BMRE PERFORMS FOR WASHINGTON LIBRARY OPENING

Michael Morgan led the Black Music Repertory Ensemble in a program of works by black composers for the opening of the auditorium of Chicago’s new Harold Washington Library Center on October 7. Sponsored by Columbia College Chicago and the Friends of the Chicago Public Library, the concert featured the works of black composers from the 18th, 19th, and 20th centuries:

- Frog Legs Rag (1906) by James Sylvester Scott
- Five-Step Waltz (1840) by Aaron J. R. Connor
- Ariettes Fr. Ernestine (1777) by Chevalier de Saint-Georges
- Castle House Rag (1914) by James Reese Europe
- Mephisto Masqué (1886) by Edmond Dédé
- Songs of Separation (1949) by William Grant Still
- Overture to In Dahomey (1902) by Will Marion Cook
- Three Negro Songs (1912) by Will Marion Cook
- On Emancipation Day (1903) by Will Marion Cook

The concert also featured the world premiere of Muhly Richard Abrams’s “What a Man,” commissioned for the occasion by CBMR with funding from the Friends of the Chicago Public Library in memory of the late Chicago Mayor Harold Washington. Musical arrangements and orchestrations were provided by Hale Smith, Dominique-René de Lerm, and Jack Jeffers.

The BMRE musicians include Kenneth Adams, woodwinds; Lyman Brodie, trumpet; Nathaniel Brickens, trombone and euphonium; Jack Jeffers, tuba and trombone; Toni-Marie Montgomery, piano; George Blanchet, percussion; Sanford Allen and Sylvia Morris, violin; George Taylor, viola; George Wellington, double bass; Hilda Harris, mezzo soprano; William Brown, tenor; and Donnie Ray Albert, bass-baritone. Solo performances by Mr. Brickens, Ms. Harris, Mr. Brown, and Mr. Albert were featured.

Library management chose well in opening the auditorium with the Black Music Repertory Ensemble, a Chicago-based group that is unique to our city and deservedly commands national attention. Surely Mayor Washington would have applauded an opening-night performance by an ensemble dedicated to bringing out unjustly neglected works by black composers.

—Howard Reich, Chicago Tribune

FROM THE DIRECTOR

I write this statement with vivid awareness that I am preparing this column for the last time. On December 1, 1991, Dominique-René de Lerm assumed full directorship of the Center with the charge of enhancing its mission by consolidating and strengthening its programming and expanding its range of activity. The CBMR mission—to conduct, to sponsor, and to encourage research and to disseminate its results through publications, performances, and archival and educational activity—has been the beacon of and impetus for the Center’s accomplishments and services, and it will continue to drive the Center’s operations and activities.

For more than fifteen years, I’ve been almost totally devoted to the dream that is now the CBMR, and I’ve enjoyed every moment of bringing it to fruition. Now it is time for me to move on to other things—to try for a while to make a broader academic contribution and also to complete two books that I’ve had in the planning stages for some time now. I plan to accomplish both of these goals over the next five years.

The realization of this dream that is the CBMR would not have been possible without the cooperation and devotion of many individuals, groups, and organizations; of the college and university deans and presidents to whom I’ve reported over the years; of colleagues, friends, scholars, and musicians who tolerated my conversations, complaints, and arm-twisting and who gave me great encouragement to “keep on keeping on” in terms of both need and sufficiency; of the members of the Center’s National Advisory Board, who have helped guide the CBMR since its inception; of directors and program officers of funding agencies, foundations, and corporations, without whose support we would not have gotten very far; of the CBMR Associates, individual and institutional, whose support has meant much more than anyone outside the CBMR could ever imagine, making possible the many important “little things” that mean so much to real accomplishment and success; of the readers of our publications, who helped spread the word of our work and contributed to our growth and effectiveness in many ways, large and small; of the members of my family, all of whom I neglected too much in pursuit of this dream. Then there’s the Center’s administrative and staff coordinators, past and present—Trence Ford, whose steady attention to detail has kept

