CBMR, Civic Orchestra Collaborate on Black Composers' Concert

In April the Center for Black Music Research joined the Civic Orchestra of Chicago in sponsoring a reading session of six works by black composers. The concert took place in Chicago's Orchestra Hall on April 4, 1992. Michael Morgan conducted the Civic Orchestra, which is the training orchestra for the Chicago Symphony Orchestra.

The works performed included an eighteenth-century composition, Violin Concerto in D by J.J.O., Chevalier de Meude-Monpas, and the Chicago premieres of Hale Smith's Innerflexions and Alvin Singleton's Sinfonia Diaspora, in addition to the world premieres of three new works: Variants on the Holiday Season by Gary Powell Nash, Henry Heard's Notations, and Ed Bland's Atalanta's Challenge, which featured Ronald Blake on soprano saxophone. Rachel Barton was violin soloist in the Meude-Monpas concerto.

The Nash, Bland, and Heard compositions were winners selected by Michael Morgan and CBMR director Dominique-René de Lerma from over forty works submitted in a nationwide call for scores.

The concert was preceded by a composers' forum moderated by Dominique-René de Lerma, Shulamit Ran, composer-in-residence of the Chicago Symphony Orchestra, and composer T. J. Anderson. Each winning composer was given the opportunity to introduce his composition. Mark D. Hillel, whose edition of the Meude-Monpas concerto was performed, was on hand to present what little is known about this mysterious composer. When the discussion turned to the role of the black composer in the present day, comments by Anderson and Hale Smith kept the discussion lively.

Following the panel discussion, de Lerma gave a pre-concert lecture entitled "Five Centuries of Composers Beyond the Pale," providing further historical and musicological background.

Critical response to the concert was overwhelmingly positive. Howard Reich of the Chicago Tribune summarized collaboration between CBMR and the Civic Orchestra as having presented "a musical opportunity unique in the United States. With the Center for Black Music Research digging up novel pieces and the Civic Orchestra performing them, a world of new and unusual sounds became available to Chicagoans."

From the Director

Dominique-René de Lerma
Center for Black Music Research

When I spoke to our National Advisory Board in the fall of 1990, then serving as Associate Director under Samuel Floyd, I stated an interest in intensification of the Center's international orientations. Following Sam's full-time move as Columbia College's Academic Dean last December, I have begun to realize that intent with a February trip to Paris, Bonn, and Darmstadt.

At the February conference, "African Americans and Europe," held in Paris, I met several well-known scholars for the first time, including Paul Oliver, Louis Achille, Jeffrey Green, and Rainer Lotz. Through a variety of potential applications, our relationships with these individuals and the institutions they represent may begin to blossom as a result of our conversations.

At the U.S. Embassy in Bonn, I spent several hours with Paul Smith and David Arnett (brother of Earl Arnett, a faculty colleague from my Peabody days), discussing means whereby the Center might address European interests, not just in Germany. Again, the future holds most substantial possibilities.

In Darmstadt, a most impressive city with distinctive awareness of the importance of the arts, I was in the stimulating company of Wolfram Knauer, who heads the city's Jazz-Institut, as well as that of Friedrich Hommel, who directs the equally celebrated Internationales Musik-Institut. Again, the potentials for the Center and its goals were intensified, and the incipit of formal arrangements in all these cases will be articulated on my return this summer.

My last week away from the office was in Detroit, attending the panel discussions and reading sessions held by the Detroit Symphony Orchestra. Two ardent pleas from the orchestral representatives were registered: a list of recommended repertoire for orchestra (which will be forthcoming) and a current discography. The latter project was already in progress, based
COMING EVENTS

MARK YOUR CALENDAR

1992

September 12  Formal opening of the CBMR Library and Archives

1993

September 30–  National Conference on Black Music
October 3      Research
              ITT Sheraton New Orleans Hotel
              New Orleans, Louisiana

From the Director, cont.

on items which could be added to our previous listings, the most recent of which, Concert Music and Spirituals, was issued in 1981 by the Institute for Research in Black American Music (a late relative of the Center for Black Music Research at Fisk University). Under the hands of Derek Bartholomaua (a graduating film major at Columbia), the new version will add to all known commercial recordings those “live” events without the holdings of our Archives, as well as publication information. Those subscribing to our Monographs series will receive their copies early in 1993.

