CBMR LIBRARY AND ARCHIVES HOLDS GALA OPENING

September 12 was the date of the formal opening of the new CBMR Library and Archives, housed in Rooms 610–612 of Columbia College's Wabash Campus. The opening ceremonies included a dedication program and an open house and reception. Over 150 invited guests, including donors, representatives of funding agencies, and other friends of the CBMR attended.

The dedication ceremony was held in Columbia's Myron Hokin Hall. CBMR Director Dominique-René de Lerma served as host and master-of-ceremonies. He introduced distinguished speakers, including Columbia's President John B. Duff, and former CBMR Director Samuel A. Floyd, Jr., now Columbia's Academic Dean, and recognized major donors and important visitors. The keynote speaker was Dr. Jessie Carney Smith, University Librarian at Fisk University, who spoke on "Preserving and Promoting Diversity in Music Archives." She detailed the work of past collectors in preserving the black musical heritage and welcomed the CBMR's new library into the ranks of research repositories.

Following the close of the program, attendees were invited to a reception and open house in the Library and Archives. Storage and processing areas not normally accessible to the public were open for the event, and an exhibit entitled "A Sampling from the Collections of the CBMR Library and Archives" focused on the variety of materials and formats held in the collections and on the relevance of music to the study of black history and culture. The exhibit will be in place through spring of 1993.

The Library and Archives, located on the sixth floor of the 623 South Wabash Avenue building, is now open from 9:00 A.M. to 5:00 P.M. Monday through Friday. Researchers planning extended research visits are asked to contact Suzanne Flandreau, Librarian and Archivist.

SCHOOLS AND ORCHESTRA ARE USING BMRE REPERTOIRE

As announced in the previous issue of CBMR Digest, the Center has begun renting scores and parts for most of the repertoire of the Black Music Repertory Ensemble. Since this announcement, several schools and orchestras have availed themselves of the program, using selected works in concerts and performance classes. Users have included the Boston Orchestra and Chorale, conducted by Kay George Roberts, the Grant Park Symphony (Chicago), conducted by Michael Morgan, and the Black Art Orchestra at the University of Michigan, conducted by Damon Gupton.

The Center initiated the rental program to further the goals and mission of the Ensemble, which is to spotlight and promote appreciation for the black musical heritage through the performance of small ensemble literature written by black composers. A complete list of the repertoire and rental fees may be requested from Morris A. Phibbs, Coordinator of Programs and Services, Center for Black Music Research.
## CONTENTS

<table>
<thead>
<tr>
<th>Vol. 5, No. 2</th>
<th>Fall 1992</th>
</tr>
</thead>
<tbody>
<tr>
<td>CBMR Library and Archives</td>
<td>1</td>
</tr>
<tr>
<td>Holds Gala Opening</td>
<td></td>
</tr>
<tr>
<td>Schools and Orchestras Are Using</td>
<td>1</td>
</tr>
<tr>
<td>BMRE Repertoire</td>
<td></td>
</tr>
<tr>
<td>Cloud Joins CBMR As Education Coordinator</td>
<td>2</td>
</tr>
<tr>
<td>Composers’ Notes</td>
<td>3</td>
</tr>
<tr>
<td>Bonita Hyman Inaugurates Holt Series</td>
<td>3</td>
</tr>
<tr>
<td>Bowling Green Offers Assistantships</td>
<td>3</td>
</tr>
<tr>
<td>Archival Call for Scores</td>
<td>4</td>
</tr>
<tr>
<td>Upcoming Events</td>
<td>4</td>
</tr>
<tr>
<td>Books Received from Publishers</td>
<td>4</td>
</tr>
<tr>
<td>Formal Dedication of CBMR Library and Archives</td>
<td>5</td>
</tr>
<tr>
<td>Ed Bland Donates Scores to Archives</td>
<td>5</td>
</tr>
<tr>
<td>Donors to the CBMR Library and Archives</td>
<td>5</td>
</tr>
<tr>
<td>1993 National Conference on Black Music Research</td>
<td>7</td>
</tr>
<tr>
<td>CBMR Publications</td>
<td>8</td>
</tr>
<tr>
<td>Join the CBMR Associates Program</td>
<td>8</td>
</tr>
</tbody>
</table>

### CLOUD JOINS CBMR AS EDUCATION COORDINATOR

The Center for Black Music Research is pleased to announce the appointment of Dr. Lee V. Cloud as Coordinator for Education. He joined the CBMR staff on October 1. Under a Title III grant from the United States Education Department to Columbia College Chicago, he will contribute to the development of six undergraduate courses in black music history. Already being offered is an introductory survey taught by Dr. de Leirm, and "Black Classical Music and Musicians," is almost ready for scheduling. Courses yet to be planned are "Folk Music, Spirituals, and Gospel Music," "Black Popular Music in America," "African Diaspora: Latin and Caribbean Trends," and "The Jazz Tradition," which will be coordinated with an existing course in jazz history. Currently, Cloud is surveying available resources and curriculum materials.