Continued on page 2
From the Director, cont.

things on an even keel; Morris Phibbs, whose logistical and musical skills have been of immense importance in the success of our public programming; Natalie Clark, who left the CBMR in June to join her new groom in another state; and Marsha Reisser, the CBMR's former assistant director, without whose editorial, musical, and computer skills the CBMR would not have had the successes it has enjoyed over the past eight years. Finally, on behalf of all who appreciate the CBMR, I'd like to thank Columbia College's President, Mike Alexandroff, who saw the dreams and the struggle and determined to ease the latter and to bring the former to reality. I thank you all sincerely for making possible the successes and the life of the Center for Black Music Research.

Having cared for the pleasant and welcome obligation of expressing my appreciation, I'd like now to look to the future and to ask your continuing support of the Center and its activities. We have already begun the tasks of consolidation and expansion—two seemingly contradictory efforts—by reducing the activity in some operations and by expanding that in others. In this regard, the collection and processing of research and archival materials, led by Dominique and Suzanne Flandreau, is feverish; and Dominique will be expanding the Center's range of contacts and influences by developing relationships with scholarly institutions abroad, beginning with a trip to Europe in February of 1992 and a visit later in the year to the Caribbean. "Open House" for the Center's Library and Archive will be held in May; and other activities, about which you will be reading in the pages of future issues of this publication, are in the planning stages. The CBMR will keep you informed and, I hope, engaged.

In the meantime and in the future, the Center and its work will have the full support of my office as it continues to grow and blossom.

Samuel A. Floyd, Jr.
Academic Dean
Columbia College Chicago
UPCOMING EVENTS

Music and Black Ethnicity in the Caribbean and South America. January 17–19, 1992. University of Miami North-South Center. Contact: Dr. Robert Parker, School of Music, University of Miami, Coral Gables, FL 33124.


BLACK COUNTRY MUSIC STAR HONORED

A Tennessee historical marker honoring DeFord Bailey, country music's first black star, was dedicated near his birthplace of Bollwood, Tennessee, on May 15, 1991. Family, friends and fans of the late harmonica virtuoso gathered in the hot sun by the side of U.S. Route 70N, on the Wilson and Smith County line, to witness the unveiling of the marker and to share music and memories.

In a brief ceremony sponsored by the Center for Popular Music at Middle Tennessee State University and the Tennessee Folklore Society, Bailey's memory was honored through performances of tunes he made famous during his fifteen years on the Grand Ole Opry. In the 1930s Bailey travelled with some of the Opry's biggest stars, including Uncle Dave Macon, the Delmore Brothers, Roy Acuff, and bluegrass patriarch Bill Monroe. He left the Opry in 1941, and in later years performed occasionally in Nashville and at various folk music events. He died in the early 1980s and is buried in Nashville.

The historical marker honoring Bailey is one of a number of newly authorized markers that will recognize the contributions of African-Americans in Tennessee history.

NEWS NOTES

An Unsung Muse: Classical Song of Black Composers, a television documentary featuring performances and interviews, is now available on videotape. The program, produced by KTOP, Oakland, California, can be ordered from Mr. Martin Gomez, Oakland Public Library, 125-14th Street, Oakland, CA 94610. A check for $39.95 made payable to Oakland Public Library/KTOP should accompany the order.

Horace Clarence Boyer will be a visiting professor for the spring 1992 term at the Conversatory of Music of Brooklyn College.

Isaiah Jackson, music director of the Dayton Philharmonic, has received the Medal for Achievement in the Arts from Harvard University's Signet Society. Jackson is a 1966 Harvard graduate. Past recipients of the award include T.S. Eliot, Robert Frost, and Robert Lowell.

