BMRE TO PERFORM IN CHICAGO'S ORCHESTRA HALL

Join us for a unique experience! The Center's Black Music Repertory Ensemble will perform in Chicago's Orchestra Hall at 8:00 p.m. on Wednesday, February 6, 1991. This will be the Ensemble's first appearance since its critically acclaimed performance in Lincoln Center's Alice Tully Hall in September 1990. Kay George Roberts will conduct the Ensemble in the world première of a new work by Olly Wilson, commissioned by the CBMR for the Ensemble. The repertoire for the concert is as follows.

Mephisto Masqué
Juba
Creole Songs
Four Songs
Runagate, Runagate
La Jota Aragonesa
Duet from Meditations in Passage
New Work
The Spirit of the U.S. Navy

Edmond Dédé
Nathaniel Dett
Camille Nickerson
Howard Swanson
Wendell Logan
José White
Haile Smith
Olly Wilson
Alton Adams

Tickets for the performance are scaled from $6 to $15 and are available beginning December 12 through the Orchestra Hall Box Office, 220 South Michigan Avenue, Chicago, IL 60604. Telephone ticket reservations and credit card charges of ticket orders may be made by calling Orchestra Hall PhoneCharge at (312) 435-6866. Visa, MasterCard, and American Express credit cards are accepted. Pre-paid tickets will be mailed to purchasers for orders received by January 30, 1991. Tickets may also be purchased at the Box Office; hours are 11:00 a.m. to 6:00 p.m. Monday through Saturday and Noon to 4:00 p.m. on Sunday. Questions about group purchases of fifteen or more tickets should be directed to the Center for Black Music Research; telephone (312) 663-1600, ext. 559 or 560.

In addition to the Orchestra Hall concert, the Winter 1991 Residency of the Ensemble will include tour appearances on February 8 at the University of Cincinnati College-Conservatory of Music and on February 9 at Williams College, Williamstown, Massachusetts. The conductor for the two tour engagements will be Kirk Smith, conductor of the Central Iowa Symphony.

"Simply put, this was one of the most rewarding and fascinating programs I've heard this or any year."

Charles Passy
New York Newsday

Save the Date
Wednesday, February 6, 1991
Orchestra Hall
220 South Michigan Avenue
Chicago, Illinois
8:00 P.M.
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COMING EVENTS
MARK YOUR CALENDAR

1991
February 3–9  Black Music Repertory Ensemble
Winter Residency
Center for Black Music Research
Columbia College Chicago

October 10–14 1991 National Conference on
Black Music Research
Palmer House Hotel
Chicago, Illinois

CALL FOR PAPERS

In 1993 the Black Music Research Journal will publish a special issue devoted to the general topic of black music and country music. Essays for this issue are now being sought. Lengths may vary rather widely, and topics can include such subjects as: black performers in old-time fiddle or banjo music, black songster traditions, modern black country music performers, studies of individual songs or instrumental techniques, black/white music interactions, and black influences on country music. Ideas for papers on other similar subjects will be welcomed. The guest editor for this issue will be Charles Wolfe, of Middle Tennessee State University. The deadline for manuscript submissions is April 30, 1991; manuscripts or queries should be sent to Wolfe at Middle Tennessee State University, Box 201, Murfreesboro, TN 37132.

The 1991 Scott Joplin Ragtime Festival will be held in Sedalia, Missouri from June 6 to June 9. Those interested in making seminar presentations on ragtime-related topics are invited to submit proposals to Edward A. Berlin, Queensborough Community College, Bayside, NY 11364.

Université de Liège, Liège, Belgium, will host the 1991 International Conference on African American Music and Literature on October 24–26, 1991. The theme will be "Religious Music Versus Secular Music in African American Traditions," including such topics as: antagonisms, similarities, and comparisons; and echoes and examples in African American literature/illustrations.

