De Lerma Joins CBMR Staff

donique-René de Lerma has been appointed to the position of Associate Director for Research and Programs. Formerly a professor of music at Morgan State University, Dr. de Lerma has been devoted to black music scholarship since 1968, playing a seminal role in its development beginning with the establishment of the now-defunct Black Music Center in Indiana University. His specialty is concert music by black composers, and his publications include the monumental *Black Music Bibliography* (Greenwood, 1981–); *Black Music in Our Culture* (Kent State University Press, 1970); and *Reflections on Afro-American Music* (Kent State University Press, 1972). Dr. de Lerma is a former professional symphony oboist and was the guiding hand behind the nine-volume CBS Records' *Black Composers Series*. At the CBMR, his responsibilities in the area of research and programming will include the planning and administration of the National Conferences on Black Music Research, the residencies of the Black Music Repertory Ensemble, and the CBMR Library and Archive. In addition, Dr. de Lerma will serve as general editor of the *CBMR Monograph* series.

Archivist Joins CBMR Staff

Uzanne Flandreau Steel has been appointed to the position of Librarian and Archivist of the Center for Black Music Research, marking an important milestone in the short history of the Center. As Librarian and Archivist, Steel will be responsible for the establishment, implementation, and management of policy regarding all aspects of the CBMR Library and Archive. Steel is a member of the Society of American Archivists and its Task Force on Copyright, the Society of Ethnomusicology and its Archiving Committee, the Society of Mississippi Archivists and its Executive Council, the Music Library Association, the American Folklife Society Archiving Committee, and other related professional organizations. She has published and presented at professional meetings papers on copyright law; on archival and copyright matters relating to CDs, FAQs, and VCRs in our high-tech world; on methods of documenting the blues; and on other subjects related to archiving and librarianship. Steel comes to the Center from the Blues Archive at the University of Mississippi, where she served as Librarian and Assistant Professor for seven years.

The CBMR: Looking Toward the Future

Samuel A. Floyd, Jr., Director

rom its inception in 1983, the Center for Black Music Research has pursued with vigor its mission to document, preserve, and disseminate information about black musical participation in the United States. The Center's library-building and database programs and projects, its various publications, its National Conferences, its Black Music Repertory Ensemble, and its CBMR Forum are designed to foster this mission. And the Center has underway efforts to give more attention to black music and musicians in Europe and in Latin America and the Caribbean. Forthcoming issues of *Black Music Research Journal* are being devoted to these areas of interest, and plans have been made for a conference in the fall that will address the question of Afro-Latin music research.

Continuing its work to help codify the tradition, the CBMR will be issuing in its monograph series a number of important repertory-research tools to complement the de Lerma-Reisser index to the *Grove* and *Harvard* dictionaries and the *Ebony* magazine index that were released over the past two years. The *Index to Negro Spirituals*, compiled and published in 1937 by the Cleveland Public Library, is an extensive list of the Negro spirituals that appeared in the collections published up to that year. As such, it tells us, to some extent at least, which spirituals were thought to be important by compilers or which ones were heard or performed most frequently. A new edition of this work will be published later this year in CBMR's monograph series. It will be followed by Richard Crawford's and Jeff Magee's *Jazz Standards on Record, 1903–1942*, a compilation of ninety-seven "jazz standards" selected through the use of Crawford's "core repertory" methodology. The CBMR will release this work as a monograph in 1991. These works will give scholars better control of what are arguably some of the most important of the
Looking Toward the Future, cont.

review the work. The scholars who will contribute to the issue are as follows:

Orin Moore
Reception History of the Work
Carol J. Oja
Context History of the Work
Dwight Andrews
Analytical History of the Work
Richard Crawford
Lineages of the Work
Olly Wilson
Analysis of the Work
Howard Reich
Critical Review of the Work

Other works are under consideration for similar treatment, including Duke Ellington’s East St. Louis Toodle-oo, José White’s Violin Concerto, and Jelly Roll Morton’s King Porter Stomp.

Recently, as a result of much thought and consideration, we have decided to focus the attention and activity of the CBMR on matters that we feel are most important, even critical to the future of black music scholarship.

First, we will focus on developing and encouraging the development of alternative modes of inquiry for black music scholarship—strategic and interpretive modes that properly address the music. Secondly, we will focus on the analysis and interpretation of selected works of black music, giving concentrated and broad attention to major works in the tradition. Thirdly, we will strongly encourage and promote interdisciplinary dialogue among scholars in the humanities disciplines of literature, history, philosophy, and American cultural studies.