Thomas Wilkins has been promoted to Associate Conductor of the Richmond Symphony/Sinfonia. He is also Artistic Director of the Richmond Symphony's Young Performers Program. He conducts educational and pops concerts, the Sinfonia's Double Exposure Series, and Masterworks subscription programs.

The University of Arkansas library has received a grant of $45,931 from the National Endowment for the Humanities to process the papers of William Grant Still and his wife Verna Arvey.
COMPOSERS NOTES
Ellistine Perkins Holly
Jackson State University

Carman Moore was composer-in-residence at the summer 1991 American Dance Festival (ADF) on the campus of Duke University, Durham, North Carolina. His dance score "Bugs of Durham: Are We Going Somewhere?" received a world première at the festival. A reduced version of his "Gospel Fuse" (1976) for orchestra, voices, saxophone, organ, and piano was performed in 1991 by the Dayton Philharmonic Orchestra, conducted by Isaiah Jackson. Soloists were Tonya Triplett, Reany Farrar, Bridget Townsend, Carline Ray, vocalists; Michael Andres, saxophone; Alvin Parris III, organ; and Robert Townsend, piano. In August 1991, Moore's new work, commissioned by the Cleo Parker Robinson Dance Company, was presented at the Lincoln Center Out-of-Doors Festival. In February 1992, the Kennedy Center will present the world première of his "Mass for the 21st Century."

Michael J. Henderson's "What Happens to a Dream Deferred," with text from a poem by Langston Hughes, was premièred November 24, 1991, by the Western Maryland College Chorale of Western Maryland College in Westminster, Maryland.


John E. Price was composer-in-residence at Wayne State College in Nebraska during February 1991. Price performed his "Studies in C" (1982) and "Sixths" (1986), both written for piano. He accompanied the Wayne State College Choir in works by African-American composers and lectured on the subject "Father, Son and the African Ghost." In 1991, his "Ain't It Sad for a cappella choir (SATB) was performed by the Tuskegee University Choir under his direction.

Eugene W. Hancock gave several organ recitals in 1991 featuring compositions by black composers. He performed in Germany at the "Orgelwesen" at St. Marienkirche zu Berlin, at Union Baptist Church in Baltimore, Maryland, and at the Cathedral Church of St. Peter and St. Paul in Washington, D.C. His new works are "Blow the Trumpet" and "As Smoke Is Blown Away" (SATB, organ, brass quartet, and timpani) commissioned by Central United Church, Detroit, Michigan; "The Wrath of God," (organ) commissioned by and dedicated to Gerald Merton, New York, New York; and "Kay Ferguson," a cantata (SATB soloists, choir, children's choir, organ) commissioned by Second Presbyterian Church, New York, New York. These compositions are published by Augsburg-Fortress Publications, 426 South Fifth Street, Minneapolis, MN 55415.

Frederick C. Tills has published the following new compositions: "Spiritual Fantasy No. 14" and "Blue-Green Rag" (1990) for piano, flute, and oboe, commissioned by Geneva Southall; "Two Pieces for Orchestra," (1990) commissioned by the Hartford Symphony Orchestra; "Images of the Blue Earth" (1990) for string quartet, jazz piano, and saxophone; and "Kabuki Scenes" (1991) for brass quintet, timpani, Latin percussion, and jazz drum set. They can be ordered from P & P Publications, 55 Grantwood Drive, Amherst, MA 01002; (413) 549-3632.

Earl Stewart, Assistant Professor at the Berklee College of Music, has received a Fulbright Award to teach in Ghana during the 1991–1992 school year. During his nine-month lectureship at the University of Ghana he will also serve as resident composer for the National Symphony and Pan African Orchestras.

LIBRARY CONFEREES PLAN
ONGOING ORGANIZATION

The First National Conference on Black Music Collections met Thursday, October 10 in Chicago's new Harold Washington Library Center. The conference was sponsored by the Center for Black Music Research, the Jazz, Blues and Gospel Hall of Fame, and the Harold Washington Library Center. It took place during the opening festivities for the new library and in conjunction with the CBMR National Conference on Black Music Research held in Chicago October 11–13. Over thirty attendees met to share information about their collections and to discuss common concerns.