Proposals should be prepared with the understanding that the invited papers will be automatically considered for publication. Therefore, the papers must conform to the highest scholarly standards. The deadline for submission of proposals is February 1, 1991. Proposals should run between 300 and 900 words and should consist of the following items: (1) topic, (2) purpose, significance, and justification of the topic, (3) statement of current scholarship on the subject, and (4) summary statement.

Direct proposals to Professor Robert Sacre, Coordinator, Center for American Studies, Université de Liège, 117 Chaussée de Tongres, B-4000 Liège (Rocourt), Belgium.
RESEARCHING BLACK MUSIC IN CHICAGO: A NOTE ON THE 1991 CHICAGO CONFERENCE

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

The site of the 1991 National Conference on Black Music Research will be Chicago, Illinois, the city that hosted the development and flourishing of more different black-music genres than any other location in the United States. So it is fitting that Chicago would follow New Orleans, Louisiana, and St. Louis, Missouri, as a site for a CBMR conference on regional contributions to the evolution of black music and black music-making. Chicago surpasses every other city in the United States, save New Orleans, as a contributor to and originator of aspects of the continuing stream of black music in American and world culture.

In 1893, on "Colored American Day," Chicago welcomed to the Columbian Exposition ragtime composers Scott Joplin, Arthur Marshall, and Louis Chauffin; banjoist and composer W. C. Handy; composer James Weldon Johnson; violinist Joseph Douglass; and, no doubt, numerous other black musicians. It was in early twentieth-century Chicago that bluesmen Tampa Red, Big Maceo, Bill Big Broonzy, and Sonny Boy Williamson established the southern black song as a viable, expressive form for urban dwellers. And it was also in Chicago that later bluesmen, known by some as the Wizards of the Southside (Howlin' Wolf, Muddy Waters, John Lee Hooker, Little Walter, Elmore James, Robert Nighthawk, Sunnland Slim, and others), developed the "deep blues" of the Mississippi Delta into an expressive form suitable to the needs of a new black social environment. It was in Chicago, in the 1920s and 1930s, that boogie-woogie piano was developed into an art by Pete Johnson, Meade Lux Lewis, Jimmy Yance, Albert Ammons, and others.

Chicago saw the early composition and publication, in the 1920s and 1930s, of the "Dorsey songs," written by and named after bluesman-turned-gospel-songwriter Thomas A. Dorsey, who came to be known as the "Father of Gospel Music." In 1931 Dorsey established the first gospel chorus, which, together with solo and quartet singing, led to a level of gospel activity that would make Chicago known as the nation's primary gospel-music center, boasting of the talents of Theodore Fry, Sallie Martin, Roberta Martin, Mahalia Jackson, and other early gospel pioneers whose careers and accomplishments inspired later figures such as Albertina Walker, Sam Cooke, Delois Barrett Campbell and the Barrett Sisters, and a host of others. Chicago was also the site of the first music publishing houses devoted exclusively to the sale of gospel sheet music—the Dorsey House of Music and the Martin and Morris Music Studio.

In the world of concert music, Chicago's black community nurtured orchestras, bands, choirs, and individual performers as early as the late 1800s. By 1917 Nora Holt was writing music criticism for the Chicago Defender; in 1919 she was a leader in the founding and organization of the National Association of Negro Musicians; and during 1919-1921, she published a magazine, entitled Music and Poetry, which chronicled and commented on black musical activity in the city. In the 1930s Frederick Stock and the Chicago Symphony Orchestra recognized the talents of prize-winning composer Florence Price and performed her Symphony in E Minor and her Piano Concerto, the latter performance featuring pianist and composer Margaret Bonds, who also emerged as a talented composer and piano recitalist. In 1960s Chicago, Primus Fountain III emerged as a promising new composer of formal concert music, with leading orchestras performing his works.