In other words, the CBMR will seek to lay a foundation for the control of the nature and destiny of black music scholarship by scholars in the field. It will stress a commitment to scholarly self-definition based on the development of modes of inquiry appropriate to the music. I am proposing that our modes of inquiry be rooted in the cultural source of the music—African cultural memory and the black cultural experience. In taking this posture, I am not suggesting something that is all that radical. Scholars of black history and of black literary theory have already taken such steps and have produced substantive, stimulating, and provocative work that has helped to revitalize their disciplines. In American history, Mary Berry’s and John Blassingame’s book titled Long Memory (1982) and Sterling Stuckey’s Slave Culture (1987) are examples; in literary theory Houston Baker’s Blues, Ideology, and Afro-American Literature (1984) and Henry Louis Gates’s The Signifying Monkey (1988) stand out. The CBMR will encourage scholars of black music to follow the lead of these scholars.

As we follow their lead, our formulations must address the music with perceptual and interpretive strategies from within black culture, and those formulations must be directed as much to scholars of black culture in other humanities disciplines as to musicologists and ethnomusicologists. I am suggesting here that appropriate critical strategies may lie as much in black cultural studies as in musical studies, that in the findings of the former will be found ideas and values more appropriate for black music scholarship than in the latter.

We will work to open the field to interpretive scholarship, a scholarship that invites the positing and testing of analytical and speculative hypotheses, that invites cross-disciplinary dialogue and illumination, that breaks down the boundaries that exist between musicology and ethnomusicology, between theory and practice, between high art and low art, and all the other unten-
able dichotomies of the profession.

With new interpretive strategies, together with our continuing use of the positivist tools of musicology and ethnomusicology, the future of black music scholarship will be stimulating, provocative, and bright. But only if we—the scholars in the field—take charge as the final and collective authority on the validity of our scholarship and the value of its canon.

Finally, we will devote unprecedented resources of staff, time, and energy to the establishment of the CBMR Library and Archive. Thanks to the internal reorganization of the Center, the college’s provision of space for the collections, and the support of the Ford Foundation, we are able finally to embark on our mission to make the CBMR the place to go for broad-based research in the field.

References

BMRE Recording Now Available

The Center for Black Music Research is pleased to announce that the first recording of the innovative and highly acclaimed Black Music Repertory Ensemble is now available. The long play record album, Black Music: The Written Tradition, was recorded live in the Sheldon Concert Hall in St. Louis, Missouri, on October 13, 1989, during the joint meetings of the Center for Black Music Research and the College Music Society. The performance was hailed as “an example of musical research brought to life, and . . . was a reminder of a rich tradition that, like other minority arts, too often gets left out of what is presumed to be the acceptable canon of great American music.”

The Black Music Repertory Ensemble, sponsored by the Center for Black Music Research, is a professional residency chamber ensemble that specializes in the performance of compositions by black composers. The works included on the recording are representative of the diverse repertoire of the Ensemble:

Frank Johnson Princeton Grand March
Sidney Lambert Rescue Polka Mazurka
Montague Ring Three African Dances
Will Marion Cook Three Negro Songs
J. W. Postcardia St. Louis Gray’s Quick Step
Noble Sissle and Eubie Blake Medley from Shuffle Along
N. Clark Smith Pineapple Lament and Banana Walk
James Reese Europe Castle House Rag
Leslie Adams “Lead Gently, Lord” from Hymn to Freedom
Alton Augustus Adams Spirit of the U.S. Navy

Leslie Adams’s “Lead Gently, Lord” is the second movement of Hymn to Freedom, a work that was given its world premiere performance by the Ensemble at the Sheldon. The work was commissioned by the Center for Black Music Research with a grant from the Borg-Warner Foundation.

The Ensemble was conducted in its St. Louis performance by Michael Morgan, Assistant Conductor of the Chicago Symphony Orchestra. The Ensemble’s three singers and eleven instrumentalists were Bernardine Oliphint, soprano; William Brown, tenor; Donnie Ray Albert, bass-baritone; Winterton Gaye and Sylvia Morris, violins; George Taylor, viola; Elaine Mack, cello; Walter Payton, double bass; Kenneth Adams, woodwinds; Lyman Brodie, trumpet; Nathaniel Brinkman, trombone; Jack Jeffers, tuba; Toni-Maria Montgomery, piano; and George Blanchet, percussion.

Don’t miss this opportunity to own the recording of a performance described as follows: “From the 20-page program booklet to the vitality of the performances and the obvious passion and commitment the performers brought to their task, this was an outstanding evening all around.”

