976) and recently reissued through the College Music Society (with assistance from the Center) in limited edition.

About his long association with the Center, he says: "I first met Sam Floyd in February of 1976 at a three-day conference held at SIU-Carbondale. I regard him as the reigning giant in black music research. Among the many things I admire him for is his unerring ability to attract and engage exactly the right people as staff and colleagues in his dedicated effort to produce and inform the public on the subject of black music.

"Like Sam, I believe that anything that relates to black music should have a parallel in other cultures." Stressing the importance of his and the Center's work to the humanities in general, he says: "The point is not merely to become tolerant of other cultures but that we learn to enjoy them, and enjoy them for their differences from ourselves."

Descended from a notable family in Spanish history ("or infamous," he says), de Lerma sees his own Moorish-Castillian, or "Afro-Hispanic," descent as having "nothing to do with the orientation or quality of my work." Yet, he does agree that his background may have sensitized him to the important and subtle differences among peoples of other cultures.

De Lerma can foresee the time, "within a couple of decades, perhaps, when people will wonder why we gave so much attention to black music." If that time does come, when an awareness of black music and the contributions of black culture to world culture is so generally accepted in the consciousnes, it will be due in great part to the efforts of the Center and Dominque- René de Lerma.

C

Chairman of the Theater Arts and Dance Department at California State University in Los Angeles where he had been Executive Assistant to the President from 1980 until last winter, CBMR Board member Clifford Harper traces his involvement with the Center back to his days as a faculty member at Southern Illinois University-Carbondale where he first met Center Director Samuel Floyd and Board member Michael Dingerson.

Director of the Black American Studies Program while an Associate Professor of English at SIU-Carbondale (1973-1976) and Dean of General Academic Programs there (1976-1978), Harper later taught with Floyd at Fisk when the former was Dean of the University and Provost from 1978 to 1980. "Sam was responsible for my coming to Fisk," he says.

Though distressed about the lack of knowledge among young black musicians concerning the black musical tradition and about the generally small percentage of black students in university jazz ensembles around the country, Harper is still hopeful. "Music plays such a large part in our lives and has the capacity to spread the word like nothing else, with the notable exception of TV, perhaps." Continued research and Center-sponsored performances of the work of black musicians, he hopes will "help dispel the ignorance about black culture in general and make it part of our common thought."

Though CBMR Board member Tifford Brooks taught him to play the saxophone as a junior high student in East St. Louis, Harper makes no claims for his musical abilities. He finds "reassuring" the fact that at least one other nonmusician, Michael Dingerson, is on the Board. But Harper's interest in music is abiding. "I've always been interested in the creative process and in the brilliance of the black jazz musician in particular who creates on the spot. That has always fascinated me. There's something so indicative of life in the creative process that stirs me and my interest in the arts in general."

In the past eight years, Harper has written by his count, "3½ full-length plays," with another in progress. "I'm pleased that I've been able to find time and that I'm doing it," he says about his writing. Not long ago, "finding the time" meant getting up at 3:00 A.M. to write before his work day began. Now that he's able to write during more humane hours, "I'm having a lot more fun," he says. He is also actively pursuing his creative interest by dealing through a literary agent and by entering his work in playwriting contests.

In addition to teaching one course a year in playwriting or Dramatic Literature, Harper also directs a play. In the spring, it will be Ma Rainey's Black Bottom. Directing, he says, helps him formulate a "consistent view of the stage that enhances my writing."

As for his deep interest in the work of the Center, he is hopeful that in the near future it will have a presence on the West Coast, whether that be in the form of a major conference, or a satellite center. "This is prime territory for jazz, especially with so many older artists having retired to live here." Specifically, Harper would like to see an evening of Duke Ellington's music (and dance) on campus, possibly "Black, Brown and Beige," involving the Center's Black Music Repertory Ensemble.
“Maybe it would help to talk around a theme. . . . The dehumanization of one cultural group by another for purposes of exploitation. That’s one of my basic concerns,” says CBMR Board member, Erwin Salk. Member of the Columbia College Board of Trustees and a former faculty member there, author of two volumes dealing with black history and culture, member of the Board of Trustees of the DuSable Museum of African American History, member of the Board of Directors of the Amistad Research Center, organizer and participant in numerous international conferences on peace and trade focusing on U.S.-Soviet relations, President of Salk, Ward & Salk Inc. Mortgage Bankers in Chicago (founded by his father and grandfather in 1926), and president of three other Chicago-based firms, “Bud” Salk’s activities and accomplishments seem so diverse that indeed, it “helps” to talk around a theme in trying to summarize the man and his career.

“If you can dehumanize a people, portray them as being without a culture, it becomes easier to convince yourself that they’re not really human. Then it becomes all that much easier to exploit them—Native Americans, Chicano, women, blacks, whatever group. . . . This attempt to deny a people their rich cultural past, or to make what I call ‘missing pages’ in their history, not only deprivates the people themselves, but it deprivates the dominant group who tries to delete those pages from a people’s past for the purposes of exploitation.

“If we don’t know that the wrought-iron balconies in New Orleans are the result of African influence in the city, or don’t know who Paul Robeson or Du Bois were—two of the great figures of the century—it’s because we’ve wiped them out of the history books. When we perform this kind of cultural lobotomy, then we as a whole become that much poorer as a people. Or take for example May Day, celebrated throughout the world in remembrance of the Haymarket Riot in Chicago, or International Women’s Day. In general people in this country know nothing about them or the historic events they commemorate. . . . Our view of culture is very narrow. Tell someone that the vast majority of the people in the world are neither white nor Christian, and you generally get a blank stare. . . .

