INSTITUTE FOR THE TEACHING 
AND RESEARCH OF BLACK MUSIC 
JUNE 28-JULY 3, 1990

The Center for Black Music Research will offer its first 
summer Institute for the Teaching and Research of 
Black Music from June 28 through July 3, 1990. The 
Institute will be structured to meet the needs of various music 
teaching professionals, including elementary and secondary 
music and classroom teachers, college and university music 
teachers, scholars, researchers, publishers, and editors who 
wish to address black music issues.

Institute Faculty

The Institute will be taught by six of the country's leading 
educators in black music.

Horace Boyer, University of Massachusetts, Amherst
Lee Cloud, Northern Illinois University
Dominique-René de Lerma, Morgan State University and 
Peabody Institute, Johns Hopkins University
Samuel A. Floyd, Jr., Director, Center for Black Music 
Research, Columbia College Chicago
Barbara Reeder Lundquist, University of Washington
Howard A. Roberts, Manhattan Community College and 
Director of the Howard Roberts Chorale.

Institute participants will also be addressed by Howard M. 
Brown, Professor of Music at the University of Chicago.

Divisions of the Institute

The College and University Division, offered June 28 
through July 3, will feature directed consideration of "Research 
and Teaching of Black Music in the College and University 
Curriculum"; "Black Music Literature and Performance 
Practice"; "Black Music in General Studies"; and "Black Music 
and Music Education."

The Higher Education Music Administrators Division, 
offered only on June 29, will feature directed consideration of 
issues pertaining to affirmative action; recruitment and retention 
of black faculty and students; responsibility for curriculum and 
repertoire oversight vis-à-vis black music; and expectations 
with regard to professional music societies, funding agencies, 
professional performing organizations, and pre-college music 
programs.

The High School Division, offered July 2-3, will feature 
directed consideration of the following topics: "Black Music in 
General Music Courses"; "Black Music in the Choral Program"; 
and "Black Music in the Instrumental Program."

The Elementary and Middle School Division, offered on 
July 3 only, will feature directed consideration of the following 
topics: "Materials and Methods for Inclusion of Black Music in 
the Music Program"; "Procedures for Locating Appropriate and 
Accessible Black Music Literature"; and "Methods for Presenting 
Black Music in Ethnically Diverse Classrooms."

Description of the Schedule

Lectures and discussions will take place each day during 
June 28 through July 3 from 8:30 A.M. to 5:00 P.M., with sched-
uled lunch and other short breaks.

A special added feature of the Institute will be optional 
evening presentations by personnel from CBMR Computer 
Center, Dragonfly Software, and McCormick's Enterprises. These 
sessions will allow hands-on experience with various word-pro-
cessing and research and writing aids such as NotaBene and 
MusicLink.

Participants may also choose to visit libraries, attend musical 
performances, attend the Taste of Chicago, or take advantage 
of other cultural opportunities offered by the city of Chicago.

Graduate Student Scholarships

A limited number of tuition-free scholarships are available to 
graduate students on a competitive basis. Interested such stu-
dents currently enrolled at American colleges and universities 
should write to the CBMR Director, indicating their reasons for 
wanting to attend, listing their current black-music related activ-
ities, and briefly outlining their plans for careers in black music. 
Applicants must have three letters of recommendation by cur-
rent or former professors sent directly to the CBMR Director. 
The scholarships provide free Institute registration; the recipi-
ents will be responsible for all travel, lodging, and meal ex-
enses.

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NEW PHONE EXTENSIONS FOR CBMR

On April 10, a new phone system was installed at Columbia College Chicago. The Center for Black Music Research has been assigned a new set of extension numbers. Callers can now reach Center staff at (312) 663-1600, ext. 559 or 560. We hope that the new system will improve service for callers, and we appreciate the patience of those of you who have tried to call during the past several months.

WILLIAM WARFIELD HONORED

Black Contributions to the Performing Arts: An Interdisciplinary Symposium in Honor of William Warfield will be held April 29–May 1, 1990, at the University of Illinois–Urbana. Featured speakers will be Kathy Perkins ("Black Women Playwrights Before 1950"), Margaret Wilkerson ("Black Women Playwrights After 1950"), Doris McGinty ("Blacks in Musical Theatre from 1915 to 1945"), Woodie King ("Experiences in Film and Theatre"), Eileen Southern ("Blacks in Classical Music"), James Hatch ("Plays of Owen Dodson"), Chester Fontenot ("Films of Oscar Micheaux"), Olly Wilson ("Perspectives of a Black Composer"), George Hill ("Black Contributions to TV"), and Willis Patterson ("The Achievement of William Warfield").