As the Center moves into an anniversary year (Dean Floyd established it in 1983), we continue to move with the momentum and mission of his directorship, taking advantage of new challenges. We have scheduled the formal opening of the Library and Archives for this fall (which has already more than satisfactorily served research interests of visiting American, European, and African scholars) and the inception and intensification of other public service projects. If your needs are not being fully tended to, we would like to consider these for a future agenda.
CENTER TO RENT BMRE
SCORES AND PARTS

The Center for Black Music Research, in an effort to further the mission and goals of the Black Music Repertory Ensemble, is now making much of the ensemble's repertoire available on a rental basis. The ensemble was founded in 1988 to spotlight and promote appreciation for the black musical heritage through the performance and recording of small ensemble literature written by black composers between ca. 1600 and the present day.

The Ensemble has performed twenty-nine works, most of which have been arranged for the Ensemble's unique instrumentation by Hale Smith. These works range from 18th-century opera, 19th-century parlor music, ragtime, turn-of-the-century Broadway tunes, marches, and dance music, to contemporary art music and concert works. The repertoire includes both instrumental and vocal music.

The Center is also developing a package program that can provide administrative and production assistance for non-BMRE performances that are dedicated to the aims and goals of the Black Music Repertory Ensemble. The package will include conductor, scores and parts, and program books. Rather than sponsoring a tour performance of the Black Music Repertory Ensemble, this program will allow schools and other venues the opportunity to assemble their own musicians for performances of the Ensemble's repertoire.

For a complete list of the BMRRE repertoire and rental fees or information on the package program, please contact Morris A. Phibbs, Coordinator of Programs and Services, Center for Black Music Research. Upon request, the Center can provide program notes for rented music, as authored by Dr. Samuel A. Floyd, Jr., and Dr. Dominique-René de Lerma.

RESEARCH QUERIES AND OPPORTUNITIES

'Art du Jazz is seeking papers about Afro-American music, its theory, its representation, its musicology, its relationship with arts, and any paper about the relationship between blues, jazz, gospel, rhythm and blues, soul, rap, and the culture of its time. The deadline is the end of June 1992. For more details, write to L'Art du Jazz, 5, rue Ernest et Henri Rousselle, 75013 Paris, France.

Patrick C. Smith, who has received a 1991–1992 Christa McAuliffe Fellowship from the U.S. Department of Education, seeks information on works by black composers suitable for performance by school orchestras for a project entitled A Multicultural Approach: Music of Black Composers impacting on the School Orchestra Program. Contact Patrick C. Smith, 123 North Valley Road, Pelham, MA 01002.

NEWS AND NOTES

Dr. William P. Foster of Florida A & M University has received the R. Nathaniel Dett Award of Merit, presented by Four Seasons Via Community Productions of Toronto, Canada and Tallahassee, Florida. At the presentation, held in Tallahassee on April 10, the Four Seasons Award of Excellence was also presented to Samuel A. Floyd, Jr., and to Dominique-René de Lerma, among others, for their "tremendous accomplishments and exceptional commitment to education." Floyd was cited specifically for his work with the Black Music Repertory Ensemble, and de Lerma for his edition of the Requiem of José Mauricio Núñez-García.

Vanderbilt University's Blair School of Music has established "The Martin Williams Award" in memory of Martin Williams, Director of the Smithsonian Institution's Jazz Program and Adjunct Professor of Jazz History at the Blair School of Music. The award will be presented annually to the Vanderbilt undergraduate music major writing the most outstanding paper during the academic year. Contributions to the award fund will be accepted and should be mailed to the Blair School of Music, Vanderbilt University, 2400 Blakemore Avenue, Nashville, TN 37212.

The Anderson String Quartet gave their debut recital as winners of the 1991 Cleveland Quartet Competition at the Eastman School of Music in February. The Anderson Quartet, formerly the Chamimade String Quartet, has been renamed in honor of Marian Anderson. Quartet members are Marianne Henry, Marisa McLeod, Diedra Lawrence, and Michael Cameron.

The Frank Johnson Memorial Centennial Committee has a number of commemorative items available for sale, from postcards to a recording of Johnson's "American Cotillons" performed by pianist David Anthony Lofton. For order information contact Paralleldrome, Ltd., 157 West 47th Street, Suite 58, New York, NY 10036; (212) 719-9045.