Cloud earned his B.M. degree from Morehouse College, where he studied with Wendell Whalum, followed by his M.M. degree at Bowling Green State University and his Ph.D. at the University of Iowa. His recent publications include "The African-American Spiritual," coauthored with Marvin Curtis, in the November 1991 issue of *Choral Journal*, "Choral Works by African-American Composers" in the September 1992 issue of *Choral Journal*, and "The Mis-Education (Missed Education) of Musicians about African-American Music and Musicians," in the January 1993 issue of *The Quarterly Journal of Music Teaching and Learning*. Among his compositions are SATB settings of "My Good Lord's Done Been Here" and "A Little Talk with Jesus Makes It Right," both published by Mar Vel in Chattanooga, Tennessee. The former was recorded by the Jackson State University Concert Choir, conducted by Robert Leigh Morris, for the MGH Historical Music Society album *Keeping the Faith*, an anthology collected by Moses Hogan. Other works of Cloud's include choral ballets and two operas in progress.

Cloud has previously been lecturer, clinician, and consultant for Concordia University, the Illinois Music Educators Association, the All-City Choral Festival in Rockford, Illinois, the Iowa Music Educators Association, and the Iowa City Public School System. He has served on the faculties of Winston-Salem State University, Grinnell College, and the University of Iowa, and is presently on leave from Northern Illinois University.

Cloud's presence further enhances the subject expertise of the CBMR staff. While de Leirm is concerned with concert traditions, and Suzanne Flandreau is a specialist in the blues and secular idioms, Dr. Cloud brings with him a rich experience in Southern folk, oral, and church music cultures.
COMPOSERS’ NOTES
Ellistine Perkins Holly
Jackson State University

Leslie Burrs’s new composition, The Geron Fantasy for Orchestra, written for symphony orchestra, African percussion, electronic instruments, and solo flute, premiered October 1, 1992, in the Charleston Symphony Orchestra’s Discovery Series. Burrs was commissioned by the CSO with a grant award from Meet the Composer, Inc. Burrs was the 1991 Artist-in-Residence for the Philadelphia Music Alliance and has been invited to appear with the Philadelphia Orchestra as flute soloist in his composition Sun Dawn, scheduled for performance in September 1992 and February 1993.

Robert Leigh Morris was in attendance to hear the Chicago première of his Lyric Suite on September 12, 1992. Mezzo soprano Bonita Suzanne Hyman performed it in the inaugural recital of CBMR’s Ben Holt Memorial Concert Series.

John E. Price, in collaboration with Dyanne Robinson, choreographer, premiered Isis and Osiris—A Ballet at Auburn University, May 21–24, 1992. Price composed the elaborate percussion piece to accompany the dance drama adapted from E.A. Budge’s The Book of the Dead. John Roscigno directed the percussion ensemble. Price has completed a Concerto for Tuba and Orchestra for James Jenkins of the Alabama Symphony Orchestra and has released for publication Three Books of Lucky Pieces for intermediate piano. Price also wrote the proposal to establish the William Levi Dawson Institute for the Study of African/African American Classical and Folk Music at Tuskegee Institute. The Institute held its first concert April 11, 1992.

Andrew White III has accepted an appointment as Adjunct Professor of Music for the 1992 fall semester in the Jazz Studies Program at George Washington University, Washington, D.C. White will hold ten Jazz Lab/Jam sessions on Fridays during the fall semester.

Michael Woods has completed a jazz suite, Dancin’ with Bird, an eight-movement suite of new arrangements based on compositions by Charlie Parker. The work is written for jazz combo and string quartet. The OMniVerse Sextet, Sonny Bates, poet, the Lockerbie String Quartet, and the Indianapolis Dance Company are available to perform it. Woods has also recently completed an orchestral suite, War, Peace, Anger and Love for fifty-voice choir, seventy-piece orchestra, and narrator. According to the composer, the work “reflects the crises of modern man and the search for redemption—universal themes from a black point of view.” A recording of the piece suitable for airplay and information on the “Bird” suite may be obtained from Michael Woods at 417 East 16th Street, Bloomington, IN, 47404, telephone (812) 332-6854.