COMING EVENTS

MARK YOUR CALENDAR

1990

June 28–July 3  Institute on the Teaching and Research of Black Music: College and University Division

June 29  Institute on the Teaching and Research of Black Music: Higher Education Music Administrators Division

July 2–3  Institute on the Teaching and Research of Black Music: High School Division

July 3  Institute on the Teaching and Research of Black Music: Elementary and Middle School Division

Columbia College Chicago

September 6–10  Black Music Repertory Ensemble Fall Residency

Center for Black Music Research

Columbia College Chicago

1991

February 3–9  Black Music Repertory Ensemble Winter Residency

Center for Black Music Research

Columbia College Chicago

October 10–14  National Conference on Black Music Research

Palmer House Hotel

Chicago, Illinois
ON RAGTIME:
Scott Joplin the Educator
Edward A. Berlin
Queensborough Community College

It is as a composer that Scott Joplin interests us, but he was also a teacher. This is fortunate, for it is through his students that we have learned much about him. Education was a driving force in Joplin’s life. He sought it for himself and shared what he knew with others. He believed that education would help pave the way for his recognition and acceptance as a serious artist; for his race, he felt education was the key to equality.

His devotion to education came early in life. His widow testified that he maintained a life-long correspondence with his childhood music teacher from Texas, a teacher—a German immigrant musician identified as Julius Weiss (Albrecht 1979)—was crucial to the development of the young composer’s attitudes. Although we have no details on what Joplin learned from his teacher, we surmise that it was Weiss who instilled in him a love for the European masterpieces, especially for opera. In the process, Joplin learned that he could aspire to greatness, that a musician could be not only an entertainer but also an artist.

When Joplin settled in Sedalia, Missouri, in the mid-1890s, he took the opportunity to continue his formal education. He was in his late twenties when he attended the newly-opened George R. Smith College, a Methodist-run institution “devoted to the moral and intellectual culture of the colored people of the West” (Nolen ca. 1986, 6). He studied music, but we know nothing more specific, for the school records were destroyed in a fire in 1925.

During the same period in Sedalia, Joplin became a teacher. He had several students, of whom three have been identified: Arthur Marshall, Scott Hayden, and Brun Campbell. Marshall and Campbell provided invaluable information to early Joplin biographers. In addition, in a later interview in 1960, Marshall touched upon Joplin’s interest in younger musicians:

He was kind to all of us musicians that would just, as I say, “flock” around him ‘cause he was an inspiration to us all. We always treated him as daddy to the bunch of piano players here in Sedalia.

Unfortunately, Marshall did not enlighten us on Joplin’s teaching methods. His only comment on this issue was, “Mr. Joplin would tell me, ‘Go ahead and play that again — play that piece again’” (“An Interview with Marshall!” 1987, 2).

Joplin’s opera Treemonisha (1911), the major effort of his life, has as its central theme the importance of education to African-Americans. The action takes place in 1884 near his childhood home of Texarkana, in a backward community of former slaves. The heroine, Treemonisha, differs from other members of her community in being literate. She has an educated mode of speech, i.e., it is without “Negro dialect.” (This is apparently a reflection of Joplin’s own practice, for white associates had commented upon the “refinement” of his speech.)

The opera’s action focuses on Treemonisha’s efforts to rid her community of the dual evils of ignorance and superstition. The outcome is that she emerges as a leader.

Joplin’s libretto is clearly intended to be an allegory of the African-American condition. This is noted by the editor of the American Musician and Art Journal, who had discussed the opera with Joplin:

A remarkable point about his work is its evident desire to serve the negro race by exposing two of the great evils which have held this people in its grasp, as well as to point them to higher and nobler ideals. Scott Joplin has proved himself a teacher . . . with a mission which has been splendidly performed (“A Musical Novelty” 1911, 7).