“I suppose my concern with a broader view of culture goes back to when I was an undergraduate at the University of Chicago, when I started to become aware of other cultures and peoples. Or maybe it goes back further, to my upbringing, growing up Jewish in Chicago. I never heard a racist word in our home. In that sense, I’d say our household and community were extraordinary. . . .

“And then I had the opportunity to live abroad. . . . In Japan, when I was Chief of Wages, Hours, and Working Conditions for the Japanese Nation under MacArthur in 1945 and 1946, I was astonished to find that separate days were set aside for blacks and whites to use the base swimming pool. . . .”

“Through all these experiences, I came to the realization that the only resource and strength a country has is its people, making use of all its human resources. . . .

“I find that at any one time there’s always a tremendous number of people just waiting for someone to ask them to be involved in a worthwhile enterprise. I found this true in my efforts to improve U.S.-Soviet political and economic relations. Of course, now Glasnost has sort of put me out of business. I guess I’ll have to find something else to do. . . . But it was that way with the Center too, once we had established a base here in Chicago. The time was ripe and you knew it. There was no problem in asking people to contribute. They were just waiting for the opportunity.

“When I advise organizations on fund-raising, sometimes they’re surprised to find out they’re not dealing with some soft-headed liberal. I’m also a hard-headed, miserly, profit-oriented business man.

“My ideas are very contemporary. I’m the oldest Trustee of Columbia College, I like to say, and one of the youngest in terms of ideas. . . . My simplistic answer to the world’s problems is still the same as it’s always been—expose people to people, cultures to cultures, ideas to ideas—and make resources available to everyone. This is why the work of the Center is so important. There’s absolutely nothing like it.”

WHERE HAVE ALL THE ELLAS GONE?

Horace Clarence Boyer
University of Massachusetts at Amherst

Ella Fitzgerald celebrated her seventieth birthday on April 25, 1988, and commemorated this momentous occasion with a concert in New York City a few days later. Ella has earned her accolades and honors: she possesses a more-than-three-octave range, has impeccable pitch, and an unusual rhythmic sense and execution. She has a style of phrasing that causes listeners to feel that they are hearing familiar lines for the first time, and she displays a mimicry of instruments and instrumental style that surpasses even that of Eddie Jefferson and Bobby McFerrin. She has defined the art of scatting and can sing “Mary Had a Little Lamb” and make the song a work of art.

There are only a few young female singers with an inclination toward jazz waiting in the wings to take the microphone from the legends. Apparently the refinement and control of the jazz singer has less immediate appeal than the energy and drama of soul and popular music.

The time has come for those of us who work in jazz to collect and codify the performance practices of vocal jazz, just as Niccolò Vaccai (1790-1848) and Mithilde Marchesi (1826-1913) did for the Western European art music tradition. We must then proceed to develop the next generation of Ella Fitzgeralds.
CBMR Forum

The Center for Black Music Research recently established its CBMR Forum, a Chicago-area community of scholars whose purpose it is to engage in scholarly discourse on issues concerning the black presence in music in higher education and in musical culture in the United States. Forum is comprised of thirteen Chicago-area scholars and the professional staff of the Center for Black Music Research—a coterie of thinkers who address concerns and issues related but necessarily exclusive to black music scholarship, performance, and teaching.

In addition, questions related to quality in the educational enterprise, the status and direction of music in higher education, and other such topics are appropriate fare for the Forum, since all such questions bear in some way on the matter of the Forum’s central concern. The group meets seven times a year, on the first Monday evening of February, March, April, May, October, November, and December. With national organizations giving heavy attention to concerns about the impact of our country’s growing minority populations on education and culture, this Forum is another means of addressing some of these concerns in a systematic and consistent manner. It is a way of bringing to bear the knowledge, expertise, and thinking of conveniently available scholars on a problem of growing national concern and of making available to the profession the results of this thinking.

On request, Forum will consider for discussion issues of concern to national policy-making or policy-influencing organizations and provide such organizations with tape recordings of the Forum’s deliberations on the requested discussion.

Criteria for Presentations

Presentations made by members and invited guest speakers are expected to be genuine issues of scholarly importance that have some demonstrable relationship to black music scholarship and must have logically demonstrable implications for academic or public policy.

Forum Membership

The members of CBMR Forum are: Harold M. Best, Dean of the Conservatory, Wheaton College, Wheaton, Ill.; Philip Bohman, Assistant Professor of Music, University of Chicago; Howard M. Brown, Professor of Music, University of Chicago; Lee Cloud, Associate Professor of Music, Northern Illinois University; DeKalb, Ill.; Dena J. Epstein, Music Librarian Emeritus, University of Chicago; Samuel A. Floyd, Jr., Director, Center for Black Music Research; Philip Gossett, Professor of Music, University of Chicago; Charles Hicks, Professor of Music, Governor’s State University, Chicago; Aaron Horne, Professor of Music, Northeastern Illinois University, Chicago; Sandra Lieb, Independent Scholar, Chicago; Steve Ovitsky, Artistic Director, Grant Park Concerts, Chicago; Marsha J. Reissner, Assistant Director, Center for Black Music Research; Don Roberts, Head Music Librarian, Northwestern University, Evanston, Ill.; William Russo, Director, Contemporary American Music Program, Columbia College; and Richard Wang, Associate Professor of Music, University of Illinois at Chicago.