"Black Stars of the Concert Stage, 1890 to 1930" is a photographic essay in pictures and text compiled by Josephine Harrell Love from private collections to honor the "many outstanding black performing artists who prepared for the American concert stage but were not welcomed there. Many achieved notable success abroad, in opera houses and as soloists in other venues." The travelling exhibit can be rented from Your Heritage House, 110 East Ferry Avenue, Detroit, MI 48202; (313) 871-1667.

Films and Video fro Africana Studies lists a number of films and videos on black music available for rental from Audio-Visual Services at Pennsylvania State University. The catalog and information on rental procedures can be obtained from Audio-Visual Services, Pennsylvania State University, Special Services Building, 1127 Fox Hill Road, University Park, PA 16803-1827; (800) 826-0132.
CBMR LIBRARY DEDICATION

Formal opening and dedication of the CBMR Library and Archives is scheduled for Saturday, September 12, 1992. Further information will be forthcoming as plans progress. At the opening we plan to thank donors of collections and materials, as well as the granting organizations that have made our growth possible. If you have been thinking about donating your materials to the CBMR Library and Archives, this is an excellent time to do so. For information about gift agreements and policies, contact Suzanne Flandreau, Librarian and Archivist.

BOOKS RECEIVED FROM PUBLISHERS


REQUEST FOR CURRENT INFORMATION

The close of the academic year always results in changes of address and academic status for many. If you are currently listed in the Center’s Prospective Candidates List, please take a moment to forward to the Center any change of address, employment, or degree status. Similarly, we request that college administrators and faculty advise the Center of any minority students enrolled in advanced music study. Address correspondence concerning the Prospective Candidates List to Morris Phibbs, Coordinator of Programs and Services.

SAMUEL A. FLOYD, JR., RECEIVES IRVING LOWENS AWARD

The Sonneck Society’s 1992 Irving Lowens Award for the best book on American music or music in America published in 1990 was awarded to Samuel A. Floyd, Jr. (Center for Black Music Research, Columbia College Chicago) for his volume Black Music in the Harlem Renaissance: A Collection of Essays, published by Greenwood Press. Mary DuPree read the following citation during the Society’s annual meeting in Baton Rouge, Louisiana on February 15, 1992:

“Black Music in the Harlem Renaissance provides scholars of the period with detailed studies of some areas of inquiry that until now have been discussed only as parts of a general overview. Under the skillful editorship of Dr. Floyd, the ten articles (including one by the editor) demonstrate the wide scope of African-American arts during the 1920s. While music is the central focus of the book, several articles address the interactions between music and art, music and writers, and the Negro Renaissance and England. In addition, there is an invaluable bibliography of the concert music of Harlem Renaissance composers active between 1919 and 1935.

“Black Music in the Harlem Renaissance is a distinctive scholarly achievement that offers studies in an important, though often neglected, area of American music. It will join a few other books and articles on the Renaissance as a central source for future investigations.”

EDUCATIONAL OPPORTUNITIES

The Brooklyn College Minority Music Scholarship is a full tuition scholarship for minority students entering the graduate program in musicology. For information, contact Nancy Hager, Director, Conservatory of Music, Brooklyn College, Brooklyn, NY 11210; (718) 780-5286.

The University of Iowa School of Music announces the Philip G. Hubbard Research Assistantship in Musical Composition for a qualified minority graduate student in the M.A. or Ph.D. program in composition. For information, contact D. M. Jenni, Composition Program, School of Music, The University of Iowa, Iowa City, IA 52242.

The Council for International Exchange of Scholars announces the availability of 1993–1994 Fulbright Scholar Awards for U.S. faculty and professionals. Opportunities range from two months to a full academic year. The basic eligibility requirements are U.S. citizenship and a Ph.D. or comparable professional qualifications. Language skills are needed for some countries but most lecturing assignments are in English. Applications are encouraged from professionals outside academia and from independent scholars. Deadlines are: June 15, 1992 for Australasia and South Asia; August 1 for Africa, Asia, Europe, Latin America, the Middle East, and Canada. Application materials are available from the Council for International Exchange of Scholars, 3007 Tilden Street, N.W., Suite 5M, Box NEWS, Washington, DC 20008-3009; (202) 686-7877.
IN MEMORIAM: MARTIN WILLIAMS 1924–1992

Martin Williams, internationally-known critic and champion of American culture, died suddenly in April. He was a long-time supporter and friend of the Center for Black Music Research, serving on the Center’s National Advisory Board. His extensive collection of jazz LPs, along with a substantial file of periodicals and articles, have been donated to the CBMR Library and Archives.