Joplin’s widow confirmed that he identified with his heroine in seeing himself as both a teacher and a leader:

He wanted to be a real leader. He wanted to free his people from poverty, ignorance, and superstition, just like the heroine of his ragtime opera, Treemonisha (Thompson 1949, 18).

In New York, where he lived from 1900 until his death in 1917, Joplin continued teaching. In 1914 he was giving instruction in both piano and violin (“Theatrical Jottings” 1914, 6), and in the 1916 and 1917 city directories, he listed himself as a music teacher (Trow’s).

It has long been my hope (perhaps fantasy) that I might locate a student from these years. While I have been unsuccessful in this search, I have come upon second-hand information of two previously unknown students of Scott Joplin—William Sullivan and Martin Niederhofer.

Information on Sullivan comes from John Arpin, an outstanding jazz pianist and president of the Toronto-based Ragtime Society. Arpin spoke with Sullivan on a single occasion in 1975, just months before Sullivan died. Sullivan, a white man, had been successful in business and showed no interest in any “glory” that might accrue to him being a student of Scott Joplin. This attitude, as well as the substance of his memories, convinced Arpin of the sincerity and truth of his remarks.

Sullivan was in his early twenties when he studied with Joplin from 1910 to 1912. He originally paid 50 cents for lessons, later paying 75 cents. He knew that there were other students, and he had the impression that teaching was a major source of income for Joplin.

Sullivan studied Maple Leaf Rag and Cascades, but could not recall the titles of other works. He described himself as having been a very light-fingered pianist, and Joplin was always after him to place greater accent on the first beat of each measure. Though Sullivan was unable to illustrate this, Arpin went to the piano and had Sullivan instruct him on how Joplin wanted ragtime played. He reports that, judging by Sullivan’s remarks, the first beat was overly accented, almost amounting to an anticipation of the beat. Joplin’s own playing was described as being extremely slow and deliberate.

Sullivan became friendly with Joplin, and after lessons the two would go to a local saloon for sandwiches. There, they were frequently joined by another black man, and Sullivan and this

Continued on page 4
On Ragtime, cont.

other man would carry the conversation. Occasionally, Joplin would join in animatedly, but this was the exception. For the most part, Joplin sat quietly. He was depressed and seemed to be preoccupied with his opera.

Information about Martin Niederhofer was obtained in a telephone interview with his widow, Bertha Niederhofer, on June 26, 1983. Mrs. Niederhofer was ninety at the time, but she spoke strongly and articulately. In the course of the conversation she sang sections of several Joplin rags: Maple Leaf Rag, The Entertainer, Magnetic Rag, and Pine Apple Rag.

Martin Niederhofer, also white, was in his early twenties when he studied with Joplin in 1916. He worked as a bookkeeper for the music publisher Waterson, Berlin & Snyder. It is not known how Niederhofer and Joplin met, but it may have been through contacts Joplin had had with the publisher.

The cost of Niederhofer's lessons was one dollar, and they were usually conducted at his parents' home on 106th Street. Joplin would eat dinner there after the lessons. On a few occasions Niederhofer went to Joplin's home for lessons. This would have been somewhere in the West 130s where Joplin and his wife maintained several residences, most operated as boarding houses.

Mrs. Niederhofer, prior to her marriage, was present at several of the lessons. She described Joplin as a charming man, with a pleasant personality and a nice smile. He was always neatly dressed and wore a derby. He was extremely poor; the last time she saw him was after she had married. Niederhofer had offered Joplin a winter coat and a fedora, and Joplin traveled to the apartment in the Bronx to fetch them.

Both Mrs. Niederhofer and her husband loved the way Joplin played piano. Niederhofer wanted only to perform in Joplin's style. He could read music, but not fluently; and he preferred to have Joplin provide a model for him to imitate. He would say, "Show me the chords and I'll follow it."

The last piece Niederhofer learned from Joplin was Pretty Pansy Rag.

This last information took my breath away. Pretty Pansy Rag is not a published work, but Rudi Blesh, Joplin's first biographer, had noted the title among a pile of manuscripts in Lottie Joplin's possession (Blesh 1981, xxxix). Was I about to uncover the manuscript of an unknown Joplin rag?