CBMR National Advisory Board member Nelson George, author of The Death of Rhythm and Blues (Pantheon, 1988), spoke to the Black Student Alliance of Vanderbilt University on February 6, 1989, serving as keynote speaker for their Black History Month activities.

Dr. Martin Luther King’s birthday was commemorated at Carnegie Hall by a concert on January 15, 1989, featuring Alpha Floyd and Lorice Stevens, sopranos; Hilda Harris, mezzo-soprano; William Brown, tenor; Abraham Lind-Oquendo, baritone; Benjamin Matthews, bass-baritone; and pianists William Duncan Allen, Horace Boyer, Eugene Gash, and Wayne Sanders. Titled “The Careening Dusk,” the evening was a “celebration of the black contribution to world musical literature.”

Conductor Michael Morgan served as guest conductor of the Brooklyn Philharmonic for three concerts during January 6–8, 1989. The program consisted of works by Fauré, Rachmaninoff, Vigeland, and Dvořák.

The Broadway musical Ain’t Misbehavin’ was revived last summer with the original cast members—Charline Woodard, Andre De Shields, Nell Carter, Ken Page, and Amelia McQueen—accompanied by Luther Henderson and a six-piece jazz band. The show, based on the music of Fats Waller, returned to the stage ten years after its original production.

Broadway is also the venue of a new production titled Black and Blue, which recalls the Harlem nightlife scene of the 1920s and 1930s. The cast includes singers Carrie Smith, Ruth Brown, and Linda Hopkins; dancers Bunny Briggs, Jimmy Slyde, and Lon Chaney. The choreographers are Henry Le Tang, Cholly Atkins, and Fayard Nicholas. The show’s tunes were all composed or made famous by black musicians, including Louis Armstrong, Duke Ellington, Bessie Smith, Ethel Waters, and Fats Waller.

Conductor James De Priest served as guest conductor for the New York Philharmonic’s 1988 summer concert season.

The 1988 Classical Jazz series at Alice Tully Hall in New York’s Lincoln Center consisted of five concerts held during the month of August. Among the featured performers were Wynton Marsalis, Harry “Sweets” Edison, J. J. Johnson, Max Roach, Abbey Lincoln Moseka, and Milt Hinton. The final program was a tribute to Duke Ellington.

The Shubert Theater in New York City was the site of A
Celebration of Paul Robeson on October 30, 1988. The tribute served to honor the memory of the famous singer/actor and was a benefit performance on behalf of the Schomburg Center for Research in Black Culture. Among the performers were Lena Horne, Billy Taylor, and the Dance Theatre of Harlem.

Roscoe Mitchell and the Art Ensemble of Chicago will be presented in concert in Atlanta on April 14, 1989, and at St. John the Divine church in New York City on April 15, 1989. Mitchell will also serve as guest lecturer at the 1989 Jazz Workshop in Banff, Canada, during July 9–15, 1989.

The Dallas [Texas] Symphony Association is planning to present "A Celebration of Black Music" during September 1989. It is anticipated that the event will feature a series of exhibits, performances, and lectures pertaining to black composers, musicians, and music history. For further information about the "Celebration," contact Jane Holahan, Coordinator, Morton H. Meyerson Symphony Center Opening, Dallas Symphony Association, Inc., P.O. Box 619200, Dallas/Fort Worth Airport, Texas 75261–9200; telephone (214) 830–2144.


For those interested in a walking tour of New Orleans jazz sites, Karl Koenig has recently published a booklet titled "Just a Closer Walk: A Jazz Walker's Tour." The booklet and his more extensive map of jazz highlights in the French Quarter are available from Basin St. Press, 1627 S. Van Buren, Covington, LA 70433.

Duke University Divinity School in Durham, North Carolina, will be the site of the First Conference in Theomusicology April 7–8, 1989. The conference will focus on "The Theology of American Popular Music" and will include papers presented by Harold Dean Trulear, Alton B. Pollard, III, Michael Eric Dyson, Jon Michael Spencer, and others. Persons interested in attending the conference should send their name, address, and a registration fee of $15 (checks made payable to The Journal of Black Sacred Music) to Dr. Jon Michael Spencer, The Divinity School, Duke University, Durham, NC 27706.

Sociology professor William Aho has prepared two slide/tape programs that treat the steelband music in Trinidad and Tobago and calypso music in Trinidad. Both programs set the cultures surrounding these musics against their proper social and political backgrounds. For further information, contact Professor William Aho, Rhode Island College, Providence, RI 02908.

John Collins, author of Musicmakers of West Africa (Three Continents, 1985) and African Pop Roots (W. Foulsham, 1985), will be presenting a lecture-tour in the United States in the fall of 1989. The lectures and workshops will focus on African popular music and the connections between that music and Afro-American music. For further information or to book Mr. Collins, contact Julian Hynes, 193 Concord Avenue, Toronto, Ontario M6H 2P2, Canada; telephone (416) 851–8113.