In 1922 Louis Armstrong arrived at Chicago's Twelfth Street Station, following a number of other New Orleans jazzmen who had come earlier, including Joe "King" Oliver whose band he came to join. From 1922 until about 1928 Chicago was the jazz capitol of the world, spawning or supporting such talents as the orchestras of Erskine Tate, Charles Elgar, Walter Barnes, Clarence Black, Earl "Fathead" Hines, Lil Hardin Armstrong, and other individuals and orchestras. They were followed in the 1930s and later by scores of nationally and internationally acclaimed jazz men and women, including Sammy Stewart, Dorothy Donegan, Herbie Hancock, Ahmad Jamal, Ramsey Lewis, Mulhal Richard Abrams, and Anthony Braxton. Chicago is the home of the Association for the Advancement of Creative Musicians, founded in 1965, which gave birth to the Art Ensemble of Chicago and other groups and individuals.

In the 1960s Chicago's Record Row was the site of the development of "Soft Soul" and the home of record companies such as King, Vee Jay, Constellation, and Chess, and of recording artists Jerry Butler, the Impressions, Patti LaBelle, and other soul acts. The soul industry was launched in Chicago by Quincy Jones, Curtis Mayfield, Lou Rawls, and others.

Little scholarly work has been produced about black musicians and black musical activity in the city, so the subject invites productive scholarship. Prospects for research topics on aspects of black music in Chicago abound. Some of the possibilities have been pointed out by Richard Wang who, in discussing research needs vis-a-vis the development of New Orleans jazz into Chicago-style jazz, cites the following areas of research: changes in instrumentation and their effects upon the style and texture of the music; the change in repertory as the popular songs and dance music played in Chicago in the 1920s expanded the traditional New Orleans repertory; the gradual acceleration of tempos within the expanded repertory and the gradual disappearance of the traditional New Orleans "slow drag" tempo (Wang 1988, 111).

Wang's suggestions are a few among many possibilities, even within the specific field of jazz. If we consider the entire field of black music, the possibilities multiply. Chicago is fertile and inviting ground for the research of blues, rhythm & blues, soul, ragtime, jazz, gospel, and concert music in all their forms.

Plan to attend the conference and hear major research papers on the conference theme: "Black Music in Chicago."

REFERENCES
Leslie Adams's recently published works include Hymn to Freedom in two movements for soprano, tenor, baritone, and chamber orchestra; "Love Response" for high voice and piano; and "Love Memory" for high voice and piano. All works have text by Paul Laurence Dunbar. Adams recently received a commission by the Cleveland Chamber Symphony and Cleveland State University, Cleveland, Ohio. The premiere of the work is scheduled for February 17, 1991, at John Carroll University, Cleveland, Ohio, with Dr. Edwin London conducting. During the week of October 6, 1990, Adams served as guest composer in a series of lectures and presentations at Oakland University, Rochester, Michigan. On October 13, the Oakland Symphony Orchestra premiered his Ode to Life (revised version).

Regina A. Harris Balocchi was featured with other Chicago-area women composers in a May 1990 concert to promote new music by Chicago women composers. Balocchi wrote Miles Per Hour for the Chicago Orchestra Hall performance. She described the work as "a tribute to Miles Davis, a fusion of contemporary jazz idioms with those often affiliated with serious music."

Ed Bland's work For Flute (1980) received its United States premiere performance on February 28, 1990, at California State Polytechnic University, Pomona, California. The work was played by Danilo Lozano at the Faculty Recital Series presented by the Department of Music. Four selections from his score for the PBS Television production of A Raisin in the Sun (1969) are on a newly released recording by saxophonist Bunky Green, titled Healing the Pain (Delos DE-4020), distributed by A&M Polygram. The four cuts are Bland's jazz ensemble version of "Walter's Theme," "Love Theme," "Radio Theme," and "Love Theme Reprise." The recording is available on compact disc and cassette and was produced by Ed Bland.

Wallace M. Cheatham's "Passacaglia and Fugue" for organ (1968) will be performed by Martha Steinle on her 1991 tour in Texas. Cheatham has been commissioned to compose a work for chorus and strings for the Milwaukee High School of the Arts for a 1991 performance. He also appeared on a September television program discussing his role as a composer and researcher.