I asked the questions. Mrs. Niederhofer replied that Joplin had written out Pretty Pansy Rag for her husband, as well as other rags, but she no longer had the music. Her husband had made an unsuccessful search for them about fifteen years ago. Since then, she had moved to a new residence.

I made a last attempt to salvage something. She was able to sing Magnetic Rag, a piece with difficult intervallic skips. Could she sing Pretty Pansy?

She thought for a while but could not recall how it went.

Sullivan and Niederhofer were two of Joplin's late students. The door is not closed on finding others. Even if students have not survived to this day, they may have left behind information about their famous mentor. They may even have saved manuscripts.

References


Awards and Fellowships

The Inter-American Music Council (CIDEM), under the auspices of the Organization of American States and the Inter-American Music Friends, announces the competition for the "Robert Stevenson History of Latin American Music and Musicology Award" for 1988-1989. The competition is open to works published during 1988-1989 on various aspects of the history of Latin American music and Latin American musicology, preferably for music from prior to 1900. Entries may be submitted by the author, the publisher, or the sponsoring institution. A certificate of merit and $5,000 will be awarded to the first prize winner. The competition will be open from July 1 to September 30, 1990. For more information, write General Secretariat of the Inter-American Music Council, CIDEM, 1889 F Street N.W., 230-C, Washington, DC 20006, U.S.A.: (202) 458-3158.

An arts fellowship in music composition will be offered for 1991-1992 by the United Kingdom Fulbright Commission in association with Chester Music and G. Schirmer, Inc. One British and one American composer will be selected. The American fellow will be provided the opportunity to pursue extended creative work and professional development in the United Kingdom. The fellowship is being made available under the Fulbright program to allow the composers to broaden their professional perspective and contribute to greater Anglo-American cultural understanding. Applicants must have a minimum of three years professional experience. The successful candidate will be a yet-to-be fully established composer who has an emerging reputation and has produced several significant works but has not yet gained a major national or international reputation. The expected starting date of the nine-month fellowship is September 1991. The award consists of a grant of £10,000 plus transatlantic air travel for the fellow. The application deadline is August 1, 1990. Applications, including reference forms and special instructions for applicants, may be obtained from the Council for International Exchange of Scholars, Box UKM, 3400 International Drive N.W., Suite M-500, Washington, DC 20008; (202) 686-7878.
COMPOSERS’ NOTES
Ellistine P. Holly
Jackson State University

Leslie Adams’s *Hymn to Freedom* (for soprano, tenor, baritone, and instrumental ensemble or chamber orchestra), based on two poems by Paul Laurence Dunbar, had its premiere performance on October 12, 1989, at the Oscar and Emma Geitz Theater, Columbia College Chicago. The work was commissioned by the Center for Black Music Research, Columbia College, funded by a grant from the Borg-Warner Foundation. Performers for the premiere were Bernadine Olieghinl, soprano, William Brown, tenor, Donnie Ray Albert, bass-baritone, and the Black Music Repertory Ensemble, Michael Morgan, conductor. The work was performed again by the Ensemble on October 13 at the Sheldon Concert Hall, St. Louis, Missouri. It was also presented on February 4, 1990, in Cleveland, Ohio, by the Cleveland Institute of Music Symphony Orchestra, Carl Toplowsky, conductor. The third movement of Adams’s *Symphony No. 1* had its first reading performance on February 7, 1990, at the “Detroit Symphony Black Composers Forum” with the Detroit Symphony Orchestra, Leslie B. Dunner, conductor. The event was held at Ford Auditorium in Detroit, Michigan.

Wallace Cheatham’s *Passacaglia and Fugue* (1988) for organ was performed by Martha Stiehl at the 1989 Eleventh Semi-Annual Conference-Concert of the Wisconsin Alliance for Composers, Inc. The work will also be performed by the organist in a spring recital.

Gloria, for SSA, percussion instruments, piano, and organ, by Eugene Hancock, was premiered during December 1989 at St. Patrick Cathedral, New York City. The piece was commissioned and performed by I.S. 44, NYC, with Josephine Morris conducting. Now available from Agape-Hope Publishing Co., Carol Stream, Illinois, is Hancock’s work “Creating God, Your Fingers Trace,” from *Hymn Sampler Eighty-Nine* (1989), with text by Jeffery Rowthorn.