The Cinema Guild announces the release in 1988 of five films of interest to our readers: St. Louis Blues, starring Bessie Smith, 1929; Alberta Hunter: My Castle's Rockin'; International Sweethearts of Rhythm and its sequel, Tiny and Ruby: Hell Drivin' Women, featuring the all-woman jazz band of the 1940s; and Cissy Houston: Sweet Inspiration. For more information about purchase or rental of these films, contact The Cinema Guild, 1697 Broadway, New York, NY 10019; telephone (212) 246–5522. Canadian readers may contact DEC Films, 229 College Street, Toronto, Ontario, Canada M5T 1R4; telephone (416) 597–5524.

Several documentaries featuring interviews and music of black American musicians have been produced by Ilene Strentz, Geoff Speed, and Bill Holt in Liverpool, England. Among those treated have been Ted Hawkins, Rockin' Dopsie, B. B. King, Robert Jr. Lockwood, Jimmy Rogers, and Johnny Shines. Currently in progress is a work treating Delmark Records and its founder-owner Bob Koester. Future documentaries will focus upon Jessie Mae Hemphill, Sonny Terry, Brownie McGhee, and Bill Monroe. A listing of programs available for broadcast by radio stations can be obtained, with an International Reply Coupon and a self-addressed envelope, from GI Communications, 25 Earle Road, Liverpool L7 6HA, England.

The Center for Popular Music at Middle Tennessee State University, Murfreesboro, Tennessee, has produced a one-hour radio documentary titled "Roots of American Popular Music," which uses highlights from John W. Work III's field recordings and writings to illustrate the changes in Afro-American vernacular music from Emancipation to World War II. The program has been made available to National Public Radio affiliate stations for broadcast.

The Delta Blues Museum, in Clarksdale, Mississippi, invites visitors to enjoy videotape and slide-and-sound programs, photographs, recordings, books, performances, memorabilia, archives, and other sources of information about the blues. The museum is open without charge from 9:00 A.M. until 5:00 P.M. Monday through Friday. Tours may be arranged by contacting Sid F. Graves, Jr., Director, Carnegie Public Library, 114 Delta Avenue, P.O. Box 280, Clarksdale, MS 38614; telephone: (601) 624–4461.

The Khongisa Youth Centre for Performing Arts has recently been established in Kwadlangezwa, South Africa, to serve the needs of young people for preparatory study in the performing arts. The Centre is directed by Dr. Khabi Mngoma, formerly of the University of Zululand. Patrons who might be interested in helping to provide instruments and materials for the program may write Khongisa Youth Centre, P.O. Box 388, Kwadlangezwa 3886, South Africa.
ON RAGTIME:
THE MUSICAL SPILLERS
Edward A. Berlin
Queensborough Community College

The woman in Harlem was celebrating her 100th birthday. But what immediately caught my eye (New York Times, September 5, 1988, C17) was the old advertisement accompanying the article: "Spiller School of Music." Spiller! Scott Joplin's "Pine Apple Rag" was dedicated to the "Five Musical Spillers." His good friend Sam Patterson had joined the group in 1906.

Scanning the article, I saw that the 100-year-old woman was Beatrice Tallafaro, sister of Isabele Tallafaro Spiller, who was a performer in the group and wife of William Spiller, the group's leader. Ms. Tallafaro had lived with her sister and brother-in-law, taking care of the house and later becoming secretary to the music school. In 1908, the year "Pine Apple Rag" was published, Ms. Tallafaro would have been twenty years old. She may have—must have—known Joplin!

I found her name listed in the telephone book and called. The phone was answered by an elderly woman who informed me that "Miss Tallafaro has gone away for the weekend." A 100-year-old woman going "away for the weekend"? Hmm. I then drafted a letter, explaining my interest.

A few days later I again called and spoke to the same elderly woman, who now admitted she was Ms. Tallafaro. She had read my letter several times and agreed to meet with me.

The next week, I went to visit. As I turned onto West 139th, I paused. This was the St. Nicholas Historic District; its "brownstones" and row houses had been designed by some of America's most prestigious architectural firms of the 1890s. After the white exodus had turned Harlem into a black enclave, this highly desirable street became known as "Striver's Row," reflecting the move there of many successful black artists. Eubie Blake, Noble Sissle, W. C. Handy, and "Stepin Fetchit," were among those who resided on this block.

Most of the buildings appeared well maintained and had lost little of their elegance. The building that Spiller had owned was a four-story brownstone. Ms. Tallafaro occupied the basement apartment, which had been his studio.

Ms. Tallafaro leaned on another woman as she came to greet me. Her mind had obviously endured aging better than her body. She had a soft, cultured voice, spoke articulately and with good humor.

We had a pleasant conversation, but I was disappointed in my main mission. She did not recall ever meeting Scott Joplin. She used to see his widow, who had moved to the block after his death, but never spoke with her. She did not know about the dedication on the "Pine Apple Rag" and was thrilled with the copy I brought along for her. I had hoped to perform it, but she said the piano, in the back room, was hopelessly out of tune. At her request, I attempted to sing it.

She had known many of the top musical artists of the time, but as a nonmusician was acquainted with them only on a social level. Unfortunately, at this point she could recall them only superficially. I noticed a photograph of Will Marion Cook. "Oh, he was like a father to me. A very pleasant man." As hard as I tried, I was unable to draw anything more substantial from her. That remark was typical of her replies. She could tell me nothing that was not already known of her famous neighbors. I tried many names. Did she know James P. Johnson? "Jimmy Johnson? He lived on 149th. He used to come down and tickle the piano. He'd come with his wife. Also, his friend, Luckey... someone." Luckey "someone"? In the early days, Luckey Roberts was widely regarded as New York's most prodigious ragtime virtuoso.