Carman Moore served as Master Composer-In-Residence and co-director of the American Dance Festival's Young Composer/Choreographer Summer Program in Durham, North Carolina. This was Moore's second season with the American Dance Festival.

John E. Price was the recipient of the 1989–1990 ASCAP Award. His "Impulse and Deviation I for Unaccompanied Cello" (1958) was performed by Donald Tracy during the 1989–1990 year at Eastern Illinois University and in North Carolina. Price's "A Pith Hymn for Unaccompanied Cello" (1978) was performed by Spencer Brewer in 1990, in celebration of the new music building at George Wallace Junior College, Selma, Alabama. "In Adoration Of Selkett" for dancer, flute, string bass, and percussion is being completed for a February 1991 performance. Price's "On the Third Day" for piano and double bass received outstanding reviews at the chamber music series at the Atlanta National Black Arts Festival. At the Composers' Concert of the May Festival of New Music, Montgomery [Alabama] School of Fine Arts, Gail Carpenter and Louis Wendt performed Price's "Blues and Dance I."

Mary Watkins has received the prestigious "Meet the Composer" grant funded by the Readers Digest Commission Program, the National Endowment of the Arts, and the Lila Wallace Foundation. During 1990–1993 Watkins will tour and compose a suite for jazz ensemble. The Oakland Bay Area Women's Philharmonic will perform the second movement of Watkins's The Sword That Heals (1987) on March 21 and 23, 1991.

Andrew N. White, III, played alto saxophone with members of the Amherst Saxophone Quartet, Buffalo State College, Buffalo, N.Y., in a premiere performance of his work, A Jazz Concerto for Saxophone Quartet (1989). White was honored with a performance of three of his published compositions for stage band given by the Coolidge High School Jazz Ensemble at the Washington, D.C., Stage Band Festival on April 24, 1980. Special guest at the Festival was the Army Blues Jazz Ensemble.

The 1990 National Black Arts Festival was held in Atlanta on July 27–August 5, 1990. In association with the Georgia State University School of Music, the Festival presented Music Alive 1990, a series of three concerts of new chamber music by African-American composers. Works performed included:

- Bridging & Branching (1986) by T. J. Anderson
- Linea (1987) by David Soley
- Introduction, Cadenza, Interlude (1974) by Hale Smith
- Mood Indigo (1990/1990 arr.) by Duke Ellington
- Chime-Tones (1973) by Noel Da Costa
- A City Called Heaven (1989) by Olly Wilson
- Through a Glass (1990) by Dwight Andrews
- Trio (1985) by Adolphus Hailstork
- A La Par (1986) by Tania León
- Runagate, Runagate (1989) by Wendell Logan
- La flora (1983) by Alvin Singleton
- Through This Vale of Tears (1986) by David Baker

The works by Price, Ellington, Andrews, and Logan were given their world premiere performances at Music Alive 1990. The chamber music ensemble for the festival was conducted by Tania León.
DISCOGRAPHICAL RESEARCH: A CRIE DE COEUR
Roy Simonds
Middlesex, England

It must generally be accepted, I believe, that the greatest contributions of the black musician have been in the area of jazz, blues, and popular music in general. This being so, and since the two primary sources of information about these contributions are sound recordings and artist interviews, it is somewhat surprising to a European, such as myself, that Americans in general, and American black music researchers in particular, have given little attention to discographical research. How odd that almost all the work in the field has been conducted and published by researchers based three thousand miles away. Jorgen Jepsen, Mike Leadbitter, Neil Slaven, Kurt Mohr, and Michel Ruppli are the major names who have produced the definitive works in the blues and rhythm & blues fields, for example, and not one of them is American.