Registrants came from a variety of institutions. Specialized collections in black history were represented at the conference by the Schomburg Center for Research in Black Culture, the Amistad Research Center, and the Afro-American and African collections at Northwestern University. Black music repositories such as the Institute for Jazz Studies, the Duke Ellington Collection at the Smithsonian, and the Chicago Jazz Archive were represented, as were more general music collections such as the Music Division of the Library of Congress, the American Music Collection at the New York Public Library, the Archive of American Popular Music at UCLA, and the Center for Popular Music at Middle Tennessee State University.

Folk and non-Western music collections were represented by the Archive of Folk Culture at the Library of Congress, the Archives of Traditional Music at Indiana University, and the Ethnomusicology Archives at UCLA and the University of Washington. Attendees from a museum, the National Afro-American Museum and Cultural Center, a broadcast service, Voice of America, a privately-run resource collection, The Black Arts Research Center, along with interested private scholars and collectors, also attended and contributed their points of view.
The discussion centered on information sharing, as attendees described the black music materials in their collections, and on a lively attempt to define "black music," with the consensus developing that it should be defined as broadly as possible to include any music by people of African descent. The group saw many reasons to become an ongoing organization, and the possibility of continuing as a roundtable of the Music Library Association is being pursued. If roundtable status is gained, the earliest time for the group's next meeting would be in February 1992 at the MLA meeting in Baltimore.

Library Commissioner John B. Duff extended formal greetings on behalf of the Harold Washington Library and the City of Chicago. Richard Schwegel of the Music Information Center at the Harold Washington Library handled on-site arrangements, and Ingrid Lesley, Head of Arts and Letters, obtained a sumptuous buffet lunch courtesy of the Hyatt on Printer's Row. Chuck Colbert represented the Jazz, Blues and Gospel Hall of Fame, a cosponsor of the conference also housed at the Harold Washington Library.

Suzanne Flandreau, Librarian and Archivist at the CBMR, coordinated pre-conference mailings and led the discussion. A pre-conference questionnaire was sent to all institutions invited, and copies of returned questionnaires were provided to the attendees, along with the names and addresses of the registrants. This information is available to anyone who could not attend the conference, or who would like to participate in the group in the future. Contact: Suzanne Flandreau, Librarian and Archivist, Center for Black Music Research, Columbia College Chicago, 600 South Michigan Avenue, Chicago, IL 60605-1996; telephone (312) 663-1600 ext. 559; fax (312) 663-9019.

CBMR STUDENT NETWORK ESTABLISHED
Dominique-René de Lerma
Director
Center for Black Music Research

The Center's 1991 Conference was prefaced by the initial gathering of the National Conference on Black Music Collections, whose attendees quickly needed pencil sharpeners, and by the annual meeting of the Center's National Advisory Board (Dean Paul Boylan from the University of Michigan, chair), which reviewed the Center's Five-Year Plan. Both groups evolved agendas which will prove significant.

The NAB endorsed the concept of a national network of student organizations whose campuses would be institutionally affiliated with the Center.

A special session of students present at the Conference met to consider the idea, which had first been introduced at a similar session in 1989, in St. Louis. Those whose thoughts were enthusiastically aired in Chicago included Darryl Taylor, Guthrie Ramsey, and Jeff Taylor (University of Michigan), David Chevan (CUNY), John Young (Columbia College), Ken Foley (University of Pittsburgh), Tom Jack (University of Wisconsin), Anthony L. Brown (University of California, Berkeley), and Ralph Russell (University of California, Santa Barbara). While this list does not include all of the students attending the Conference (papers were being read at the same time), we had to assume that the group was a representative one, even if all male.