Williams wrote on many subjects, including film, television, and popular culture. He is primarily remembered as an award-winning jazz critic, co-founder of The Jazz Review, and author of numerous books and articles, including The Jazz Tradition, which won the ASCAP-Deems Taylor Award for excellence in music criticism in 1973. From 1971–1981, he was director of the Jazz and American Culture Programs at the Smithsonian Institution, remaining at the Smithsonian after 1982 as an editor for special projects at Smithsonian Institution Press. While at the Smithsonian he compiled and annotated a series of recordings, The Smithsonian Collection of Classic Jazz, widely respected by scholars and collectors. His album notes for The Smithsonian Collection of Big Band Jazz won a Grammy Award. His latest book, Jazz Changes, a compilation of his critical writings, was published this year by Oxford University Press.

UPCOMING EVENTS

Autumn is traditionally annual meeting time. We have been asked to announce the following events of interest to CBMR constituents:

International Association for the Study of Popular Music annual U.S. conference, October 2–4, 1992 at the University of North Texas, Denton, Texas. Performance of popular music will be the conference theme.

Society for Ethnomusicology annual meeting, October 22–25, 1992 at the University of Washington, Seattle. A preconference symposium, "Musical Repercussions of 1492," will be held on Wednesday, October 21, 1992. Contact: the SEM Business Office, Morrison Hall 005, Indiana University, Bloomington, IN 47405.

The College Music Society annual meeting, October 29–November 1, 1992 in San Diego, California. Contact: CMS, 202 West Spruce, Missoula, MT 59802.


FESTSCHRIFT HONORS SOUTHERN

A volume of scholarly essays celebrating the career of Eileen Southern is now available. New Perspectives on Music: Essays in Honor of Eileen Southern is edited by Josephine Wright with Samuel A. Floyd, Jr. and published by Harmonie Park Press. Articles by eminent scholars cover subjects as diverse as early music, American and Afro-American concert music and folk traditions, women in music, and bibliographical research, demonstrating the breadth of the interests of the honoree. A bibliography of writings of Eileen Southern compiled by Wright and an essay by Floyd summarizing Southern's career and accomplishments complete the volume.

New Perspectives on Music is available for $55.00 from Harmonie Park Press, 23630 Pinewood, Warren, MI 48091; (313) 755-3080.

CALL FOR PROPOSALS 1993 NATIONAL CONFERENCE ON BLACK MUSIC RESEARCH

The Center for Black Music Research invites proposals for papers to be read at the 1993 National Conference on Black Music Research to be held September 30–October 3, 1993 in New Orleans.

Proposals should be prepared with the understanding that the final, invited papers must conform to the highest standards of scholarship and to CBMR style principles. Papers accepted for reading will be considered for possible publication in Black Music Research Journal. Information about BMRJ and a style guide will be sent to the authors of accepted proposals.

The specific areas in which proposals will be considered are:

I. New Orleans brass and marching band tradition and jazz tradition
II. Black Indians
III. Concert hall tradition
IV. Rhythm and blues, including links to zydeco
V. Connections, influences, and relationships between Caribbean, Latin American, Mexican, and New Orleans music

The deadline for submission of proposals for presentations is September 1, 1992. Proposals should be between 300 and 900 words in length (1–3 pages) and should consist of the following elements: (1) explanation of topic; (2) purpose of the paper, significance and justification of the research, and anticipated outcome; (3) statement of current scholarship on the subject; and (4) summary statement.

Direct all proposals to Morris A. Phibbs, Coordinator of Programs and Services, Center for Black Music Research, Columbia College Chicago, 600 South Michigan Avenue, Chicago, Illinois 60605-1998.
ON RAGTIME: RAGTIME AND MUSICAL COMEDY
Edward A. Berlin
Queensborough Community College

I was perplexed. One would think that Alain LeRoy Locke, a leading black scholar during the first half of the century, would have known what ragtime was. But this is what he wrote about the subject in 1936:

What passed for ragtime was not the full rhythmic and harmonic idiom of the genuine article as used, for example, by Will Marion Cook and the Negro musical comedy arrangers who had chorus and orchestra at their disposal, but the thin and rather superficial eccentric rhythm as it could be imitated on the piano. . . . (The Negro and his Music, p. 62)

I puzzled over this passage some twenty years ago. What could Locke have had in mind? How could he have thought of musical comedy music as true ragtime—the genuine article—relegating the piano idiom to a secondary and imitative role? Was his perception representative of thought in black intellectual circles?