My own area of discographical research has been the career of New York tenor sax player King Curtis Ousley. I have attempted to document the hundreds of sessions on which he played behind other artists, and this promises to be a never-ending task, given the paucity of discographical data available on many of the sessions. Yet the data, in many cases, exists—if not in record company files, then perhaps in Musicians’ Union records. I believe I can speak for European discographers generally when I say how difficult it is to get even an acknowledgment, let alone a genuine answer, to requests for information from American record companies. How much easier it would all have been had there been American researchers obtaining information from the companies all along and making it available in a useful format. To a great degree, information on recording sessions has only leaked out in any detailed form when European researchers have visited America and gone in person to the record company’s files.

Where is the American equivalent of Kurt Mohr, who pursued the documentation of rhythm & blues for the last thirty years, when many said only jazz was worthy of such research? Who in the U.S.A. has been prizing the session files out of the record companies, like Michel Ruppli? And why has no American with the right credentials attempted to obtain the Musician’s Union session sheets of the fifties and sixties for archiving?

This is a plea. Would dedicated researchers in the U.S. focus on the collection of data from record company files, and the interviewing of aging musicians, to benefit us all, in the formation of a body of evidence that will prove beyond question the validity of the contribution of the black American musician? Sociological argument is an arid intellectual exercise without the documentation to provide a framework against which opinions may be formed and tested.

BMRE MAKES SPLENDID NEW YORK DEBUT

Alice Tully Hall in Lincoln Center was the site of the New York debut performance of the Center’s Black Music Repertory Ensemble on September 10, 1990. The near-capacity audience was visibly moved by the repertoire and the performance.

The concert was conducted by Kay George Roberts. The BMRE performers included Hilda Harris, mezzo-soprano; William Brown, tenor; Donnie Ray Albert, bass-baritone; Kenneth Adams, woodwinds; Lyman Brodie, trumpet; Nathaniel Brinkens, trombone; Jack Jeffers, tuba; Winterton Garvey and Sylvia Morris, violins; George Taylor, viola; Elaine Mack, cello; Walter Payton, double bass; Toni-Marie Montgomery, piano; and George Blanchet, percussion.

The following individuals were among the attendees:


On September 11, the Ensemble performed Will Marion Cook’s “On Emancipation Day” on NBC Television’s “Today Show.” The live broadcast sparked a large volume of telephone calls and letters of inquiry.
ON RAGTIME:
UNDERSTANDING THE LANGUAGE
Edward A. Berlin
Queensborough Community College

It is widely recognized today that during the first two decades of this century the term "ragtime" referred to songs as well as to piano and other instrumental music. This recognition is fairly recent. In writings from the 1940s into the 1970s, one finds quotations from the ragtime period referring to songs but put into contexts that mislead the reader into believing that they are about piano music. In these cases the language was not presented in its original sense, resulting in a significant misunderstanding of what was said.

It would seem commonplace to state that researchers must understand the language of the period under investigation. Since the ragtime era is so close to the present, scholars may think that the language itself presents no problems. But though American English of that time was essentially the same as today's, we must still be on guard against both unknown words and, more frequently, words whose meanings have changed.

This thought was raised recently when a colleague sent me an item on Scott Joplin, from a 1903 issue of the Indianapolis Freeman:

We are sorry to note the misfortune Mr. Scott Joplin met with his Ragtime Opera company while filling an engagement in Springfield, Ill. He has been doing big business, but his Bufay representative embarks with the receipts, leaving them in the hole ("The Stage" 1903).

"Bufay"? My correspondent, anticipating the query, wrote of this word, "doubtless Ofay." "Ofay" is a known word. It is a derivative "black English" term for a white person. My understanding has been that it is the Pig Latin of "foe." The Oxford English Dictionary disagrees, finding that derivation "an implausible guess." Citing the first printed reference as 1925, it suggests that the word has some unspecified African origin. Until a stronger argument is offered, I'll stick with "foe."

Regardless of derivation, if "Ofay" and "Bufay" are the same, the passage would mean: "this white representative embarks with the receipts." This was a common enough occurrence.