John E. Price has completed the following works: Prayers, for unaccompanied cello (1989); and Taharca, Biblical verses for mixed choir (1989). Recent performances of his works include *Impulse and Deviation I*, for unaccompanied cello (1988), by Donald Tracy at Eastern Illinois University, and *A Prah Hymn* (1978), performed by Spencer Brewer at George Wallace Jr. College, Selma, Alabama. *Louie Alexander and the Devil and The Lesson*, for dance, was performed at Auburn University, Auburn, Alabama, on April 6–7, 1990. Price has been appointed as a consultant for the Oklahoma Jazz Hall of Fame.

Mary Watkins (Oakland, California, composer, arranger, and professional pianist) has written several new works, including *The Bluest Eye* (1989), a theater piece for an adaptation of Toni Morrison’s novel of the same name; original music for jazz ensemble for a play based on the life of jazz tenor saxophonist Lester Young; and an original score for thirteen chamber instruments for a contemporary version of selected pieces from *The Nutcracker* ballet. Watkins received a Gerbode Foundation award and a California Arts Council Touring Program grant in 1989.

Michael Woods (composer and assistant professor of music at Oral Roberts University, Tulsa, Oklahoma) had several performances of his music during the month of January. Some *Sunday Jazz*, with The Michael Woods Ensemble, featured his jazz compositions in a performance at the Tulsa Center for Contemporary Art. His *String Quartet No. 3* was played at Oral Roberts University; his gospel arrangements, string quartet, and jazz pieces were featured in a concert in Oklahoma City, Oklahoma; and the gospel choir of Oral Roberts University performed his gospel arrangements in Dallas, Texas. Woods was a visiting scholar at Western Illinois University for a three-day composers workshop February 28–March 2, 1990. A number of his works were played by the faculty and students.

PUBLICATIONS AVAILABLE FROM CBMR

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CENTER'S ENSEMBLE RECORDS

Center for Black Music Research and The College Music Society are pleased to announce the availability of Black Music: The Written Tradition, a recording of works by black composers performed by the Black Music Repertory Ensemble. The collection is an ideal companion to the CBS Records' Black Composers Series, containing as it does works written for small ensembles in a broad range of styles.

Black Music: The Written Tradition is an important addition to the literature of American music. These exciting compositions range from concert and social dance music from the nineteenth century through the show music and contemporary concert music of the twentieth century. The composers hail from St. Louis; New Orleans; Philadelphia; Cleveland; New York City; St. Thomas, Virgin Islands; and England.

The Black Music Repertory Ensemble, the performing arm of the CBMR, consists of fifteen musicians: soprano, tenor, and bass-baritone voices; two violins; viola; cello; double bass; windwoods (flute, clarinet, bass clarinet, and saxophones); trumpet; trombone; tuba; piano; and percussion.

The contents of the recording is as follows:

Princeton Grand March (1840)  Frank Johnston
Rescue Polka Mazurka (1869)  Sidney Lambert
Three African Dances (1913)  Montague Ring
Three Negro Songs (1912)  Will Marion Cook
St. Louis Grey's Quick Step (1952)  J. W. Postlewait
Medley from Shuffle Along (1921)  Noble Sissle and Eubie Blake
Pineapple Lament and Banana Walk (1938)  N. Clark Smith
Castle House Rag (1914)  James Reese Europe
Lead Gently, Lord... (1936)  Leslie Adams
The Spirit of the U.S. Navy (1925)  Alton Augustine Adams

Order Form

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Please make and mail check or P.O. to BMRE Recording,
The College Music Society, P.O. Box 18000, Boulder, CO 80308-8000.

NEWS AND NOTES

Josephine R. B. Wright
The College of Wooster

Lehman College of the City University of New York presented A Tribute to Ulysses Kay on June 10, 1989. The program of the all-Kay concert consisted of Brass Quartet (1960), performed by Jack Hayatt and Philip Leslie, trumpets, Hugh Eddy, trombone, and Don Hayward, bass trombone; Jersey Hours (1978), performed by Ina Allen, soprano, and Winiford Stork, harp; Five Portraits (1972), performed by Sanford Allen, violin, and Sandra Rivers, piano; and a concert adaptation of the opera Jubilee (1976), with soloists William Brown, Ben Holt, Joy Blackett, Robin Buck, Catherine Schwartzman, John Anthony, Jonathan Kline, and Lynn Randolph, with William Warfield, narrator, and Julius Williams, conductor.

