BMRE Triumphs at Chicago's Orchestra Hall


The appreciative audience also heard pieces from the Ensemble's repertoire by nineteenth-century composers Frank Johnson, Sidney Lambert, and José White, Will Marion Cook's "Three Negro Songs," Camille Nickerson's "Ode to Love," the Duet from Hale Smith's Meditations in Passage, and Wendell Logan's "Runagate Runagate." Instrumentalists included George Blanchet, percussion; Nathaniel Brinkens, trombone; Lyman Brodie, trumpet; Winterton Garvey, violin; Jack Jeffers, tuba; Elaine Mack, cello; Toni-Marie Montgomery, piano; Sylvia Morris, violin; George Taylor, viola; George Wellington, double bass, and Jennifer Jackson, piccolo. Olly Wilson attended the premiere of his work, and composers Hale Smith and Wendell Logan were also present.

Following the Orchestra Hall concert, the Ensemble performed at the University of Cincinnati on February 8 and at Williams College in Williamstown, Massachusetts on February 9. The touring performances were conducted by Kirk Edward Smith.

Critical acclaim for the Ensemble was universal. The Williams Record described the concert as "a fine selection of rarely heard Afro-American music, performed with truly excellent musicianship and finesse," and Wyman De Salva, writing in the Chicago Sun-Times, best summarized the mission of the Ensemble: "Carefully chosen programs of interesting works played by accomplished musicians before an attentive audience give this music the attention it deserves."

CBMR Digest

CBMR to Cosponsor Library Conference

Librarians and archivists with responsibility for collections related to black music are invited to attend the First National Conference of Black Music Collections at Chicago's new Harold Washington Library on October 10, 1991. The Conference, cosponsored by the Chicago Public Library, the CBMR, and the Jazz, Blues and Gospel Hall of Fame, is intended to celebrate the opening of the Harold Washington Library by bringing together representatives of library and archival collections with holdings in black music. The program will include repository reports and discussion of topics of mutual interest. The desired outcome is further cooperation and information sharing among repositories.

The Conference of Black Music Collections is scheduled to precede the 1991 National Conference on Black Music Research and concurrent meetings in Chicago October 10-13, 1991. Representatives from any library with special collections on black music are welcome to attend. For more information, contact Suzanne Flanchard, CBMR Librarian and Archivist, at (312) 633-1600, ext. 559.

Conference Program Set

Plans are taking shape for the 1991 National Conference on Black Music Research, "Black Music in Chicago," to be held in Chicago at the Palmer House, October 10-13, 1991. The Conference will meet jointly with the College Music Society, the Society for Ethnomusicology, the International Association for the Study of Popular Music, the Association for Technology in Music Instruction, and the Chinese Music Society of North America. Special events will include a pre-conference workshop on Asian popular music cosponsored by CMS and SEM, a concert of Chinese music coordinated by the Chinese Music Society, and a special Orchestra Hall performance of works of black composers by the Civic Orchestra of Chicago.

Registration materials will be available in late summer and will be sent to all who now receive CBMR Digest.
COMING EVENTS
MARK YOUR CALENDAR

1991
October 7 Black Music Repertory Ensemble at Harold Washington Library Center

COMMUNITY SUPPORT KEY TO ORCHESTRA HALL SUCCESS

Members of the Chicago community who support the goals of the CBMR helped the Black Music Repertory Ensemble to fill Orchestra Hall for the February concert. A campaign to promote the concert to as wide an audience as possible was coordinated by gospel music impresario and television personality Sid Odorower. Community leaders and organizations, churches, and educational institutions were enlisted to sell blocks of tickets to their constituents. The result was a responsive and highly appreciative audience for the Orchestra Hall event.