The album is $9.95 per copy, including pre-paid shipping. Pre-paid orders (checks made payable to CMS) and purchase orders should be sent to The College Music Society, P.O. Box 1800, Boulder, Colorado 80308-8000. Credit card orders (American Express, MasterCard, and Visa) should be sent to the Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, Illinois 60605-1996.

Abrams Commissioned

Muhal Richard Abrams has been commissioned by the Center for Black Music Research to compose a musical work, for the Black Music Repertory Ensemble, in honor of the late Chicago Mayor Harold Washington and the new Harold Washington Library Center.

Abrams is a native of Chicago who has an international reputation as a jazz pianist and composer. He began his professional career in 1950 as an arranger for the King Fleming Band. During the early 1960s, he was the founder of the Experimental Band and, in 1965, was one of the founders of the Association for the Advancement of Creative Musicians (AACM). In the early 1970s he moved to New York and has continued to perform and record both as a soloist and in a variety of groups, including the Muhal Richard Abrams Sextet. Abrams has studied at the Chicago Musical College.

The commission is funded by the Chicago Public Library, and the commissioned work will be premiered by the Black Music Repertory Ensemble during October 1991 on the occasion of the opening of the Library Center.

The Center for Black Music Research is pleased to be a part of an occasion honoring Harold Washington. We invite our readers to share the celebration. Details about the performance will be included in future issues of CBMR Digest.
BMRE to Perform at Lincoln Center

The critically acclaimed Black Music Repertory Ensemble will make its New York City debut performance on Monday, September 10, 1990, in Alice Tully Hall of the Lincoln Center for the Performing Arts. The Ensemble, to be conducted by Kay George Roberts, will perform works by black composers dating from the nineteenth century, including the world premiere of a commissioned work by Olly Wilson. Known for its ability to perform in a wide variety of idioms and styles, the Ensemble will present works by Frank Johnson, Sidney Lambert, Camille Nickerson, Montague Ring, Will Marion Cook, José White, James Reese Europe, Noble Sissle and Eubie Blake, David Baker, and Alton Augustus Adams.

The Ensemble consists of three vocalists and eleven instrumentalists. Featured performers will be violinist Winterton Garvey in José White’s La Jota Aragonesa, mezzo-soprano Hilda Harris in Camille Nickerson’s Creole Songs, tenor William Brown in David Baker’s Through This Vale of Tears, and bass-baritone Donnie Ray Albert in Will Marion Cook’s Three Negro Songs. Most of the Ensemble’s repertoire has been arranged specifically for the Ensemble’s instrumentation by Hale Smith.

Tickets for this exciting performance are available at the Alice Tully Hall box office. Pre-paid mail orders should be sent to Alice Tully Hall Box Office, 1411 Broadway, New York, New York 10023; make checks payable to Alice Tully Hall. American Express, MasterCard, and Visa credit card purchases can be made by calling CenterCharge, Alice Tully Hall Box Office, (212) 874-6770. All tickets must be picked up at the Alice Tully Hall Box Office. Regular Box Office hours are 11:00 A.M. to 6:00 P.M. Monday through Saturday and Noon to 6:00 P.M. on Sunday. On the day of the performance, the Box Office will open at 11:00 A.M. Box Office information may be obtained by calling (212) 362-1911.

Welcome to New CBMR Associates

The Center for Black Music Research is pleased to announce several new members in the Individual, Institutional, and Orchestral Associates programs, which is a vital component of the continuing success of the Center. While CBMR Associate members receive many valuable benefits from their memberships, they are also supporting the Center in achieving its goals and mission. We welcome the following individuals and institutions:

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<th>Individual Associates</th>
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<td>Mark Booser</td>
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<td>Juan Huey-Ray</td>
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<td>Cheryl A. Kirk-Duggan</td>
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Orchestral Associate

Boston Symphony Orchestra

Urgent!—Please Return This Mailing List Reply Form
To Remain on the CBMR Digest Mailing List

During the past several months, our mailing list has grown considerably. While we are pleased to send CBMR Digest to everyone who is interested in the Center and in the field of black music research, we request your assistance in keeping our list current and reducing the list to those who want to receive it. If you would like to continue to receive CBMR Digest free of charge, please return this form to the address below. Thank you for your cooperation.

Name ____________________________________________
Address __________________________________________
____________________________________________________
City, State, Zip ___________________________
Telephone: Work ( _____ ) Home ( _____ )

Return form to: Mailing List, Center for Black Music Research, Columbia College, 600 S. Michigan Ave., Chicago, IL 60605-1966.

Please note: Names of persons who do not respond will be dropped from our mailing list.