Bill Barron, jazz tenor saxophonist, composer, and professor of music at Wesleyan University, died in Middleton, Connecticut, last September at the age of sixty-two. A native of Philadelphia, he came to New York in 1958 and performed there with Philly Joe Jones, Tod Curson, and Cecil Taylor. He also played in clubs throughout the city during the 1970s and 1980s with his younger brother, pianist Kenny Barron. From 1968 to 1974 he directed the Jazz Workshop at Brooklyn Bedford-Lincoln Neighborhood Museum. After receiving his doctorate in music in 1975 from the University of Massachusetts, he joined the faculty of Wesleyan University, where he served as chairperson of the Department of Music and taught Afro-American music. Among the important recordings that summarize the evolution of his style are Jazz Caper (1982), Variations in Blue (1985), and The Next Plateau (1985).

On March 31, 1990, clarinetist Marcus N. Eley joined the Louisville Orchestra, conducted by Raymond Harvey, in a performance of Roque Cordero’s Mensaje Funearbe, for clarinet and string orchestra, and Claude Debussy’s Premiere Rhapsodie, for clarinet and orchestra.

Pianist Nina Kennedy performed at the following venues during the month of February 1990: Southeast Missouri State University, Cape Girardeau, Missouri; Union University, Jackson, Tennessee; and the Chicago Public Library Cultural Center.

Jazz trumpeter Donald Cherry and his children, Neneh and Eagle-Eye, were the subject of a full-length article in the December 10, 1989, issue of The New York Sunday Times Magazine.

Jazz trumpeter Miles Davis recently had published, with writer Quincy Troupe, his autobiography entitled Miles: The Autobiography (New York: Simon and Schuster, 1989).


On February 27, 1990, The Center for Popular Culture at Middle Tennessee State University presented Musicianers and Songsters: A Seminar on Black Music in the South. The pre-
santers were Paul F. Wells, Doug Soroff, Laura Jarmon, and Charles K. Wolfe. The topics treated included black fiddlers; gospel quartet singing; W. B. "Hop" Hopkins, blues musician turned gospel singer; and Leadbelly.

Geoffrey Fairweather, Noel DaCosta, and Julian Williams shared the podium as conductors for "The Dream Concert... Concert for a King" in celebration of the life of Dr. Martin Luther King, Jr. The event took place in New York City at the Apollo Theater (January 14, 1989), the Brooklyn Academy of Music (January 15, 1989), and Carnegie Hall (January 16, 1989). Performers included soloists Lynda Elliott, soprano, Daisy Newman, soprano, Grace Hackett, mezzo-soprano, Frances Haywood, mezzo-soprano, Gregory Hopkins, tenor, Mervin Wallace, tenor, John Anthony, baritone, and the Symphony Saintpaulia Sacred and Concert Choirs and Orchestra. The program included the singing of traditional and arranged spirituals by Undine Smith Moore and Moore's cantata Scenes from the Life of a Martyr; with Julian Bond as narrator.

Art historian Guy C. McElroy has organized an exhibition at the Corcoran Gallery in Washington, D.C., entitled "Facing History: The Black Image in American Art, 1710–1940." This exhibition offers a portrait of the way American artists portrayed American blacks and includes several famous illustrations of black musicians, among which are William Sidney Mount's Bone Player and Reginald Marsh's Tuesday Night at the Savoy Ballroom.

James DePreist conducted the New York premiere of Benjamin Lee's Concerto for Brass Choir and Orchestra with the American Symphony Orchestra at Carnegie Hall on December 3, 1989. Works by Canteloube and Shostakovich were also included in the program.

Princess Tam Tam and Zou Zou are two French musicals in which entertainer Josephine Baker starred during the 1920s and 1930s. Video films of these productions were released by Kino International in April 1990 and will be available for purchase at $39.95 each or $99.95 for the pair. For more information, write Kino International, 250 West 57th Street, Suite 314, New York, NY 10119; (212) 757-2820.