Friends of the Ensemble who gave their time and energy to help with ticket promotions include: Mike Alexandoff, President, Columbia College Chicago; CBMR Advisory Board member Etta Moten Barnett; Dr. Howard Mayer Brown, University of Chicago; Tyrone B. Brown of Local 308, Amalgamated Transit Union; Cook County Commissioner Jerry Butler; Dr. Lee Cloud, Northern Illinois University; Milton Davis, South Shore Bank of Chicago; Barry K. Elmore, Channel One Productions and Chicago Teen Ensemble; Dr. Andrew Goodrich, Olive Harvey College; Alton B. Harris and Andrea Kramer, Coffield, Ungaretti, Harris & Slavin; Ronnie Hartfield, Executive Director, and Sandra Furey, Assistant Executive Director, Urban Gateways; Dr. Aaron Horne, Northwestern University; Eunice Johnson, Vice President, Corporate Office Systems, Inc.; Rev. Va Countess E. Johnson; Vincent Lane, Chairman, Chicago Housing Authority; Elder Shepard Little, King of Glory Tabernacle Church of God in Christ; The MERIT Music Program, Alice Pfaieler, Executive Director; Frederick Miller, Dean, DePaul University School of Music; Delano O’Banion, John Work Chorale; Samuel Perlman, Big City Bookings; Gwenidolyn Ritchie, Arts Chair, Chicago Chapter of Links, Inc.; Sandra Royster, Director of Programs, and Joan Small, First Deputy Commissioner, City of Chicago Department of Cultural Affairs; Earl J. Schub, Dean, Chicago Musical College, Roosevelt University; Charles J. Shields; Theodore Charles Stone, President, Chicago Musical Association; Dean Bernard Dobroski and Dr. Thomas Willis, Northwestern University School of Music; Paul David Wilson, Herschel Commercial, Inc.; Rev. Addie L. Wyatt, Vernon Park Church of God.

CBMR Digest Staff
Suzanne Flandreau, Editor
Trenace V. Ford, Production Assistant

CBMR Digest is published by the Center for Black Music Research in the spring and fall.
Copies of CBMR Digest are available free of charge to anyone who requests a copy. To receive your issue or to inform us of a change of address, send your name and address to CBMR Digest, Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605-1996, or call (312) 663-1600 ext. 559 or 560.

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CONFERENCE PREVIEW

The 1991 National Conference on Black Music Research will feature the papers listed below. Other scheduled events include two plenary sessions, "Bridging the Gap: Terminology, Theoretical Approaches, Methodology," and "Training of the Music Profession: Approaches, Objectives, Goals," involving representatives of all the cosponsoring organizations.

"Fair Representation: Performances of Black Music by the Chicago Symphony Orchestra, 1900–1933"—Brenda Nelson-Strauss, Archivist, Chicago Symphony Orchestra

"Black Women Composers in Chicago: Then and Now"—Helen Walker-Hill, University of Colorado


"The Music of George W. Thomas"—Michael Montgomery, Southfield, Michigan

"Chicago-Style Jazz: Does It Exist?"—Richard Wang, University of Illinois at Chicago

"Riverrboat Musicians and Chicago"—David Chevan, Brooklyn, New York

"Earl Hines's Piano Style in the 1920s: A Historical and Analytical Perspective"—Jeffrey Taylor, University of Michigan

"The AACM Aesthetic: An Interpretation"—Ronald M. Radano, University of Wisconsin-Madison

"From Mississippi to Chicago: The Transition of the Blues"—Jon Michael Spencer, Bowling Green State University


"Four Decades of French Blues Research in Chicago: From the Fifties to the Nineties"—André J.M. Prévos, Pennsylvania State University

"The Theatricality of the Blues"—Jacques Lacava, Chicago, Illinois

"Blind Boone's Chicago Piano Rolls"—Warren C. Swindell, Indiana State University

A FAREWELL

Natalie Clark, who has served the CBMR as secretary since September 1988, has announced her resignation effective May 31. Her wedding to Navy Hospital Corpsman Jesse L. Maggit, Jr., will take place in June, after which the couple will move to Virginia Beach, Virginia. Natalie has been a mainstay of the CBMR, and we will miss her. We wish Natalie and Jesse all good fortune and happiness.

BMR JOURNAL BREAKS NEW GROUND

With its Fall 1991 issue, Black Music Research Journal will focus on the relationships between black music and current issues in Afro-American literary theory. This issue will bring into the academic study of black music the critical theory and practice that is current in most of the other humanities. It seeks to broaden the horizons of black music research—to explore the boundaries between music and the humanities in general—in an effort to bring to black music research the perspectives offered by ideas in the larger field.

Among the articles presented in the issue will be the following:

"In Body and Spirit: Contemporary Film on African-American Women and Music" by Hazel V. Garby

"SHOUT! Some Implications of Black Literary Theory and Black Historical Scholarship for Black Music Inquiry" by Samuel A. Floyd, Jr.