Locke was writing at a time when piano ragtime had been pretty much forgotten and, when thought of at all, was considered simply as a precursor of jazz. In listing the best composers of instrumental ragtime, Locke further showed a grasp of qualitative and historic distinctions by grouping Scott Joplin with Kerry Mills and Irving Berlin.

There may also have been a class consideration at play here. Piano ragtime was the music of saloons and brothels; at best, it was heard on the vaudeville stage. The lyceum theater was the medium of black intellectuals, of Will Marion Cook, Paul Laurence Dunbar, J. Rosamond and James Weldon Johnson, Bert Williams; it was a forum in which African-Americans were drawing upon their heritage to put their distinctive mark on an exciting and continually developing form. Commentators of the time repeatedly argued that black music was but folk material and would not achieve greatness until developed in more artistic genres. Musical comedies, rather than piano rags, were perceived as being closer to that realization.

One of the works Locke cited was the Cook and Dunbar musical In Dahomey, that I found in the library in a London publication from 1903. Reading through it, I remained unconvinced that theater music should replace the piano genre as "true ragtime," but much of the score was syncopated and of more than routine interest. The thought occurred that I should like to own the score.

I recently recalled that modest wish upon receiving a handsome reprint edition. Playing through the overture, I was once again taken with the score. Its gaiety, excitement, and vitality must have enthralled the audiences of 1902–1904. Never before had such music been heard on Broadway. From there, the show went on tour in Great Britain, leading to the publication that I now owned in reprint.

In Dahomey was the creation not only of Cook and Dunbar.

They wrote some numbers, most notably the jaunty cakewalk "On Emancipation Day" and the chorus "Swing Along." But there were other contributors to the show as well, and their listing reads like a who's who of black show music: Leubrie Hill, Alex Rogers, James Weldon Johnson, Cecil Mack, James Vaughan, and others. Nor was the published score the final version.

On the issue of replacements, I should like to raise one small question. The Australian composer Percy Grainger saw the show in London and recorded his impressions in a virtuoso piano piece entitled In Dahomey ("Cakewalk Smasher"). Half of the work—the beginning and the ending—is based on the song "Brown-Skin Baby Mine," a syncopated love song by Cook and Cecil Mack. The remainder reworks Arthur Pryor's "A Coon Band Contest." Grainger's inclusion of this latter piece suggests that he had heard it in the show, but no scholar I have queried has come upon evidence that the Pryor number was added.

My guess is that the Pryor piece was not in the show, but was used by Grainger simply because it was stylistically similar to "Brown-Skin Baby Mine" and had qualities that interested him. He had probably heard the Sousa band, featuring Pryor as lead trombonist, during this same period in London. "A Coon Band Contest" has trombone smears that would have been unusual at the time, and Grainger must have been attracted by the interesting problem in translating this idiosyncratic device to the piano. Thus, Grainger's In Dahomey is not based solely on the show. Nevertheless, it remains an interesting example of a perceptive musician's reaction to early ragtime.

Grainger's piece remained in manuscript and mostly unknown until 1987, when it was published by C. F. Peters in a fine annotated edition by Ronald Stevenson. The first, by Joseph Smith (MHS 512143M), is a breezy rendition that is breathtaking in its virtuosity and tonal scope. But the simulated effects of trombone smears and banjo strumming written into the score are barely perceptible. These unusual simulations are eminently clear in a performance by Leslie Howard (MHS 522701F), perhaps enabled by a much slower and deliberate tempo that sacrifices the piece's fire. The two recordings, then, offer a choice between dynamic pianism and faithfulness to important effects.

As for the In Dahomey reprint edition that started my musings: it is a 140-page unedited reproduction, beautifully printed on heavy paper, spiral bound (so that it lies flat on a music stand), and protected with plastic covers. It is available for $53.50 from Richard Zimmerman, 15522 Ricky Court, Grass Valley, CA. California residents add 7 1/4% sales tax.