What we have proposed is the establishment of local, independent organizations on interested campuses which will address black music matters. These groups may be based within the institution's music department, but might alternatively secure sponsorship from another unit, such as anthropology or black studies. Membership will not be racially restricted and that the primary focus will be in support of our common goals and standards. Local wishes will determine if the members should include upperclass undergraduates, or be exclusively for graduate students, but it is the latter which should take the initiative. The Center will welcome into the fold organizations from non-American campuses.

One member from each group will serve as liaison with the Center, reporting news of research and recitals of national interest and, in turn, will distribute multiple copies of the network's free student newsletter, to be initiated early in 1992. By this means, an informational network will identify graduate research both in progress and completed, important performances by black musicians, and works by the younger composers. We will then be able to alert those in the profession to potential employees.

Periodically, we can print guest editorials, letters to the editor, requests for research assistance, and other features which may prove useful. All contents will be subject to editorial policies which, like criteria, will evolve pragmatically. So also the frequency of issue.

We would like to have suggestions for the name of this newsletter offered by return mail so the one selected will be used for the first issue. The person whose title is selected will be credited accordingly.

Universities, colleges, and conservatories wishing to have their student organizations participate must be an Institutional Associate of the Center and indicate their interest to us. We'll need to know initially the name and address of the student liaison person, from whom we can then secure the remaining data: names of the organization's members, the degree each is seeking, the major field of study, and projected graduation year.

REVIEWS EN ROUTE

Starting with a forthcoming issue, the Black Music Research Journal will begin reviews of books, scores, recordings, and video cassettes related to any aspect of black music. Publishers of these materials are welcome to submit review copies at their convenience.

Review materials should be sent to Dr. Dominique-René de Lerma, Director, Center for Black Music Research, Columbia College Chicago, 600 South Michigan Avenue, Chicago, IL 60605-1996.
ON RAGTIME:  
RAGTIME AND THE CHURCH  
Edward A. Berlin  
Queensborough Community College

Scott Joplin was ambivalent about the church, a conclusion admittedly based on sligh
rather than on factual information. But it suggests answers for some puzzling aspects of
work and is consistent both with his (probable) experiences and with comments made
by other ragtimers.

On initial reflection, it would seem that mainstream black churches would have held at least a superficial appeal to Joplin. These, as well as several white churches, promoted education, self-improvement, and respectability for African-Americans, ideals with which Joplin was in ardent agreement. He knew of such church efforts first-hand, having attended the George R. Smith College, a Methodist-run institution dedicated to educating "the colored people of the west."

However, in his opera Treemonisha, a partially autobiographical and very personal work, he reveals his ambivalence. On one hand, he clearly endorses Christian teachings: Treemonisha opposes the community's calls for vengeance, pleading instead that her abductors be forgiven (Noc. 21–25); Ramus, Treemonisha's rescuer, reminds the community of heavenly watchfulness over human actions:

Remember that the whole day long  
The Creator is watching you . . .
Your deeds should please heaven's throng,  
For you are in their sight. (No. 22)

Yet, in the same work, he expresses disdain for the church, embodied by Parson Altalk. In so naming the Parson, Joplin was not just indulging in good-natured ribbing of a church figure. He has Altalk live up to his name. In the midst of the community's abysmal poverty, ignorance, and suffering, Altalk does nothing more than admonish his congregation to be good. They, in turn, give automatic, unthinking responses (No. 9). It is left to Treemonisha, the one educated person in the community, to act.

Also reflecting Joplin's attitude toward the church is his cold, objective manner of referring to the Deity. When Treemonisha is rescued, her response is "thanks to the Creator" (No. 15).

"The Creator?" Where is the "Lord Jesus," treated on such a close, personal level in the black churches? And where is the jubilant music, the spirituals, and the gospel songs so common in those churches? Throughout the opera Joplin uses African-American musical types to create the sense and atmosphere of a black community. He must have known the black religious music, as well. It was present in his childhood home of Texarkana, as it was in Sedalia, Missouri, where he spent some significant later years. Moreover, as a professional quartet vocalist, at some time in his life he must have participated in singing church music. Yet, nowhere in the opera does Joplin invoke the power of African-American religious music.