American Women Composers, Midwest, presented a performance on February 1, 1990, at Roosevelt University, Chicago, Illinois, featuring vocal settings of texts by Harlem Renaissance poets composed by Florence Price, Regina Harris Baiocchi, Dorothy Rudd Moore, Margaret Bonds, Betty Jackson King, Lena McLin, and Ritta Warford.

The National Black Arts Festival 1990 will be held in Atlanta, Georgia, July 27 through August 5 under the sponsorship of the Fulton Arts Council with support from the Atlanta Bureau of Cultural Affairs, the Georgia Endowment for the Humanities, individual contributors, and corporate sponsors. The festival will feature performances in music, dance, theater, film/video, literature, and the visual arts. Information and a calendar of events may be obtained by writing to National Black Arts Festival, Inc., 60 Walton Street N.W., Suite 300, Atlanta, GA 30303; (404) 730-7315.

The Office of Folklife Programs has published a Directory of African American Folklorists, compiled by Jacqueline C. Peters. It lists black American scholars and community specialists, as well as organizations involved in the study, documentation, and presentation of folklife and related cultural expressions. Copies may be obtained from The Office of Folklife Programs, 955 L'Enfant Plaza S.W., Suite 2600, Washington, DC 20560; (202) 287-3424.


The Smithsonian Institution has released a compact disc entitled The Art of Roland Hayes, which is commercially available in retail stores. Some of the selections on the disc date from recordings made by Stephen Fassett, a Boston record collector, during the last twelve years of Hayes's career. Most selections are being released for the first time.

Roland Hayes was also the focus of a documentary/performance titled The Musical Legacy of Roland Hayes, featuring tenor Paul Spencer Adkins. To tell Hayes's story, the one-hour special combined archival materials with Adkins's performance of operatic arias, art songs, and spirituals. The documentary was aired on PBS in February 1990.

The women who sang in the classic blues style during the 1920s and 1930s are the subject of a one-hour documentary titled Wild Women Don't Have the Blues. It focuses on the economic and social transformation of black life early in the century and shows how it contributed to the development of the classic blues style. Among the women who are featured are Ma Rainey, Bessie Smith, Ida Cox, Alberta Hunter, and Ethel Waters. The film or video is available from Resolution Inc., 149 Ninth Street/420, San Francisco, CA 94103; (415) 621-6196.

The Sonneck Society will hold its annual conference in Ontario, Canada, April 18–22 in conjunction with The College Music Society, Northeast Chapter. The following papers on black American music will be read: "Louis Chaunin and Scott Joplin: American Origins of 'Hallelujah Bouquet'" by James Bonnigh (Baylor University), "Who Wrote the First Black Musical?" by Thomas Rills (University of Georgia at Athens), "Opera, the Cakewalk, and a Farce: A Black Troupe in Great Britain" by John Graziano (City University of New York), "The Mocche: A Measure of the Evolution of Ellington's Style" by Anthony Brown (University of California at Berkeley), "Battle of Swing: Ellington's Miniature Concerto Grosso" by Andrew Homzy (Concordia University at Montreal), "Ellington Works for Piano: A Performance" by Mark Tucker (Columbia University), "Johnny Dodds with Kid Ory in New Orleans" by Gene H. Anderson (University of Richmond), and "Don Redman's 'Stampede': Big Band Style in 1920s New York" by Howard Spring (University of Guelph).

Baritone Willard White was recently featured in a new recording of Mendelssohn's Elijah, supported by Rosalind Plowright, soprano, Linda Finnie, contralto, and Arthur Davis, tenor, with the London Symphony Orchestra under the baton of Richard Hickox. The recording is on the Chandos label (CHAN 8774/5) and is available in LP, CD, and cassette formats.
Institute, cont.
Institute Tuition
College and University Division, $350
Higher Education Music Administrators Division, $150
High School Division, $125
Elementary and Middle School Division, $75

Invitation to Pre-Register

The Center for Black Music Research invites you to pre-register for and participate in the Institute for the Teaching and Research of Black Music. Please complete and return the form below to reserve a space and to receive additional information on complete registration, housing, meals, transportation, and optional excursions. In the event of cancellation of the Institute, pre-registered participants will be notified no later than May 25, 1990, and will receive a full refund of any pre-paid registration fees.