"Just another case of whitey ripping off blacky," as a good friend of mine would say.

The Freeman used "Ofay" frequently in 1903 (long pre-dating the first citation in OED), so it was a known word. That being the case, why switch to "Bufay"? The latter word was not just a misprint, for it appears elsewhere:

That ever popular comedian and composer, Irving Jones, for the past two weeks playing our leading vaudeville house, cleaned up everything. The Bufays hate for him to be on the bill with them for they have to work so hard to make a hit with the audience ("The Stage" 1903).

If "Bufay" and "Ofay" are not the same, what is the meaning of "Bufay"?

Thinking about the word brought to mind the current term "buppie"—meaning "black yuppie." Could the same thought process responsible for this term—taking the "white" term and replacing the initial letter with a "b" for "black"—have been in effect way back then? That would make "Bufay" a "black foe."

It fits. A representative who absconds with the receipts is certainly a foe, regardless of race. Similarly (though not as strongly), those mean-spirited performers who resented Irving Jones's talent because it forced them to work harder might also be considered foes.

Neither the OED nor any other dictionary I consulted lists the word "Bufay." It apparently was neither widely accepted nor remained in the language long enough to make an impact. But I do not think that the word was just a columnist's invention, for in that case the spelling would more likely have been "Bofay." The changed vowel suggests that the word was in spoken use.

The black press of ninety years ago does not often contain words or terms that are unfamiliar today. Problems in understanding are usually more subtle. Not realizing that the meaning of a word has undergone some slight change, we may read without recognizing our faulty comprehension.

One of the problematic terms appearing often is "coon song." For us today, the coon song is an uncomfortable subject. At its worst, the intent of the lyric is mockery to the point of dehumanization. Ironically, it is this objectionable trait that perpetuates the continued use of the term, for no substitute conveys the same connotations and historic sense as the original. As scholars, I've concluded, we are stuck with this embarrassing term.

But embarrassment may be an over-reaction. It may be rooted in today's heightened sensitivities to ethnic abuse and stereotyping. It may be a superimposition of current standards on a historic situation. Though African Americans were clearly the most frequently caricatured group on the American stage, other ethnic groups were also fair game. Common impersonations, by black performers as well as white, were of Chinese, Germans, Italians, and "cringing Jews." In such an environment, I suspect the term "coon" and its associated traits were viewed in a perspective different from today's and were not considered quite so objectionable.

How, for example, should we understand Scott Joplin's use of "coon" and other racially denigrating lyrics. In his "Ragtime Dance," composed in 1899 and published in 1902, he wrote the following:

I attended a ball last Thursday night
given by the darktown swells
Every coon came out in full dress alright
and the girls were society belles.
The hall was illuminated by electric lights
It certainly was a sight to see
So many colored folks there without a razor fight
'twas a great surprise to me.

This was the man who, in 1904, gave the subtitle "An Afro-American Intermezzo" to his composition "Chrysanthemum," who wrote an opera that affectionately presents a picture of rural black culture; who in 1913 complained of the lyrics of
ragtime songs. He clearly was not an individual who manifested racial self-hate or rejection. Was he, in his "Ragtime Dance," "Snoring Sampson," and other "coon" works, simply gritting his teeth and following the convention in an effort to achieve success? I think the evidence suggests otherwise. Many of the most sophisticated and successful black songwriters, lyricists, and performers of the time were following the same conventions. The proud and haughty Will Marion Cook wrote:

Warm coons a-prancin', Swell coons a-dancin',
Tough coons who'll I-ow fight;
So bring 'long yo' blazazhs, Fetch out yo' razahs,
Darktown is out to-night! (Marion 1898)

Bert Williams and George Walker, long after achieving international success, continued to bill themselves "The Two Real Coons"; top black shows included "Hottest Coon in Dixie," "Richest Coon in Georgia," and the like. In the pages of the Indianapolis Freeman in the early days of the century, these terms and racial stereotypes were used with a casualness that suggests they were not considered offensive. Here, for example, is a review from 1905:

"Alexander" by Frank and Gracie was the piece de resistance. Strictly a coon song where Halliday is about as good as they get to be. The imitation of a colored band was an excellent take off on some of the efforts of colored organizations unduly jubilant. . . . Hypnotizing a chicken with music was laughable and took with the audience ("The Stage" 1905).