If Joplin was ambivalent, as the opera suggests, it was for good reason. The churches rejected and actively opposed ragtime, dance, and theater, three of his greatest interests.

The church's attitude toward ragtime has been colorfully illustrated by several of Joplin's younger contemporaries. Eubie Blake never tired of telling how his mother, a church-going woman, reacted to hearing him play ragtime: "Take that ragtime out of my house," she demanded.

Willie "The Lion" Smith explained the background for such a reaction:

Back in those early days churchgoing Negro people would not stand for ragtime playing; they considered it to be sinful. Part of that feeling was due to the fact that the popular songs you heard played around in the saloons had bawdy lyrics and when you played in a raggy style, folks would right away think of the bad words and all the hell-raising they heard, or had heard about, in the red-light district.

Yeah, in the front parlor, where the neighbors could hear your playing, you had to sing the proper religious words and keep that lifting tempo down! (Smith 1978, 25–26).

Dance and theater were also attacked by many of the churches. The George R. Smith College proscribed dance and theater for its students. The A. M. E. governing body issued similar prohibitions for its members, a discipline that seemed unreasonably strict even to some of its clergy (Negro Minstrel, 1897). An article in the Indianapolis Freeman stated:

Ernest Hogan, the well-known colored comedian, sets out some good thoughts in a recent article on the church and the stage. He can't understand why the preacher has a warm reception for every class of people except stage people. Mr. Hogan says:

The church goes after the drunkard, the gambler and so on, but for some reason it has a tendency to shun the prominent Negro of the stage, who has opened a field and is doing much to lessen race prejudice and who gives to hundreds employment. There are many places in the United States today where the preacher will get up and admonish the members for attending a theatrical performance which has in every respect been clean and instructive. ("The Church and the Stage," 1909).

In Sedalia, where Joplin lived from 1894 through 1900, the local black ministers tried to close down the Maple Leaf Club and the Black 400 Club, two social clubs he was closely associated with. The Black 400, under pressure from the ministers, had agreed to close at 7:00 P.M. on Sundays so that its members would not be distracted from church attendance (Will Close, 1899). But the following week the ministers decided that this agreement was insufficient and they took stronger action:

Want 'Em Closed  
Colored Ministers Protest Against the  
Two Negro Club Rooms.
The colored ministers of the city have made request of the city officials that the Black 400 Social club and Maple Leaf club be closed. The ministers say:

By permanently putting an end to these abominable loafing places—hot beds of immorality—you will stop a great source of vice, create a better moral atmosphere for our young people, and render some of our homes happier. President C. E. Williams, of the Black 400 club, requests space in the DEMOCRAT to say:

"That the Black 400 club room is a den of immorality is not true, and no eye-witness will say so.

"At two dress balls forty of the best white people of Sedalia were in attendance as spectators.

"I have Rev. J. A. Dorey's receipt for a portion of the money taken in at an entertainment given by the club.

"The doors of the club room are always open for the admittance of the officers of the city to see what is going on." (Want 'Em Closed, 1899).

Fortunately, the ministers were not successful with their petition.

Sedalia was a prosperous and basically respectable town. But as a concession to the many ranchers and farmers who did business in town (it was the area's major railroad shipping center for produce and livestock), it relaxed moral standards on one street. This was Main Street, running alongside the railroad and dividing the white and black sections of town. On Main Street there was an abundant supply of saloons, in which drunken brawls were common, and murder an occasional result; gambling dens, in which the usual scams against the unwary were supplemented by outright robberies; and prostitutes, working both on the streets and in brothels.

In the midst of this turpitude were three reputable black organizations, situated a few doors from each other: the Sedalia Times newspaper, and the two social clubs, the Maple Leaf and the Black 400.