Despite the frustration in failing to obtain new ragtime information from Ms. Tallafaro, the meeting, indirectly, had a fruitful result. She mentioned a doctoral student who had interviewed her. A few months earlier, I had heard of a recently completed dissertation on Isabele Spiller, but, with the summer break, was unsuccessful in my attempts to reach the writer, Phyllis Wynn Anderson. Now, with a greater sense of urgency, I renewed my efforts. I obtained a copy of the dissertation, "Isabele Tallafaro Spiller: Harlem Music Educator, 1925-1958" (University of Georgia, 1998), and reached Dr. Anderson at the College. Her impressive paper, though, was concerned primarily with the Spillers' later years as music educators. She did, however, have a small amount of information on Joplin and sent me Isabele Spiller's two-page, handwritten reminiscence of her and her husband's visit with Joplin. The reminiscence is part of the Spiller Papers in the Moorland-Spingarn Research Center at the Howard University Library, and it is reprinted here with permission of that institution:

At the time this excerpt and a copy of the opera was given to the Musical Spillers I accompanied Spiller to Scott Joplin's apartment in New York City and heard Joplin explain to Spiller exactly how the opera was to be played and sung... also how Pineapple Rag, and Maple Leaf Rag were to be played. It was fascinating to me because it was the first time I had ever heard a composer explain in detail what he wanted done.

I gave a copy of the entire opera to the Schomburg Library 135th & Lenox Ave., NY City.

The Pineapple Rag was played by the Musical Spillers on two xylophones and on marimba accompanied by the Theatre Orchestra. These instruments attached to each other covered the stage. There were two musicians at each instrument. The first number played was Raymond Overture followed by Pineapple Rag.

At this early date Spiller was doing what they said could not be done, playing classical and "ragtime" as it was called then. When managers told him to cut the classical number out, he just did not and they were amazed to hear the applause received after the overture. "Pineapple Rag" was such a favorite that every time we took it out we had to put it back.

Joplin had explained to Spiller how wrong white people were in playing his compositions fast. The conception of the white people at that time was all you had to do was to play "ragtime" fast.

The excerpt mentioned in the first paragraph is the 1913 republication of "A Real Slow Drag," originally published as the
final number of Treemonisha (1911). The visit, therefore, would have been between 1913 and Joplin's final hospitalization in February 1917. Most likely, the visit would have occurred before the fall of 1915, by which time Joplin was showing signs of the mental deterioration for which he would be hospitalized. That Joplin also gave the Spillers a copy of the opera, a score of more than two hundred pages, reflects either on their friendship or a high regard and hope that Spiller could somehow assist in getting the work produced.

The account of the Spillers' performance of the "Pine Apple Rag" gives us an indication of the popularity of this piece, this being a type of information that is difficult to ascertain. The account also tells us something about ragtime in vaudeville. Joplin's complaint about ragtime being played too fast is one he frequently made, but this is the only source that associates the practice with "white people." Perhaps he had in mind someone like Mike Bernard, a white ragtime virtuoso who had a good following in New York and who was among the earliest to make piano ragtime recordings.

Dr. Anderson's dissertation also reprints advertising flyers from the Spillers' performances, including two from the ragtime years: one for the New Alhambra, in Montreal, December 16, 1912; the other for the Orpheum, in March 17, 1913. I have asked colleagues in those cities to try to locate reviews. In the meantime, while researching another subject recently in the pages of the New York Age, I was struck by the frequency with which the Spillers' itinerary was noted: for example, they were in Danville, Illinois, in April 1910; in Atlantic City in May 1911. Once could trace their performances, possibly find reviews, and learn how ragtime was presented, and received, in the vaudeville circuit.

One of the earliest notices of ragtime was of Ben Harley's vaudeville performances in 1886. After that, our histories of ragtime pretty much ignore vaudeville. But, as Spiller's reminiscence indicates, ragtime continued as an important part of vaudeville entertainment. An exploration of this facet could give us additional insights into the ragtime era. The Spillers can provide an interesting start.

**ROLAND HAYES PAPERS GO TO HACKLEY COLLECTION**

Detroit Public Library's E. Azalia Hackley Collection has received a gift of the personal papers of Roland Hayes, world-famous American concert tenor from the 1920s through the 1940s. Hayes died in 1976 at the age of 89 in Boston, where he had made his home for many years. The Hayes Papers consist of manuscripts of compositions by Hayes and others, correspondence between Hayes and leading artists and thinkers of his time, photographs, recordings, many of which are original in nature, and citations and degrees awarded to Hayes. Hackley Collection curator Maurice Wheeler will supervise the conservation and processing of the materials, which should be available for use by serious researchers by the spring of 1991. A major exhibition of the Hayes materials is planned for that year. The Hackley Collection is housed at the Main Detroit Public Library, 5201 Woodward in the University Cultural Center.

**RECENT GIFTS TO CBMR**

In memory of composer Thomas Kerr (1915-1988), William Grant Still Music, of Flagstaff, Arizona, has donated to the Center for Black Music Research several pieces of printed music by William Grant Still. The items include *Rhapsody, From the Hearts of Women, Archaic Ritual, Suite for Violin and Piano*, selections from *Lenox Avenue, "All That I Am,"* and an arrangement of "Sinner, Please Don't Let This Harvest Pass."