Nor was this the attitude only of writers who wanted to avoid making waves. The major critic for the Freeman at this time was Sylvester Russell, a particularly outspoken, strongly opinionated individual who never missed an opportunity to ruffle feathers. He did not hesitate to criticize even such generally admired figures in the black theatrical world as Sissieretta Jones and Will Marion Cook. On racial matters he was clear: Jim Crow, segregation, degradation were all unacceptable and must end immediately. And he was willing to act on his beliefs. In 1903 he staged a one-man sit-in in a Providence, Rhode Island, restaurant, demanding to be served in the white section. After more than an hour and the arrival of newspaper reporters, the management acceded to his demand ("The Color Line in Providence, R.I.," 1903).

Yet, look what he had to say about racial lyrics the following year:

The Negro race has no objections to the word "coon" and no objections to the word "darky." We care nothing for the words black, colored or Negro, but we do object to the word "nigger" (Russell 1904).

Obviously, he could not speak for everyone, but his words strongly support the contention that, for most blacks of that time, there was little objection to these terms. So, perhaps, Joplin, Cook, Williams, and the others were not simply bowing to the more powerful forces in their world. Perhaps we have been too harsh in judging the use of coon lyrics during those years.

A new attitude was evident soon afterwards.

In October of 1905, Russell reported on a conversation with singer-actor-playwright Bob Cole, one of the most successful and beloved men in black theater:

Mr. Cole went on to give us a little lecture on the word "coon." "The word 'coon' is very insinuating and must soon be eliminated. You have crusaded against the word 'nigger' effectively, Mr. Russell, and now I am going to crusade against the word 'coon'. . . .

Mr. Cole continued by saying that the best class of white people in America abhor the word 'coon' and feel ashamed whenever they hear it used. . . . Here I asked Mr. Cole how it was he had named his comedy of several years back "A Trip to Coontown." He replied, "That day has passed with the softly flowing tide of revelations." Then he added that even the play titles of "Jungles" and "Hottest Coon" should be cast aside. He said that Williams & Walker should not have used their card title "Two Real Coons" in Europe and should now drop it forever. . . .

He said there is no harm in the words Negro, darky, colored or Afro-American. . . . [A new play] had something about "Rastus" in it so Mr. Cole did not like it. . . . But I disagreed. I do my own thinking and I told Mr. Cole there is no offense in plays called "Jungles," "Uncle Rastus" or "Darktown." I agreed that the word "coon" is really hurtful. Again Mr. Cole joined us by viciously condemning the "Bill Bailey" songs. "We must get away from these," he said. But I partly disagreed. I can see no harm in them if "nigger" and "coon" are kept out of them (Russell 1905).

In 1904 Russell saw no harm to the word "coon"; a year later, he agreed it was "hurtful." The lesson is clear. During the ragtime years, as in our own, words pass in and out of favor. As historians, we must note how connotations of words change. To understand and evaluate what people were saying and doing, we must grasp the full meaning of their language at the time it was used.

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The color line in Providence, R.I. 1903. Indianapolis Freeman, March 14:[5].
Russell, Sylvester. 1904. Address to song publishers. Indianapolis Freeman, April 2:[5].
———. 1905. Cole gives private lecture. Indianapolis Freeman, October 7:[5].
The stage. 1903. Indianapolis Freeman, September 26:[51].
The stage. 1905. Indianapolis Freeman, May 20:[6].