Sensationalist stories have developed through the years about scandalous doings at these two clubs, but I can find no evidence to support them. The same newspapers that openly discussed the sinful activities along Main Street would announce dances and parties at the two clubs without any suggestion of improprieties. The Maple Leaf Club was even incorporated—Joplin was a charter member—and had a library. As for the Black 400 Club it sponsored cakewalk contests for children, and its manger, Tony Williams, organized vaudeville productions at the opera house and led a jubilee singing group.

With so much other sinfulness in the area, why should the black ministers have objected so strongly to the purported indiscretions of the Maple Leaf and Black 400?

As indicated in their statement, the ministers were concerned for their young people. The truly sinful establishments along Main Street might appeal to a temporary sense of adventure, but would not fundamentally change black youths intent on remaining respectable. The fun-loving members of the two social clubs, though, in being reputable, could become role models; they might even interest the youngsters in dance, theater, and ragtime. For some church members, this was a perceived danger.

The church's belligerence toward entertainers and ragtime could explain why Joplin and other entertainers might become disenchanted with the church. It might also explain why Joplin neglected the opportunities to compose glorious black religious music for his opera and why he personified the church as Parson Altatalk. It is clear that the church rejected and slandered what was important to Joplin, and for that reason he may have rejected the church.

References
The church and the stage. 1909. Indianapolis Freeman January 2:4
Negro minstrel should go. 1897. Indianapolis Freeman March 13:2

RE OPERA

We would like to receive drafts of abstracts proposing consideration of opera in black music history. Such drafts, registering individual interests and projects, may be on the singers, the composers, the music, or the sociology, as examples.

SPOTLIGHT ON: THE BLACK ARTS RESEARCH CENTER

Founded in 1989, the Black Arts Research Center is a resource facility dedicated to the documentation, preservation, and dissemination of the African cultural legacy. Resources include some 1300 recordings, cassettes and videotapes, 500 books and journals, 250 clipping files, and a Black Arts Database with nearly 35,000 bibliographic entries. The database, unique among all existing computer resources, offers the first comprehensive coverage ever of black activities in and contributions to music, dance, theatre, film, and traditional religion and healing.

The Black Arts Research Center is a proprietary concern that charges fees for services. Computer search costs consist of a basic search fee plus a sliding charge based on the complexity of the search request and the number of citations printed. For more information, send a stamped, self-addressed envelope to John Gray, Director, Black Arts Research Center, 30 Marion Street, Nyack, NY 10960 or telephone (914) 358-2069.
DONORS TO THE CBMR LIBRARY AND ARCHIVE
APRIL 1–OCTOBER 31, 1991

Carolyn Albaugh: Three clippings on Melville Chariton and Leslie Adams.

Mary Katherine Aldin: One article on bluesman Robert Johnson.

Alfredrick Bailey: Videocassette and promotional materials on drummer J.C. Heard.

William Banfield: One box of scores, memorabilia and correspondence, and one cassette of his music, "B. Magic."

Jonas Bernholm, Mr. R & B Records: One set of his reissue albums on various labels; 6 posters for R & B concerts in Sweden.


Dorothy L. Bristol: One 78 r.p.m. record of Marian Anderson.

Raoul F. Camus: Computer-printed score of Alton Augustus Adams’s "The Governor’s Own."


Francois Clemmons: One CD and 16 programs of the Harlem Spiritual Ensemble.

Lee Cloud: Sheet music for his arrangements of "My Good Lord’s Done Been here" and "A Little Talk with Jesus Makes It Right."

Paul-Elliott Cobbs: Material from his dissertation on William Grant Still’s Afro-American Symphony.


Columbia Artists Management: Promotional materials on Grace Bumbry and Vinson Cole.

Donna M. Cox: Typescript of her review "The Sound of Light or Continued Darkness?"

John De Marco: One poster of his original painting of Muddy Waters.