Fr. Everett Briggs recently gave the Center copies of the tunes he composed with Elliot Carpenter (1934—), who was educated in Philadelphia and in France and was the pianist with the Jim Europe Orchestra and the New York Syncopated Orchestra. The gift includes "America, Trust Me with Your Heart," "Farewell My Home," "Not Far from Here," "Oh America!" and "Prodigy and Dunce."

Volker Albold of Eichicht, East Germany, has sent copies of three volumes of Amiga Records' Blues Collection, featuring Sonny Boy Williamson, Sonny Terry and Brownie McGhee, and the London Howlin' Wolf sessions.

**MONUMENTS FOR RAGTIME COMPOSERS**

Helen and David Wallace of Overland Park, Kansas, searched for many months to locate the grave of composer James S. Scott. Westlawn Cemetery in Kansas City, Kansas, was in disrepair. Portions of the cemetery had been used as a dumping site. However, in 1979 Kansas passed legislation stating that all cemeteries must be maintained. Westlawn was restored and the grave found. The Wallaces published a plea for funds, and ragtime music lovers responded. The grave was marked in 1981.

In 1986 Mildred Steward of Las Vegas, Nevada, gave the Wallaces permission to place a monument on the grave of her father, composer Arthur O. Marshall. Again ragtime fans were generous. The dedication ceremony took place June 5, 1988.
COMPOSERS NOTES
Ellistine Holly
Jackson State University

Leslie Adams's The Wider View had its premiere on January 22, 1989, at Kulas Hall, Cleveland Institute of Music, Cleveland, Ohio. Adams's composition and Nathaniel Dett's The Ordering of Moses were presented by Accord Associates in an "Evening of Music by Black Composers." The performance of The Wider View—six songs for solo voice and piano—set to the poetry of Langston Hughes, Paul L. Dunbar, Georgia Douglas Johnson, and others—featured Edythe Johnson, soprano; Paul S. Adkins, tenor; and Lavert Stuart, piano.

Ed Bland’s Magnetic Variations was performed by the New Cal Arts 20th Century Players (California Institute of the Arts) January 16, 1989, as part of “King: A Global Celebration,” a worldwide National Public Radio broadcast, jointly presented by National Public Radio, American Public Radio, and station WFMT-FM Chicago. The broadcast included live concerts originating at three music schools: New England Conservatory, California Institute of the Arts, and Indiana University Opera Theater. Bland’s musical score of A Raisin in the Sun was heard at New Cal Arts, and was performed March 11, 1989, by the New Cal Arts 20th Century Players. Bland is completing Trio for Clarinet, Piano and Bassoon, commissioned by Michele Zukovsky, principal clarinetist for the Los Angeles Philharmonic Orchestra. Music of Ed Bland is available on Cambria Records, #1026.

Wallace M. Cheatham has composed in a variety of musical forms, as exemplified by his Symphony No. 1 (1988); String Quartet No. 1 (1987); and Passacaglia and Fugue for Organ (1988). His choral works include, "My Soul Is a Witness" (Shawnee Press); "These Bones Gonna Rise Again" (Music 70); "I Belong to That Band" (Music 70); "You Must Come in Through the Door" (Music 70); "When the Roll Is Called Up Yonder" (Music 70); "My Hope Is Built" (Marvel); "Glory Hallelujah" (Marvel).

Carman Moore’s Concerto for Jazz Violin and Orchestra was commissioned by the Penfield High School Music Commission Project and was premiered by the Penfield High School Symphony in May 1987.

Tania Léon has composed a piece titled De-Oriethas for the Western Wind Ensemble. Three of her works have been premiered recently. Latin File was broadcast on National Public Radio from Washington, D.C., on February 6, 1989. The piece was performed by Pagnito D’Filvara (clarinet and soprano saxophone), Lou Soloff (trumpet), Carlos Franchetti (keyboards), Paula Bing (flute and piccolo), and Tania Léon (keyboards). Kabiosile for Piano and Orchestra was premiered by Ursula Oppens with the American Composers Orchestra on December 4, 1988, at Carnegie Hall. Parajota Delaté was first performed by the Da Capo Chamber Players at Merkin Concert Hall on October 24, 1988.

John E. Price is completing Idylls of the Seasons, an extended work for SATB a cappella and soloists on poems by Idia R. Bellegarde. The composer has completed "An Ave Maria," SATB a cappella and soprano solo (1988); Where Are You Robert Johnson? for instrumental ensemble (1988); and 12 Pieces for Piano (1988). Price served as vocal director for the second year for the City of Tuskegee’s Department of Cultural Affairs production of Bubbling Brown Sugar, directed by Dyann Robinson. During American Music Week in November 1988, Price was honored in Tulsa, Oklahoma, as "one of the gems in the musical history of Oklahoma heritage."