LINKS GRANT RECEIVED

On October 13, 1990, Marion Sutherland, National President of The Links, Inc., presented a check in the amount of $20,000 to Samuel A. Floyd, Jr., Director of the Center for Black Music Research, for support of the Black Music Repertory Ensemble. The CBMR was chosen as one of the 1990–1992 Grants-in-Aid Recipients of The Links Foundation. We at the CBMR would like to thank the Links members for their generosity.
SAMUEL A. FLOYD, JR., RECEIVES PRIX DE MARTELL

The first Prix de Martell was bestowed on Samuel A. Floyd, Jr., Director of the Center for Black Music Research, on September 17, 1990, at Chicago's Orchestra Hall. The ceremony followed the opening night concert of the Chicago Symphony Orchestra's one-hundredth season. The medal was struck to pay tribute to those who have made an "indelible impact on music," stated Patrick Martell, President of J. & F. Martell, based in Cognac, France, a city now known for Martell's Cordón Bleu. In honoring Dr. Floyd, notice in particular was paid to his establishment of the Black Music Repertory Ensemble.

The presentation and similar awards to Sir George Solti, retiring Music Director of the Chicago Symphony Orchestra, and Dr. Alice Brannon-Brenner, whose research addresses medical problems of musicians, were made at a VIP dinner, hosted by Martell. Later in the season such honor will be given Kathleen Battle and the orchestras of St. Louis, New York, and Cleveland.

FORD FOUNDATION FUNDS CBMR LIBRARY AND ARCHIVE

A two-year grant of $50,000 in support of the CBMR Library and Archive has been received from the Ford Foundation. The grant money will be used for evaluation and processing of archival collections donated. Librarian and Archivist Suzanne Flandreau is exploring the possibility of providing internships for library school students starting in January. Interns would gain pre-professional experience working with a variety of archival materials. The Center for Black Music Research thanks the Ford Foundation for its generous support.

CENTER BEGINS ARCHIVE: DONATIONS SOUGHT

The long-planned Library and Archive of the Center for Black Music Research is now a reality. The Center's existing collections of sound recordings, music, and vertical file materials will be consolidated with Columbia College's Black Music Research Collection. The new unit, housed within the Center's facilities, will support educational, research, and performance interests. Reference services will now be available to students, teachers, scholars, and performers interested in aspects of black music history.

The Library and Archive is collecting material from the entire spectrum of black music, from spirituals and gospel to jazz and concert music, regardless of country or century of origin, with the intention of being an international center for the preservation of black music documentation. Among the current collections that provide distinction toward this goal are the jazz record libraries of Martin Williams, William Buntman, and John I. Slaughter, and the musical estates of composers Edmund Thornton Jenkins, Richard Moffett, and James Furman. These join the memorabilia of the late Ben Holt of the Metropolitan Opera and the library of Dominique-René de Larre, the Center's Associate Director.

The Center welcomes materials from potential donors—composers, collectors, performers, and scholars—whose collections may include scores and sheet music, recordings in any format, photographs, posters, clippings, letters, and manuscripts. Friends of the CBMR having such materials or knowing of such collections, are invited to contact the Center's Archivist and Librarian, Suzanne Flandreau; telephone (312) 663-1600, ext. 559 or 560.

JAZZ INSTITUTE OPENS IN DARMSTADT

The German city of Darmstadt opened a major jazz archive on September 1, 1990. The collection has been under development since 1983, when the private collection of jazz critic and researcher Joachim Ernst Berendt was purchased. Since that time, several other jazz collections have been added, resulting in the largest public archive of its kind in Europe. Holdings of the Jazz-Institut Darmstadt include 2,000 books, 10,000 magazines, 18,000 recordings, and large numbers of concert and festival programs, posters, and photographs.

The Jazz-Institut plans to become an information pool for musicians, promoters, and researchers, and will organize workshops and facilitate dialogue between researchers and musicians. The Institut's director, Dr. Wolfram Knauer, can be contacted at Jazz-Institut Darmstadt, Kasinostrasse 3, D-6420 Darmstadt, Germany; telephone (06151) 13-2877.