BONITA HYMAN INAUGURATES HOLT SERIES

The newest performance component of the Center’s programming was initiated on September 12 in the auditorium of the Harold Washington Library Center. Chicago. Mezzo soprano Bonita Hyman gave a critically acclaimed benefit recital to open the Ben Holt Memorial Concert Series, named in honor of baritone Ben Holt, who died in 1989 at the age of thirty-four.

Andrew Patner wrote in the Chicago Sun Times “the Center for Black Music Research made a strong case for multiculturalism” and observed that “Hyman’s program ranged over the centuries and across national and racial boundaries to delightful effect.” The program included works by the Chevalier de Saint-Georges, Henri Duparc, Gustav Mahler, Camille Nickerson, Manuel de Falla, and featured the Chicago première of Lyric Suite by Robert Leigh Morris, who was in attendance.

The Holt Series will be an annual series of a variable number of recitals to be offered on invitation from the Center to outstanding young professional musicians, normally under the age of thirty-five, who have not been formally engaged for major performances in Chicago and who have promise of outstanding international careers in concert music. The Series will showcase younger minority talents of exceptional promise, provide them with the opportunity for professional reviews and the possibility of additional Chicago bookings, and present them as models for Chicago youth and music educators. Of equal importance is the performance of works by black composers held by the Center’s Library and Archives.

BGSU OFFERS ASSISTANTSHIPS

The Bowling Green State University seeks minority master’s degree applicants for graduate assistantships in music performance, education, history, theory, and composition. Candidates must have a minimum 3.0 grade average and present an audition/interview. For information contact: Dr. Richard Kennel, Associate Dean, College of Musical Arts, Bowling Green State University, Bowling Green, OH 43403, (419) 372-2182.
ARCHIVAL CALL FOR SCORES

The Center's Library and Archives is making an effort to collect orchestral, chamber, choral, and vocal scores by black composers, both published and unpublished, for perusal by researchers seeking new and lesser-known repertoire for their performances. Major orchestras, chamber ensembles, and soloists contact us regularly for information about available works. Items in our collections are non-circulating, but scores are made available on-site to bibliographers, scholars, teachers, students, and to representatives of the recording and film industries. They will not be used for performance purposes or duplicated in any manner inconsistent with gift agreements or the copyright laws.

We are happy to accept selected scores, but we are especially interested in developing comprehensive collections of a composer's entire creative work, including sketches, manuscripts, and personal papers. For more information, and for a sample copy of our gift agreement form, potential contributors are invited to contact Suzanne Flandreau, Librarian and Archivist.

UPCOMING EVENTS


BOOKS RECEIVED FROM PUBLISHERS,
APRIL 1–OCTOBER 1, 1992


FORMAL DEDICATION OF CBMR LIBRARY AND ARCHIVES
Dominique-René de Lerma

Inexorably, it is becoming the foremost institution of its kind in America, so perhaps it should come as no surprise that the Center for Black Music Research, an ambitious organization based at Chicago's Columbia College, is about to spread its wings once again.

—Howard Reich, Chicago Tribune

Two years ago, the rooms on the sixth floor of Columbia's Wabash campus included an embryonic library and a classroom. When those facilities were formally introduced to the public on September 12, the aspiring public witnessed the extraordinary transformation effected by Librarian-Archivist Suzanne Flandreau, based on support provided by Columbia College, the Ford Foundation, the McCormick Tribune Foundation, and the Chicago chapter of Links, Inc.

Herein are more than 4,000 recordings, including the extensive personal library of jazz recordings from the estate of Martin Williams and probably every LP recording of black composers and of Leontyne Price. Most of the latter were inscribed by the soprano to William Duncan Allen, who has deposited these with the Archives. There are also hundreds of tapes, including radio broadcasts of Marian Anderson, Robert McFerrin, Joy Simpson, William Warfield, Ben Holt, Simon Estes, Martina Arroyo, and Kathleen Battle, as well as recitals and master classes offered by George Shirley and Jessye Norman. Among these are also performances of works by William Grant Still by the NBC Symphony Orchestra and the Boston Symphony Orchestra, premiere performances of works by Ulysses Kay and George Walker, interviews with Leontyne Price and Primus Fountain, and concerts by Maurice Peress and Paul Freeman. There are hymns and freedom songs from Africa, candomblé from Brazil, current pop from the Caribbean, rap and gospel, samplings of major and lesser-known blues figures, and a treasury of other international folkloric and concert music and performers.

Archival material includes an extensive reference collection of scores. There is also a splendid collection of recently issued books and journals, plus the exceptionally important Links Collection of Dissertations in Black Music.