Frederick Tillis is in the process of completing his Spiritual Fantasy No. 13, which will be premiered by harpist Ann Hobson Pilot in 1989. He recently received a commission from Spelman College for an Inaugural Overture for timpani and brass quintet; the piece will be performed by William Hanley, timpanist, in April 1989 at the University of Massachusetts-Amherst. The New Brass Ensemble will be performing Tillis’s Passacaglia during its 1989 tour. The following works have received recent performances: Spiritual Fantasy No. 4, for piano (September 25, 1988, by Vivian Taylor, Boston, Massachusetts), Toh Ryann Se, for jazz sextet (May 8, 1988, University of Massachusetts-Amherst), and Spiritual Fantasy No. 9 (“Sympathy”), for SATB and brass quintet (University Chorale, University of Massachusetts-Amherst).

Compositions by Julius P. Williams are being performed during the 1988-1989 season by the Vermont Symphony, Camerata Youth Orchestra, and the Nutmeg Ballet, which recently performed the premiere of Cinderella. During the season, he will be conducting concerts in Oklahoma and at Carnegie Hall, the Apollo Theatre, and the Brooklyn Academy of Music. Williams was recently honored for outstanding achievement by the Department of Black Studies at Herbert H. Lehman College, City University of New York.

Michael E. Woods is working on Klangfarben Funk in five movements for brass quintet. Woods describes the work as a pointillistic jazz fusion piece. Woods conducted a composers workshop at Oral Roberts University, Tulsa, Oklahoma, in February.

Carl Fischer Music Stores now has available Our Afro-American Heritage in Music, a catalog of choral, solo vocal, piano, and instrumental music listings by black American composers. The catalog covers a range of styles, including compositions by Arthur Cunningham, Roland Carter, Noel Da Costa, Adolphus Hallstork, Wallace Cheatham, Eugene Hancock, Ulysses Kay, Ashford and Simpson, and approximately twenty-five other black composers. Copies can be obtained from Carl Fischer of Chicago, Inc., 312 South Wabash Avenue, Chicago IL 60604.
MICHAEL MORGAN TO CONDUCT FALL ENSEMBLE RESIDENCY

Michael Morgan, assistant conductor of the Chicago Symphony Orchestra, will serve as conductor of the Black Music Repertory Ensemble in its fall 1989 residency. Mr. Morgan was selected for his post with the CSO in the spring of 1986 in a competition that attracted conductors from across the country. He is a graduate of the Oberlin College Conservatory of Music and has also studied with Leonard Bernstein, Seiji Ozawa, and Gunther Schuller at the Berkshire Music Center at Tanglewood and with Witold Rowicki in Vienna. The orchestras with which he has appeared as guest conductor include the Vienna Symphony Orchestra, Warsaw Philharmonic Orchestra, and Danish Radio Orchestra in Europe and, in the United States, the St. Louis, National, Hartford, Buffalo, and Baltimore orchestras and the Northwest Chamber Orchestra. Mr. Morgan has also conducted opera performances at the Vienna State Opera, the Deutsche Staatsoper in East Berlin, the Washington Summer Opera, and the New York City Opera.

RESEARCH NOTES AND QUERIES

Rawn W. Spearman requests from readers any biographical information on Nora Holt's activities between 1823 (or earlier) and 1936, including her musical studies, European travel, and performances in Paris, London, Shanghai, and other cities. The information will be incorporated into a piece to be titled "Nora: Music Critic, N.Y. Amsterdam News; 1944-1955," Contact Dr. Spearman at the College of Music, University of Lowell, One University Avenue, Lowell, MA 01854, or call him at (508) 452-5000, ext. 2250 or 2721.

John Gray writes that he is preparing two works for publication. The first will be titled Ashê, Traditional Religion and Healing in Sub-Saharan Africa and the Diaspora: A Classified International Bibliography and will be published by Greenwood Press in 1989. The second is to be a comprehensive bibliography of African popular music. Gray requests from CBMR Digest readers appropriate citations for inclusion in the book. Send information to Mr. John Gray, 30 Marion Street, Nyack, NY 10960.

Irene Streititz is writing a documentary on Chicago's thirty-year-old blues and jazz label Delmark Records and its founder-owner Bob Koester for BBC Radio Merseyside in Liverpool, England. The documentary will deal solely with Delmark's blues output. Streititz writes: "I would certainly be pleased if an enterprising local scholar would compile a complete Delmark dates-and-musicians session list and publish it before work is completed on the documentary." She can be reached at Glo Communications, 25 Earle Road, Liverpool L7 6HA, England.

Stewart Vandermark has in progress a study about the history of jazz in the Boston area prior to 1950. He requests that readers who have documentation relevant to people, places, or events during that time contact him at 26 Ferndale Road, Natick, MA 01760.

John Collins is interested in corresponding with anyone who would like to explore the influences of black American music upon the development of modern African popular music. Mr. Collins's address is Bokoor House, P.O. Box 391, Achimota, Accra, Ghana, Africa; or c/o E. F. Collins, 6A Arlesford Road, London S.W.9, England.

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

CALL FOR SCORES

BMRF's Black Music Repertory Ensemble is seeking scores from black composers for its instrumentation, as follows: soprano, tenor, bass-baritone, woodwinds (one player), trumpet, trombone, tuba/double bass, first and second violin, viola, cello, piano, and percussion.

The purpose of the Black Music Repertory Ensemble is to spotlight and promote appreciation for the black musical heritage through the performance and recording of small-ensemble literature written by black composers in the nineteenth and twentieth centuries. The repertoire of the ensemble includes a wide variety of chamber music, including classical and popular songs as well as instrumental combinations of as many as ten parts. Programs are designed to present rarely heard black music, to increase performance opportunities for musicians and for the music of living black composers, and to increase the diversity of music literature available to American audiences.