"Sounds Authentic: Black Music, Ethnicity, and the Challenge of a Changing Same" by Paul Gilroy

"Curing the Blues: W.E.B. Du Bois, Fashionable Diseases, and Degraded Music in 1903" by Tom Lutz

"Whirling the Wrongs of History: The Resurrection of Scott Joplin" by Peter J. Rabinowitz

"Cultural Dialogics and Jazz: A White Historian Signifies" by Gary Tomlinson

"Most of My Heroes Don't Appear on No Stamps: The Dialogics of Rap Music" by Elizabeth A. Wheeler

Guest editor for the issue is Bruce Tucker, whose work on the relationship between black popular music and postmodernism has been included in a previous issue of BMRJ. Tucker brings to the issue both professional credentials in literary criticism and a long-standing interest in black popular music. He is the coauthor with James Brown of James Brown: The Godfather of Soul (New York: Macmillan, 1988).

"Our aim," says Tucker, "is to introduce some of the contemporary critical debates into black music research and thus into musicology in general, not because we want to make work for the growing legions of theorists or to extend the imperial march of critical theory into yet another discipline, but because the institutional battles we face have made us recognize the importance of providing adequate theoretical models for the study of black expressive traditions."

Don't miss this provocative issue of Black Music Research Journal. The single issue price is $7.50 and subscriptions can be ordered by writing to Publications, Center for Black Music Research, Columbia College Chicago, 600 South Michigan Avenue, Chicago, IL 60605-1998.
ON RAGTIME:  
A DIFFERENT PERSPECTIVE ON TIN PAN ALLEY

Edward A. Berlin
Queensborough Community College

Historic Tin Pan Alley, the New York music-publishing industry, has an unfavorable reputation with today's ragtimers. Most writings on the subject portray Tin Pan Alley as being a negative force in ragtime. Its denizens, we are told, observed the developing black folk art of Missouri Valley ragtime and brought it east for commercial plunder. In the process, ragtime as an honest expression gave way to a synthetic product, a bleached imitation lacking both quality and integrity.

This view distorts the historical record. It chooses too selectively in making its case, misapplies ideologies of a later age, and demonstrates a misunderstanding of both artistic and commercial processes. The view can be traced to John Stark, admittedly an extraordinary figure in ragtime history. As a small-town instrument and music dealer in Sedalia, Missouri, he published Scott Joplin's epochal Maple Leaf Rag. With the phenomenal success of this work, Stark outgrew Sedalia and moved his offices to St. Louis, where he continued to thrive, and then to New York—Tin Pan Alley—where he failed.

In Stark's view, the ragtime he published was "Classic," i.e., it had the quality of European concert music. At a time when music was widely regarded as the "divine art" and attributed with scales of both qualitative and moral values, Stark's assertion on behalf of black-originated music was bold. In hyperbolic advertising, he further contrasted the high-quality output of his "House of Classic Rags" with the less artistic, but more successful and popular works of the larger publishing houses, works that "are hurried across the country with a whoop and hurrah."

There is reason to believe in Stark's sincerity. The thoughts expressed in his advertising were found also in his personal journals. He loved ragtime, and his efforts, recognized during the period, remain a monument to ragtime publishing. His catalogue contains some of the best and most innovative works of the genre. Significantly, black Midwesterners figured prominently among his composers. According to reports, he also dealt fairly with his composers, although the extent to which he paid royalties is unclear.

Stark's views toward the large New York publishing houses were adopted—and adapted—in 1950 by authors Rudl Blech and Harriet Janis in They All Played Ragtime. The adaptation was clearly influenced also by socio-political and economic ideas of the 1930s, resulting in a distorted portrayal of the ragtime era.

Ignoring the evidence that incipient ragtime was being dispersed nationwide in minstrel shows during the 1880s, and ignoring the early ragtime publications emanating from New York, they place ragtime's origins exclusively in the Midwest.

Disregarding the age-old conflicts between publishers and composers, conflicts that emerge naturally out of differing self-interests, they depict the relationship between John Stark and Scott Joplin as symbiotic, but that of Tin Pan Alley and its composers as the exploitation of the noble folk by avaricious businessmen. Capitalist big business and Tin Pan Alley are the villains. In the closing sentences of their book, Blech and Janis express the hope that ragtime would once again become a field in which black musicians could find artistic expression and economic success, but "without the dubious agencies of Tin Pan Alley."