The vertical files include clippings, program books, letters, and papers on all subjects and most performers and composers. Characteristically, Suzanne has stored these for permanent preservation, yet they are readily accessible to the Center's visitors.

The displays for the opening highlighted the range of materials held by the Archives, from a 78rpm recording of Dizzy Gillespie's "Be-Bop" to a cassette by the Christian rap group Transformation Crusade. Also on display were books, sheet music, concert posters and photographs, and a set design for Thea Musgrave's opera Harriet, the Woman Called Moses from the Ben Holt Collection. Scores and manuscripts of Edmund Thornton Jenkins, William Grant Still, Hale Smith, Anthony Davis, James Furman, Kimo Williams, and William Banfield were chosen to demonstrate the ways in which composers reflect African-American history and culture in their compositions.

BLAND DONATES SCORES TO CBMR LIBRARY AND ARCHIVES

Composer Ed Bland has donated a collection of sixteen scores of his compositions to the CBMR Library and Archives. Accompanying the scores are three cassette tapes of live performances and electronic realizations of the donated pieces. The scores join other pieces by Bland already in the collection, including his orchestral piece Atalanta's Challenge, which was performed by the Chicago Civic Orchestra in last spring's black composers' concert. Bland, who began his musical career as a jazz musician, has also produced recordings for Vanguard and composed film and television scores. CBMR is delighted to inaugurate an Ed Bland Collection and is deeply appreciative of Mr. Bland's generosity.

DONORS TO THE CBMR LIBRARY AND ARCHIVES, APRIL 1–OCTOBER 1, 1992

Michael Abeis: Score and cassette of his piece Global Warming.

Louis T. Achille: Cassette of spirituals performed by Negro Spirituals Lyon of Lyon, France.

Leslie Adams: Two promotional packets on the production of his opera Blake.

Carolyn Albaugh: Flyer on black composers for organ from American Guild of Organists.

Continued on page 6
Continued from page 5

Mary Katherine Aldin: Blues-related ephemera.

William Duncan Allen: Program for the 1992 Praiselinger Awards and ten recordings to be added to his collection.

Eva Anderson: Promotional materials on her Baltimore Dance Theatre.


Marta Ayala: Promotional packet on Los Muñequis de Matanzas.


Baltimore Symphony Orchestra: Program for their November 1991 black composers' concert, "Live, Gifted and Black."


D. Kevin Barrett Billi: His article on African-Americans in Newburgh, New York with information on the Alsford family.

Horace Boyer: Jubilee Songs as Sung by the Jubilee Singers of Fisk University, New York and Chicago, 1872.

Kathleen Burke: Promotional materials on Haitian musician Dadou Pasquet, including a photograph and CD.

Martha Butler: Photocopies concerning her grandmother Anna Gardner Goodwin, including parts to an arrangement of "Freedom for All" march.

J. Bernice Campbell: About two linear feet of vocal and choral music, including many works by black composers and other works on vocal pedagogy, etc.

Michael Cameron: Information on the Anderson Quartet.

Wallace Cheatham: Cassette of a recent Milwaukee performance he conducted of Dett's The Ordering of Moses, with clippings about the performance.

Chicago Concert Artists: Promotional information on Ollie Watts Davis, Rochelle Ellis, and Lawrence Craig.


Civic Orchestra of Chicago: Scores for pieces performed at the April 4, 1992 Symphony Hall black composers concert and a cassette of the concert.

Sue Cassidy Clark: A folder of materials to be added to her collection, one poster of Otis Redding, and one book, Rock: A World Bold as Love by Douglas Kent Hall and Sue C. Clark.

Composers Recordings Incorporated: One CD, A Tribute to Otto Luening, including a suite for flute and oboe by Ulysses Kay.

Jason E. Cook: Paper: "Public Enemy Discography."


Del Productions, Inc.: Promotional material on Clamma Dala.

Diana Slaughter-Delfoe: John I. Slaughter's manuscript notes on his jazz records, bound and presented as "John I. Slaughter Collection: Preferred Musical Compositions and Tape Arrangements" to accompany the John I. Slaughter record collection.


Ralph Eastman: Typescript of his paper "Pitchin' Up a Boogie."

Elektra Records: Two cassettes, by Johnnie Johnson and Vernard Johnson, and CDs by Natalie Cole, Tracy Chapman, Keith Sweat, and the Kronos Quartet.

Selma Epstein: Articles by her on black women composers.

Mark Foster Music Company: 34 choral octaves of pieces by black composers from their catalog.

La Zeric Freeman: Seven cassettes of gospel music and assorted photocopies and publications on gospel music.