For further information, interested composers should contact Dr. Samuel A. Floyd, Jr., Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605-1996; (312) 663-9462.

North/South Consonance, Inc. is conducting a search for compositions to be featured in the 1989-1990 season. Works may be scored for any solo instrument or for mixed chamber ensembles of a maximum of fifteen performers and may also employ voice, percussion, or electronic media.

Submissions must be postmarked by May 1, 1989, and must be accompanied by a registration/processing fee of $25. Send submissions to North/South Consonance, Inc., P.O. Box 698, Cathedral Station, New York, NY 10025-0698.
THE CENTER EXTENDS THANKS

INDIVIDUAL CONTRIBUTORS

Over the last four-and-a-half years, the following individuals have made financial or material contributions to the Columbia College Center for Black Music Research. Cash, books, sound recordings, printed music, wall posters, and office enhancements are among the gifts received by the Center. Among the contributors are philanthropists, scholars, composers, performers, authors, and general well-wishers. We extend our hearty thanks to these individuals.

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CBMR MONOGRAPHS


The register is divided into sections that provide information about individuals, ensembles, and organizations included in Grove, the black-music subjects included in Grove and HDM, and the authors who contributed to both reference works. The first two sections include information about the presence in the sources of bibliographies, discographies, music examples, illustrations, and lists of works and identify the lengths of the original citations and the name(s) of their author(s).

Currently in production for fall 1989 release is the second monograph in the series: Black Music in Ebony: An Annotated Guide to the Articles on Music in Ebony Magazine, 1945–1985 by Kimberly R. Vann, assisted by David Martin, Anthony Mhoon, Nanette Stevens, and Wyeth Williams. The significance of this monograph for black music scholarship and research in American music in general is evident in the fact that many of the articles cannot be located without considerable browsing, since many of the titles do not reflect the contents of the narrative and since the usual finding sources (e.g., Readers Guide) are not annotated and their contents are not indexed by genre or medium. This monograph will be the only source available that provides complete access to the music contents of Ebony; the magazine's social significance is evident, but what may not be so evident is the fact of its contemporaneous documentation of aspects of American social history. Indexes of authors, titles, subjects, genres, and mediums will be provided in the Monograph.

Either title can be purchased for $10 ($13 for non-U.S. subscribers) by writing to CBMR Publications, Center for Black Music Research, Columbia College, 500 South Michigan Avenue, Chicago, IL 60605-1996. Standing orders for the series are welcomed.
BLACK MUSIC REPERTORY ENSEMBLE PERFORMS AT COLUMBIA COLLEGE

"It’s called the Black Music Repertory Ensemble, and on Tuesday evening its members demonstrated the value of a chamber ensemble specializing in great music by black composers. . . ."

"All of this music elucidates the black experience in America and the imprint it has left on our musical culture. Thanks to this remarkable ensemble, . . . Chicagoans are hearing intriguing works that cry out to be performed” (Howard Reich, Chicago Tribune, February 8, 1989).

The winter 1989 residency of the Center’s Black Music Repertory Ensemble was held February 5–10, 1989. The group presented two matinee performances for school children and two public concerts at the Emma and Oscar Getz Theater at Columbia College.

For this residency, the Ensemble members were Kenneth Adams, woodwinds; Donnie Ray Albert, bass-baritone; George Blanchet, percussion; Nathaniel Brickens, trombone; Lyman Brodie, trumpet; William Brown, tenor; Winterton Garvey, violin; Elaine Mack, cello; Toni-Marie Montgomery, piano; Sylvia Morris, violin; Bernadine Oliphant, soprano; Walter Payton, double bass/tuba; and Richard Spencer, viola. T. J. Anderson served as conductor.

The program for the residency consisted of the following works: St. Louis Grey’s Quick Step (1852) by J. W. Postlewaite; Rescue Polka Mazurka (1869) by Sidney Lambert; Three African Dances (1913) by Montague Ring; On Emancipation Day (1903) by Will Marion Cook; All Coons Look Alike to Me (1896) by Ernest Hogan; Sometimes (1976) by Olly Wilson; Duet from Meditations in Passage (1980) by Hale Smith; Negro Folk Suite (1902) by N. Clark Smith; a medley of songs from Shuffle Along (1921) by Nobie Sissle and Eubie Blake, consisting of arrangements of “Shuffle Along,” “In Honeysuckle Time,” “Love Will Find a Way,” and “I’m Just Wild About Harry”; and The Spirit of the U.S. Navy (1925) by Alton Augustus Adams.

All of the historic pieces on the program are held in CBMR’s sheet music collection. They were arranged for the Ensemble by composer Hale Smith.

The next residency of the group will be October 7–13, 1989. As its final performance in that residency, the group will present a concert in St. Louis as a part of the Center’s 1989 National Conference on Black Music Research. The guest conductor for the residency will be Michael Morgan, Assistant Conductor of the Chicago Symphony Orchestra.

The Black Music Repertory Ensemble is seeking scores from black composers for its instrumentation. The Ensemble would like to consider works by living black composers for its programs and would value the opportunity to seriously consider programming works written especially for the group. For further information, interested composers should contact Dr. Samuel A. Floyd, Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605-1996; (312) 663-9462.