This portrayal of the music publishing world during the ragtime years fits poorly with the facts.

Stark was a businessman, and he brought his successful company to New York with hopes of even greater success. He wanted to be an integral part of Tin Pan Alley. Though his unyielding esthetic principles may have contributed to his failure, there must have been other factors at play. The music industry in New York was exceedingly competitive, and adding to the pressures were powerful discounters who forced Stark to lower his wholesale prices drastically. Yet, the successful publishers—the Remicks, the Sterns, and others—managed to generate profits even while publishing superior rags by such composers as Luckey Roberts, Ford Dabney, Joe Jordan, George Botsford, Harry Tierney—and even Scott Joplin. Stark's idealism was not the only reason for his failure. He also lacked the necessary business acumen.

Scott Joplin also went to New York for business reasons, and there is no indication that he objected to Tin Pan Alley or capitalism. He even named one of his most enchanting pieces Wall Street Rag (1909), a title that made Blech uneasy.

Moving to New York in 1907, Joplin settled on West 28th Street, a few minutes' walk from the congested and clamorous West 28th Street block that gave the "Alley" its name. He soon made business arrangements with New York publishers, which suggests that they were willing to improve upon his dealings with Stark. With one of the Alleymen, Henry Waterson, he even established a relationship that was almost as long-lasting as his relationship with Stark.

In late 1907 or early 1908, Joplin self-published his School of Ragtime. He then arranged for three firms to advertise and distribute it: Stark, Enterprise Music Supply, and Crown Music, the latter two being jobbers.

Crown was owned by Henry Waterson, Herman Snyder, and Jerome Loucheim. In 1907, Crown had branched out into music publishing as well, opening Seminary Music. Seminary was owned by Mary Waterson and Mary Snyder (probably wives or sisters of Henry and Herman) and used the same offices as Crown. Joplin must have been satisfied with his dealings with Crown, for Seminary became his major New York publisher, issuing eight of his nine works of 1908 and 1909. These include such major piano pieces as Sugar Cane Rag, Pine Apple Rag, and Solace. In 1910, Seminary issued its last Joplin work, a song version of Pine Apple Rag (with lyrics by Joe Snyder, reflecting another apparent family tie).

Seminary was not a large publisher, but during the period of Joplin's association with it, Crown and Seminary were to develop into one of the most important houses on Tin Pan Alley.
In July of 1908, a third company was formed within the Crown offices: Ted Snyder Music, with Ted Snyder (related to Herman, Mary, and Joe Snyder?) as president and Henry Waterson as treasurer and manager. The following year, the young Irving Berlin went to work for Ted Snyder and Waterson. Within two years, Berlin became a partner in a newly formed company that was to become a Tin Pan Alley legend—Waterson, Berlin & Snyder.

Even when Joplin was no longer publishing with Seminary, he continued doing business with Waterson and associates. Upon self-publishing "Prelude to Act III" and "Magnetic Rag" in 1914, and "Frolic of the Bears" in 1915, Joplin had Crown Music handle the distribution.

When viewed in the light of this history, the widely accepted denigration of Tin Pan Alley assumes a forced posture. Here was Scott Joplin, the king of Classic Missouri Ragtime, choosing to associate not with his one-time Missouri publisher John Stark, but with the princes of Tin Pan Alley. The theory of a ragtime dichotomy, of Classic Missouri Ragtime versus Tin Pan Alley, melts away.

We must be ever indebted to Blesh and Janis for their pioneering spirit and their foresight in investigating ragtime when it was a subject dismissed as trivial. We must be indebted to them for investigating at a time when major players could still be located and interviewed. And we are in their debt for writing a history that has helped create an audience for this once-forgotten music and has inspired others to continue the search and research.

But we are not obligated to perpetuate their biases. Whenever their story is belied by facts, we should have no reluctance in distancing ourselves from theories that ill fit the history.

COMPOSERS NOTES
Ellistine P. Holly
Jackson State University

Ed Bland's *The Music of Ed Bland* (Cambria label) was reviewed in the Spring 1990 Sonneck Society Bulletin. The review singled out his "Piece for Chamber Orchestra" (1979) as a "tour de force of instrumental virtuosity." Bland's "Sketches for Seven" was performed by Althea Waiete, pianist, in Kiev, USSR and Los Angeles, California.