* * *

I have received three other recordings that prompt comment. One is American Beauties, performed by Glenn Jenkins, a popular pianist in today's ragtime and vaudeville circles. A striking feature of this recording is that, along with the music of recognized, established ragtimers, it highlights the music of Ford Dabney with six selections: Oh! You Dewl (1909), Porto Rico (1910), Haytian Rag (1910), Anoma (1910), Oh! You Angel (1911), and Georgia Grind (1915).

Dabney was a major band and orchestra leader during the ragtime years. He worked closely with James Reese Europe,
conducted an orchestra for the Ziegfeld Follies, and even owned and managed a theater in Washington. Yet, for all of his obvious importance during the period, commentary on him in reference books is surprisingly sparse. Here is a rich subject begging for exploration, a musician of major importance during the ragtime years and a composer of substance. Jenks's recording is a good place to start; it is available from Bonny Banks Productions, P.O. Box 811, Camden, ME 04843: cassette, $11; CD, $17.

Another recording is a sampler of the Scott Joplin Ragtime Festival that is held annually in Sedalia, Missouri. It contains almost an hour of music selected from some thirty hours of concerts. I would like to say that these are all highlights, but some artists, because of contractual restrictions, could not be included. Still, there is enough here to satisfy anyone interested in the period. Norwegian pianist Morten Gunnar Larsen's rendition of Perfect Sporting House Rag (combining two titles by Jelly Roll Morton) is astonishing, leaving no question that Larsen is one of the great ragtime pianists of our day. But then, listening to Heliotrope Bouquet played by Scott Kirby—a young musician who plies his trade with a mobile piano on the streets of New Orleans—one has to acknowledge that here is a different type of perfection. Along with other pianists, there are singers, bands, a piccolo-flute-cello trio, and other assorted ensembles. It is a fine offering and is available for $15 from the Scott Joplin Foundation, 113 East 4th Street, Sedalia, MO 65301.

Final remarks are offered on a recording of The Great American Main St. Band. The concept is nice: during the ragtime years, music-making was a major activity and each town of decent size had its own "Main St. Band." Like the ensembles of that day, this group presents a number of rags along with popular songs and selections reaching back to the mid-nineteenth century.

That is where the parallel ends. This is no small town band tooting on saxhorns, but a truly virtuoso ensemble, led by Metropolitan Opera principal trumpeter Mark Gould and tubist Sam Pilafian, playing slick arrangements. Nor is the Main St. Band even a single ensemble, for it is significantly amplified for several selections from Traemonistra, and then at times drops to a duo, such as in the brilliant piano-tuba version of Scott Joplin's Cascades.

One can hardly complain of the superb results, but there must be a word of caution: this is not for purists. Though the arrangers, Daniel Peget and Kenneth Cooper, know the ragtime style and spirit, they sometimes allow their imaginations to stray too far, writing to the capabilities of the performers and occasionally incorporating elements from later eras. Still, the recording is rousing and exceptional. The title is Silks and Rags and is issued by EMI, number CDC 7 54131 2.

COMPOSERS' NOTES
Ellistine P. Holly
Jackson State University

Leslie Adams's opera, Blake, has been rescheduled for a 1992 performance. Martina Arroyo, soprano, performed Miranda's arias from the opera, Blake, with the Duquesne Symphony Orchestra on February 8, 1992, in Heinz Hall, Pittsburgh, PA. Adams's Ode to Life was played by the Indianapolis Symphony Orchestra, William Curry, conductor, in February 9, 1992, at the Circle Theater, Indianapolis, Indiana. The composer will premiere his "Offering of Love" for organ during the 1992 American Guild of Organists Convention in Atlanta. The work was commissioned by the AGO.


Donald E. Dillard is an active composer of over eighty works for chorus, instruments, piano, organ, and voice, including two cantatas and two oratorios scored for soloist, chorus, and orchestra. His Childhood Scenes, suite for piano, was commissioned by Richard Fields, pianist, for a premiere performance at New York's Merkin Hall. Dillard's works are available from Dane Publications, Suite 133, 1657 The Fairway, Jenkintown, PA 19046; (215) 364-3609.