William P. Foster: Three items about his career.


Ralph H. Goodpasture: One CD, Surely the Lord is in this Place, featuring the choir of the First Church of Deliverance, Chicago.

Cynthia B. Herbst, American International Artists: Promotional materials, including cassette on Thomas Young.

Mark Hilleh: Two copies of his edition of the Concerto in D for violin and orchestra by the Chevalier de Meude-Monpas.

Hillyer International, Inc.: Promotional packet on Odetta.

Marymal Holmes: Promotional materials.

Myra Iwagami: Photocopies of ephemeral materials about Camille Nickerson, including her obituary.


Jack Jeffers: Photocopy of his orchestration of Camille Nickerson’s "Four Creole Songs."

Marion Korda: One photocopy concerning James Farman.

Calvin Lampley: Five scores: Poem of Nativity, Quartet Fantasy, Spiritual Overture-Fantasy, Four Little Ings, Conversation with Mother.

Francisco Curt Lange: Two issues of Revista Nacional de Cultura (Nos. 279, 280) containing his articles about music.


Portia Maulsby: Photocopies of eight of her articles on black music.

Andy McKae, MCA Records: Seventeen CDs, including Chess reissues and albums by B.B. King and Bobby Bland.

Randy Navarre: His unpublished paper, "William Grant Still: His life, and the influence of Negro spirituals and Negro folk songs on his music."


Romeo E. Phillips: Funeral program of Charles D. Coleman and photocopies of four of his compositions.

Edford Providence: Eleven scores, including his First String Quartet (1990) and Go Dance on Golden Mountain (1990 edition).


Mary Lou Humphry, G. Schirmer, Inc.: Six cassettes of compositions of Anthony Davis and press-kit about his opera X.

Hale Smith: Photocopies of three manuscript songs by Howard Swanson: "Lady’s Boogie," "Fantasy in Purple," "Montage."

Patrick C. Smith: His edition of the Saint-Georges Symphony in G Major arranged for school orchestra.


Eileen Southern: Offprint of an article from The Black Perspective in Music on Edmund Thornton Jenkins; a set of back issues of the Journal of the American Musicalological Society.
CBMR PUBLICATIONS

The Publications Division of the Center for Black Music Research has two purposes: (1) the bridging of gaps in American and world social history through the documentation of the accomplishments and activities of black composers, performers, and black music itself and (2) the dissemination of this information to scholars, teachers, musicians, and the general public. To these ends, the Center issues the following publications: Black Music Research Journal, the CBMR Monograph Series, CBMR Digest, and an LP recording of the Black Music Repertory Ensemble.

Black Music Research Journal  
$15.00 U.S.  
$20.00 abroad

Volume 12, No. 1 will include the papers presented at the 1991 CBMR National Conference on Black Music Research. Volume 12, No. 2 will be devoted to blacks in country music. Beginning with Volume 12, Journal will feature book and recording reviews.

CBMR Monograph Series  
$10.00  
$13.00 abroad

The fifth publication in the CBMR Monograph Series will be issued in the fall of 1992.

CBMR Digest  
Free of charge

Sent free of charge to all interested persons, CBMR Digest is published twice yearly in spring and fall. Its focus is to provide information to and a forum for communication among its readers.

Black Music: The Written Tradition  
$9.95

This live LP recording of the Black Music Repertory Ensemble's 1989 concert at the Sheldon Concert Hall in St. Louis, Missouri, is an important addition to the recorded literature of American music. The recording features eleven exciting compositions ranging from concert and social dance music of the nineteenth century to the show music and contemporary concert music of the twentieth century, including a movement from Leslie Adams's Hymn to Freedom, commissioned by the Center for this concert. Other composers include Frank Johnson, Sidney Lambert, Montague Ring, Will Marion Cook, N. Clark Smith, J. W. Postlewaite, James Reese Europe, Ebene Blake, Noble Sissle, and Alton Augustus Adams.