Eugene W. Hancock has the following works available from Augsburg Press: "Break Forth into Joy;" "Communion Service in F" (union, organ); "Burial Music" (SATB, organ); "A Stable Lamp is Lighted" (union, piano, guitar, flute, cello); "Poor Little Jesus" (TTBB, counter tenor, unaccompanied, #11-2369); "Hancock Hymn Tune" (The Presbyterian Hymnal, Westminster, John Knox Press, Louisville, Kentucky); Organ Music by Black Composers (AGO National Headquarters, 475 Riverside Drive, Suite 1260, New York, NY 10115).

John E. Price was the music composer for two original dance works for the 1990 dance festival, "The Dance Collective," an artistic collaborative event by Auburn University theatre and the music department of Tuskegee University. Price was invited by Oklahoma Senator Maxine Horner to be the speaker for the newly appointed board of the Oklahoma Jazz Hall of Fame. Price spoke on the dissemination and preservation of jazz, both historically and culturally, as one focus of the Jazz Hall of Fame, which is to be located in Tulsa, Oklahoma. Emphasis will be placed on jazz education as well as on performing the music of jazz musicians and composers.

Michael E. Woods's DMA Composition lecture recital on September 17, 1990, included "String Quartet #3" (1990) and his "Brass Dances" (1990), a commissioned work for the Pro Musica Orchestra of Columbus, Indiana. In February 1991, Woods served as a clinician at the Witherspoon Performing Arts Center, Indianapolis, Indiana, and guest lecturer at Akron University, Akron, Ohio. Woods featured many of his original charts in a fusion recital at Wabash College, Crawfordsville, Indiana, where he occupies an endowed chair in the music department.

NOTES AND QUERIES

Musical instrument collectors and collections: WANTED: names and addresses of collectors and institutions with collections of musical instruments for new, revised editions of the International Directory of Musical Instrument Collections and the Survey of Musical Instrument Collections in the United States and Canada. The international directory is a project of CIMCIM (Comité International des Musées et Collections d'Instruments de Musique), a committee of the UNESCO-sponsored International Council of Museums. The survey of collections in North America is sponsored by the American Musical Instrument Society. Both works will list private collections anonymously if the collectors are concerned about security and privacy. Collectors who choose an anonymous listing can have requests for information screened by a nearby institutional collection.

To obtain forms for listings send the addresses of North American collections to William E. Hetrick, Music Department, Hofstra University, Hempstead, NY 11550. Collections in other parts of the world should reply to Barbara Lambert, 201 Virginia Road, Concord, MA 01742 USA.

Twentieth-century compositions for organ: Seeking information about organ literature by twentieth-century black composers. Readers with information relevant to composers, works, lists, and manuscripts, especially those of William Braxton, Justin Elie, John Fletcher, Henry Sexton, and Roy Terry, please contact Paula Harrell, 1306B Bothwell Street, Greensboro, NC 27408; (919) 274-6666 or (919) 334-7562.

Jazz violinist "Stuffy" Smith: Seeking interviews with family members of the late American jazz violinist Hezekiah Leroy Gordon "Stuffy" Smith, for family history and biographical research. Also seeking writer and friend of Stuffy's known as "Faux," please contact Brenda Vincent, 25 Sickles Street, #5A, New York, NY 10040; (212) 567-6258.
HELP WANTED?
Dominique-René de Lerma
Associate Director
Center for Black Music Research

We've not had too much difficulty determining what resource tools we think the field needs, but that has been from our perspective.

Back in the '60s, when it became very obvious that a priority was a name list of black musicians, we began jotting down some notes. Within a few days the list had grown significantly, but was put aside to register data on contributions these figures had made. More than ten years passed before we returned to the project, although it was not forgotten that we needed an "authority file" which fixes decisions about what name form will be consistently employed, along with life dates of the individual.

We returned to the development of that list about 1984, consulting not just the customary three basic references, but doing a name search through every available title listed in the bibliography of Eileen Southern's Music of Black Americans, supplementing that vade mecum with anything that might help, as well as sources which had other application potentials (Soviet discographies, foreign encyclopedias, local histories, newsletters, and the like). The library shelves of the Peabody Conservatory, Morgan State University, and Florida State University were among those explored with informational lust. In all, probably more than 500 sources were searched.