Wendell Logan received a 1991 Guggenheim Fellowship and the Cleveland Arts Prize Award in music. His Roots, Branches, Shapes, and Shades (of Green) for piano and chamber orchestra—a jazz oriented work from his Collard Series No. 2—has been played on three programs by the Cleveland Chamber Symphony, with Neal Creque, piano soloist. Logan's Runagate, Runagate, based on a college poem by Robert Hayden, played by the Oberlin New Music Ensemble, William Brown, tenor, is to be released on Opus 1 Records. The composer has been commissioned by Thymaris, a new music ensemble based in Atlanta, to compose a work under the Reader's Digest Composers Program.

Carman Moore's Mass for the 21st Century had an April 20 performance at the Kennedy Center in Washington, DC. Carman Moore and The Sky Music Ensemble presented a December concert at the Cathedral of St. John the Divine, featuring a work by Kenneth Bichel and Marriana Rosett and dancer Valerie Vann.

Maurice Weddington, a native of Chicago and a graduate of the American Conservatory, had the premiere performance of his symphonic work, Fire In the Lake, on January 10, 1992 in Berlin, Germany. The Berlin Radio Symphony Orchestra was conducted by Michael Morgan, assistant director of the Chicago Symphony and musical director of the Oakland Symphony. Weddington began the work in 1974, the first two parts having prior performances. Completed in 1989, the trilogy consists of "Concerto for Bass Clarinet and Orchestra," "Saxophone Quartet," and "Concerto for Symphony Orchestra."
CALL FOR PAPERS
Dominique-René de Lerma

One of the next issues of the Black Music Research Journal is projected with a focus on opera and musical theater. Abstracts are being solicited now for papers in the area, including the following subjects:

- The “black” voice viewed by a cultural anthropologist and by a laryngologist
- Opera in Africa and the southern Americas
- Musical theater as 20th-century ballad opera
- A history of black opera companies
- A history of the Marian Anderson Fellowships
- Recent operas by black American composers
- Casting and other sociological concerns
- Race roles in opera
- Desegregating the American opera audience

With the cessation of The Black Perspective in Music, distinct challenges are posed to Black Music Research Journal. We are now accepting review copies of books, scores, and both audio and video recordings, which may be directed to the attention of Suzanne Flandreau. Most of our past issues have been thematic, with commissioned articles. While that practice will continue, it will not be consistent. We will welcome unsolicited manuscripts that are within our publishing tradition. Interested authors are encouraged to register interests initially with an abstract. This will also apply to those wishing to contribute to the CBMR Monographs series.

Projected thematic issues of BMR Journal:

- New scholar issue
- Iconography
- Dance
- Education
- Black music in the southern Americas
- Religion and theology
- Piano music and pianists
- Local histories

Projected topics for Monograph:

- Gospel standards (a counterpart to the fourth Monograph on jazz by Richard Crawford and Jeffrey Magee)
- A contents analysis of fake books
- Abstracts of videocassettes
- Performance history of Porgy and Bess
- Comprehensive subject discographies

Please forward submissions to Dominique-René de Lerma.

ORCHESTRA SHOWCASE BLACK COMPOSERS

Our symphony orchestras have held competitions and reading sessions devoted to works by black composers since our last issue. A report on the Chicago Civic Orchestra’s concert, cosponsored with CBMR, appears on page one. In addition, we have reports of the following:

- The Baltimore Symphony’s 1991 African-American Composers Showcase, a reading session conducted by David Zinman, took place in Joseph Meyerhoff Symphony Hall, Baltimore on November 9, 1991. Featured composers and their works were: Rafael Aponte-LeDées, La Muchacha de las Bragas de Oro (A Ballet for Symphony Orchestra); Ed Bland, Let Peace Be Free; Anthony M. Keity, Crosscurrents (A Scherzo with Trio for Strings) and Gary Powell Nash, Variants on the Holiday Season.

The African-American Composers Reading Sessions of the Savannah Symphony, Philip Greenberg, Director, was held February 9, 1992, at the Johnny Mercer Theater, Savannah Civic Center, Savannah, Georgia. Pieces selected were: the Second Movement of Leslie Adams’s Symphony No. 1; William C. Banfield’s Brevities of Experience (Symphony No. 1); “Folk Psalm” by Howard C. Harris, Jr., and Symphony for the Sons of Nam by James “Kimo” Williams. The session included a symposium, at which the composers discussed their compositions. The preceding day, the orchestra performed a Black Heritage Concert at which Adolphus Hallstork’s Symphony No. 1 was the featured work.