Institute pre-registrations and deposits must be received by May 15 to allow for meeting preparation. Please call Morris Phllbs to reserve space if your pre-registration form cannot arrive by May 15—(312) 663-1600, ext. 559.

Pre-Registration Form
Institute for the Teaching and Research of Black Music, June 28–July 3, 1990

Name________________________________________
Address_____________________________________
City/State/Zip_________________________ Telephone (_____ ) __________________________

Please pre-register me as follows:
[ ] Full-week college and university division ($50.00 deposited enclosed)
[ ] One-day division for music administrators ($35.00 deposited enclosed)
[ ] Two-day division for high school teachers ($25.00 deposited enclosed)
[ ] One-day division for elementary school teachers ($15.00 deposited enclosed)
Total amount enclosed $__________

Payment is enclosed as follows:
[ ] Credit card information
[ ] MasterCard
[ ] Visa
[ ] American Express
Card no._________________________ Exp. date__________
Signature_______________________
[ ] Check
[ ] Purchase Order, No. __________

Please make check or P.O. to Columbia College/GBMR. Return form and payment to Institute, Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605-1996.

Pre-Registration Deadline: May 15, 1990

LINCOLN CENTER DEBUT FOR BMRE

The Black Music Repertory Ensemble will make its New York City debut on September 10, 1990, in Alice Tully Hall at the Lincoln Center for the Performing Arts. Highlights of the program are the world premiere of a commissioned work by Olly Wilson and performances of works by black composers of the nineteenth and early twentieth centuries.

Featured artists are mezzo-soprano Hilda Harris, tenor William Brown, and bass-baritone Donnie Ray Albert. The instrumentalists in the ensemble are Winterton Garvey and Sylvia Morris, violins; George Taylor, viola; Elaine Mack, cello; Walter Payton, double bass; Kenneth Adams, flutes and single reeds; Lyman Brodie, trumpet; Nathaniel Bricken, trombone/euphonium; Jack Jeffers, tuba; Toni-Marie Montgomery, piano; and George Blanchet, percussion.

The conductor for the concert will be Kay George Roberts, music director and conductor of the Cape Ann Symphony and conductor of the University of Lowell (Massachusetts) Orchestra. She is an assistant director and a frequent guest conductor of orchestras in the United States, including the Nashville Symphony, the New England Philharmonic Orchestra, the New England Women’s Symphony, and the Nashua (New Hampshire) Symphony. She has conducted orchestras in Yugoslavia, Hungary, Austria, and other countries abroad.

The program for the concert is as follows.

Princeton Grand March (1840) [ ] Frank Johnson
Rescue Polka Mazurka (1869) [ ] Sidney Lambert
Four Creole Songs (1932) [ ] Camille Nickerson
Three African Dances (1913) [ ] Montague Ring
Three Negro Songs (1912) [ ] Will Marion Cook
Emancipation Day (1903) [ ] Will Marion Cook
Castle House Rag (1914) [ ] James Reese Europe
Medley from Shuttle Along (1921) [ ] Noble Sissle and Eubie Blake
Through This Vale of Tears (1966) [ ] David Baker
New Work (1990) [ ] Olly Wilson
Spirit of the U.S. Navy (1925) [ ] Alton Augustus Adams

Orchestrations of all nineteenth- and early twentieth-century works are by Hale Smith. The performance is made possible by a grant from the Joyce Foundation and the commission was funded by the Borg-Warner Foundation, both of Chicago.

Concert admission will be $18.50 per seat. Tickets to the performance will be available beginning July 1. Credit card charges of ticket orders may be made by calling CenterCharge, Alice Tully Hall Box Office (212) 874-6770. All major credit cards are accepted. Tickets may also be ordered by mail. Send check or money order (made payable to Alice Tully Hall) or credit card information (card number, expiration date, and name as it appears on the card) to Alice Tully Hall, ATTN: Box Office, 1941 Broadway, New York, NY 10023. American Express, MasterCard, or Visa are accepted for mail-order purchases.

All tickets are General Admission. They should be picked up at the Alice Tully Hall Box Office after 11:00 A.M. on the day of the performance, or between 11:00 A.M. and 6:00 P.M. Monday through Saturday, 12:00 NOON and 6:00 P.M. Sunday.

Come and share in an exciting performance!