That index is now almost finished, thanks to a faculty research grant from Columbia College which allowed us to add a film major, Derek Bartholomew, to the Center's staff. The list now runs to more than 2,500 columns and, prior to formal publication (Greenwood Press), excellently serves as a guide for those seeking biographical data on any black musician or dancer whose name appears in the sources consulted.

We think this will be a basic finding tool, but we wonder if there might be needs our readers desire which we could address, or projects they have developed which beg for amplification. For example, have teachers compiled a list of videos they use in their teaching? Are there orchestras with a bibliography of works found suitable for children's concerts or for February commemorations? What about operas whose plots specify black singers (in addition to the Otello of Verdi and Rossini, let's not forget Purcell's Dido and Aeneas, or the last figure seen on stage in Der Rosenkavalier)? Is anyone trying to maintain a list of Jessye Norman's recordings, or those of Wynton Marsalis? Has a music index to a particular black newspaper been started? Are there not program books among someone's memorabilia which lists all the singers in Wings Over Jordan or Hall Johnson's choristers? Perhaps there is a listing of those recordings issued by schools, available only in the lobby at intermissions or after the ensembles' concerts? Might there be a term paper which traces the musical past of a local church? Do you need reviews of new books, recordings, and videos, or maybe a directory of those resources we at the Center use most often?

The reference questions we receive in increasing numbers—by fax, phone, and mail—are all registered by Ms. Flandreau, and these suggest topics and treatments which may call for broader attention. This is our barometer of your interests. Maybe you guessed.

Such are the responsibilities to which we must try responding to justify your faith in us and to validate our mission. You may have begun such a project, or wish you had the time or resources to satisfy your needs. Perhaps we can help?

PROSPECTIVE CANDIDATES LIST BEGINS THIRD YEAR

The CBMR is now completing the second year of publication of its Prospective Candidates List, a quarterly listing of minority candidates in all music specializations within higher education. The list is a membership benefit for CBMR Institutional Associates, who use it to recruit minority candidates. The number of persons wishing to be listed in the publication grew dramatically during the first year of publication, but has remained at its current count of approximately 130 persons during the past year. To assure the effectiveness of the publication, the list must be as comprehensive as possible, meaning that new minority candidates must be added and data about those currently listed must be periodically updated. The Prospective Candidates List cannot be allowed to become static if it is to continue to be a useful tool in recruiting and hiring minority candidates for positions in the nation's colleges and universities.

All graduate degree-granting departments of music are encouraged to provide information about minority candidates who are graduating from their schools or are enrolled in graduate studies. Similarly, those currently registered with this service should notify the Center of all changes in current mailing address and employment status. The information needed for each prospective candidate includes:

- full name
- current mailing address
- highest earned degree
- brief description of primary and secondary teaching, performance, and research specializations
- current teaching or study position

Send correspondence to Prospective Candidates List, Center for Black Music Research, Columbia College Chicago, 600 South Michigan Avenue, Chicago, IL 60605-1996.

SCHOLARSHIP IN MUSICOLGY AVAILABLE

The Conservatory of Music at Brooklyn College has announced the Brooklyn College Minority Musicology Scholarship, a full-tuition scholarship for minority students entering the graduate program in musicology. For information contact: Nancy Hagar, Director, Conservatory of Music, Brooklyn College, Brooklyn, NY 11210. (718) 780-5286.
FROM OUR PHOTO FILE

Mrs. Irene B. Smith of Chicago has donated to the Center's photo archive the photo of Julia Perry shown here. The photo was taken at Tanglewood in Stockbridge, Massachusetts, in the summer of 1949. Mrs. Smith, in an accompanying note, wrote: "Tanglewood was a marvelous place in '49. Koussevitzky was 75 years old that summer. In addition to Julia Perry, Elyane Jones, Mathildre Dobbs, and I were the only black women attending. I will never forget those wonderful, marvelous, six weeks."

WANTED: NEWS, NOTES, AND QUERIES

C

BMR Digest exists to publicize and promote the activities of the Center for Black Music Research, but we also want to publicize and promote the activities of our friends and our fellow organizations. If you have an item of interest, please send it to the appropriate reporter:

Composers Notes: Dr. Ellistine Holly, Jackson State University, Department of Music, Jackson, MS 39217; (601) 968-2141.

News Notes: Dr. Josephine Wright, College of Wooster, Department of Music, Wooster, OH 44691; (216) 263-2044.