The third annual Unisys African-American Composers Forum took place in Detroit February 15–22, 1992, co-hosted by Detroit Symphony Orchestra Hall and Wayne State University. Four compositions were finalists in the competition: Michael Abels’s “Global Warming,” Regina A. Harris Balocchi’s Orchestral Suite, Wendell Logan’s “The Drum Major,” and Movement I of Kevin Scott’s Ben-Hur. The pieces were performed in reading sessions by the Detroit Symphony, and the winning composition, Scott’s “Ben-Hur,” was conducted by Leslie B. Dunner at an evening concert entitled “Classical Roots”. Also featured at the evening concert was African Portraits, by Hannibal Peterson. Other events at the symposium included a speech, “The Lot of the Black Composer,” by keynote speaker George Walker and a chamber concert of works by Lettie Beckon Aiston, William Banfield, Augustus Hill, Stephen Newby, and Joseph Wiley.

DONORS TO THE CBMR LIBRARY AND ARCHIVES

OCTOBER 1, 1991-APRIL 1, 1992

Dr. Ibrahim Abdul-Malik, Opera Ebony: Promotional materials on Opera Ebony.

Mary Katherine Aldin: Funeral program for Willie Dixon.
William Duncan Allen: 108 record albums, including many recordings by Leontyne Price and music of other black composers and performers.

T. J. Anderson: Clippings and programs about his residency in Chico, California, one cassette: *Art Songs and Spirituals by Black Americans*, performed by Oral Moses, bass and Ann Sears, piano.

William Banfield: One score, his *Brevities of Experience*, plus materials concerning its performance by the Savannah Symphony.


Ed Bland: Cassette of his composition *The New World Order*.

Boys Choir of Harlem: Promotional materials.


Civic Orchestra of Chicago: Twenty-one scores and other materials submitted for the black American composers competition.

Sue Cassidy Clark: A collection of her photographs, articles, and interviews of black popular and gospel musicians, mainly from the 1970s.

Lee Cloud: Recital program and photocopy of his arrangement (in manuscript) of “Rock-a-Bye Baby.”


Composers Recordings, Inc.: One CD: American Academy of Arts and Letters Composers Award Recording with Hale Smith’s *Innerflexions*.


Charles Cumella, Shaw Concerts, Inc.: Promotional materials on Jessye Norman.

Gordon Darrah: His unpublished paper “New Orleans Shuffle: The Black and Tan Reality as Jazz Was Being Born.”

John Davis: Materials on his concert presentation “Jazzin’ the Classics.”

Dr. Martha Ellen Davis: Offprint of her article “Aspectos de la Influencia Africana en la Música Tradicional Dominicana” and her book *La Otra Ciencia*.

Trenace Ford: Subscription to *Ebony* magazine and record album by Take 6.

LaZeric Freeman: Copy of his paper “State of Mind: Christians and their Music,” seven cassettes, and one music video of gospel music groups, including gospel rap.

Dr. Robert Freeman, Eastman School of Music: Cassette and information about the Anderson Quartet.

Frank Gordon: Score and cassette of his composition *Cosmic Dream* with promotional materials.


Marc Edward Hugi: Photocopies of three articles by him on black American culture.

Aaron Horne: A collection of thirty-eight scores and ten recordings of music by black composers.

ICM Artists: Promotional materials on Diannann Carroll.


James Benjamin Kinchen, Jr.: Handouts accompanying his paper “Classical Choral Music by Black Composers.”


William Knight: Promotional materials on David Arnold.

Bryan Land: His pamphlet *Jimmy O'Bryant: A Discography*, plus other biographical materials on O'Bryant.

Ruth S. Lanham: Five boxes of materials including sound recordings and sheet music, to be added to the James Furman collection.


Dr. Richard Marshall, Center for Contemporary Opera: Prospectus for a performance of William Grant Still's *Troubled Island*.


Michael McAlpin: Photocopy of article on Vee-Jay Records.

Sharan McDaniel, *About...Time* magazine: Two issues of *About...Time* with her articles on Marian Anderson and Patricia Prattis Jennings.

Andy McKaie, MCA Records: Six blues and gospel CDs plus the Chess reissue box on bluesman Howlin' Wolf.

Michael Montgomery: Fifteen Biograph LPs recorded from piano rolls. Artists include Eubie Blake, James P. Johnson, Scott Joplin, James Scott, and Fats Waller.
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