Notes and Queries: Suzanne Flandreau, Librarian and Archivist, CBMR, Columbia College Chicago, 500 South Michigan Avenue, Chicago, IL 60605-1996; (312) 963-1600, ext. 559.

McCORMICK GRANT FUNDS LIBRARY EQUIPMENT

The CBMR Library and Archive has received a grant from the Robert R. McCormick Tribune Foundation. The grant, in the amount of $16,000, will be used for equipment for the new Library and Archive, to be located in newly-renovated rooms adjacent to the CBMR offices. The Foundation's support is very much appreciated.

POPULAR MUSIC ARCHIVE ESTABLISHED IN GHANA

Bokoor African Popular Music Archives Foundation (BAPMAF) announces the establishment of an archive and museum in Accra, Ghana. The intent of BAPMAF is to preserve materials relating to African popular music styles, and to make them available to educational and cultural institutions. To quote BAPMAF, "Contemporary African popular music, dance and drama have played an important role in the anti-colonial struggle and the creative African response to change and modernization; are acting as an informal means of educating, as well as entertaining the general public; are playing a key role in the formation of modern national African identities and supplying a Pan African lingua franca for the continent. And because of its current international popularity, African dance music is making a major contribution to global harmony and understanding, as well as providing a constantly renewable export for the foreign exchange that is so much needed for African development."

An appeal has been made for funds for operating expenses and for educational projects, and for exchanges with other libraries and archives. The address is BAPMAF, Bokoor House, P.O. Box 391, Achimota, Accra, Ghana.
DONORS TO THE CBMR LIBRARY AND ARCHIVE
OCTOBER 1, 1990–APRIL 1, 1991


Cleophus Adderley, Jr.: Two cassettes of his compositions, including his opera Our Boys.


Dorothy L. Bristol: Clippings and ephemera on black women composers and a flyer on a Paul Robeson concert at Berkeley in 1941.

Cora Cooper: Cassette of her lecture recital “The Violin Sonatas of the Chevaillier de St. Georges.”

Dena J. Epstein: Clippings and vertical file materials.

Rachel A. Eubanks: Two volumes of her textbook Musicianship.


Lazeric Freeman: Three gospel music magazines.


Lathan Hodge, Herbe’rt Media Partners: Two LPs of house music.

Lawrence Hoffman: 1 LP with his Blues for Harp, Oboe and Violoncello.

Mayme Wilkins Holt: Recordings, annotated scores, and posters pertaining to her son, baritone Ben Holt.

Myra Waghami: Sheet music: “You Don’t Know When” by Camille Nickerson.

Daniel Jacobovitch: LPs of Freddy King and Albert King on his Modern Blues Recordings label.

Wendell Logan: Score: Roots, Branches, Shapes and Shades (of Green).

Andy McKaia, MCA Records: Six CDs from the Original Chess Masters Series.

Ethan Nasreddin-Longo: Score: his Symphony for Nine Players.

Edford Providence: Scores of 14 of his compositions.

Ken Rosenberg: Published U.S. Senate hearing: “Preserving Jazz in the United States.”

Julie Schwartz, Continental Communications Corp: 1 CD: The Best of the Chiffons.

Lorraine D. Westcott: Program for Mu-Te-Or Celebration of Black History Month, Brooklyn, NY.

Martin Williams: Eleven boxes of jazz LPs, books and periodicals.

BOOKS RECEIVED FROM PUBLISHERS


PUBLICATIONS AVAILABLE FROM CBMR

BMR Journal, Volume 11 (1991) $15.00 U.S.
$20.00 abroad

CBMR Monograph, No. 1 $10.00 U.S.
$13.00 abroad


CBMR Monograph, No. 2 $10.00 U.S.
$13.00 abroad


CBMR Monograph, No. 3 $10.00 U.S.
$13.00 abroad

Index to Negro Spirituals, by The Cleveland Public Library

CBMR Monograph, No. 4 $10.00 U.S.
$13.00 abroad

Jazz Standards on Record, 1901-1942, by Richard Crawford and Jeff Magee

A limited number of back issues of Black Music Research Journal and Black Music Research Bulletin are available. Please write to the following address for information:

Publications Program
Center for Black Music Research
Columbia College Chicago
600 South Michigan Avenue
Chicago, IL 60605-1996