Robert Freeman: Tribute booklet to mezzo soprano Jan DeSaetan, who premiered and recorded works by contemporary black composers.

Andrew Frierson: Information about his career and his students, including Ben Holt.

Doug Fulton: Tucson Blues Society's 1993 Blues Calendar.


Philip Herbert: Choral octavo of his arrangement of "Sometimes I Feel Like a Motherless Child."


Mayme Wilkins Holt: Further scores, programs, and materials for the Ben Holt Collection.


Patricia P. Jennings: A complete set of Symphonium.


Francisco Curt Lange: Revista Musical de Venezuela Festschrift issue devoted to him.
J. Lanyé: Promotional materials.
Kim McCarthy: Score to Regina Harris Baiocchi's Orchestral Suite.
Sharon McDaniel, about... time magazine: Article and promotional material on Gregory Rahming.
Lena J. McLin: Three archival cassettes of performances of her works and a cassette of a recital by Irene Oliver.
Robert Young McMahan: Cassette of his performance of accordion music, including pieces by William Grant Still and Ronald Roxbury.
Robert Leigh Morris: His arrangement of "Sinner Please Don't Let this Harvest Pass."
William Grant Naboró: Promotional materials and three CDs of his performances.
Takako Nagase: Her book Scott Joplin: A Compilation of His Music; with CD.
E. Myron Noble: Souvenir program for the 20th Annual Middle Atlantic Regional Gospel Music Festival.
Opera Ebony: Promotional materials.
Neville E. Ottley: Materials and programs of the Neville Ottley Singers and other organizations in which she is active.
C.F. Peters Corporation: Thirteen scores of pieces by Ulysses Kay and Hale Smith from their catalog.
Sterling Plumpp: Magic Blues, vol. 1, no. 3.
Edford Providence: His String Quartet No. 2 and Viadornsa Songbook vol. 5.
Michael Raphael: Promotional materials.
Daniel B. Roumain: Two cassettes and copies of scores of his compositions.
Erwin A. Salk: Clippings on black music in Ecuador and on rap music's Caribbean roots.
Rawn Spearman: Clippings about his activities.


George Walker: Sheet music for his Viola Sonata and Fourth Piano Sonata and a promotional photograph.

Helen Walker-Hill: Updated checklist of her collection of works by black women composers at the American Music Center, University of Colorado.

Kimo Williams: Score of his Symphony for the Sons of Nam plus a cassette of the Savannah performance; a CD of his compositions, "War Stories."

Willis J. Woodruff: Three photographs including two photo cards of the Flak Jubilee Singers.

1993 National Conference on Black Music Research

The 1993 CBMR National Conference on Black Music Research will be held October 1–3, 1993 at the Fairmont Hotel in New Orleans, Louisiana. Please note that the conference will begin one day later than previously announced and that the site hotel has been changed.

Program selection for the conference is nearly complete and will feature papers and sessions on these general topics:

- New Orleans brass and marching band tradition and jazz tradition
- Black Indians
- Concert hall tradition
- Rhythm and blues, including links to zydeco
- Connections, influences, and relationships between Caribbean, Latin American, Mexican, and New Orleans music
- Applications and implications of critical theory to the study and analysis of black music

Complete conference registration materials, including the hotel reservation card, conference registration form, and conference program and information, will be mailed during early spring 1993 and you are encouraged to make travel and conference attendance plans soon after receipt of these materials. Please note that accommodations in New Orleans are difficult to secure. The room block being held for the conference will most likely fill early and the hotel will be firm in observing room reservation deadlines.
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 of 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
$15.00 U.S.; $20.00 abroad

Volume 12, No. 1 includes the papers presented at the 1991 CBMR National Conference on Black Music Research.

Volume 12, No. 2 will include the following articles:

- Douglas Lee, an essay review of New Perspectives on Music: Essays in Honor of Eileen Southern
- Wendell Logan, an interview with Victor Lebedov
- Carol Oja, “New Music and the ‘New Negro’: the Background of William Grant Still’s Afro-American Symphony”

CBMR Monographs
$10.00; $13.00 abroad

Number 4 in the CBMR Monographs series is:

- Richard Crawford and Jeffrey Magee, Jazz Standards on Record, 1900–1942: A Core Repertory

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.

Other Center Publications

- Black Composers, Black Performers, and the American Symphony Orchestra, $10

Pre-paid CBMR publications orders may be sent to the Center for Black Music Research, Columbia College Chicago, 600 South Michigan Avenue, Chicago, IL 60605-1996. Please make checks payable to Columbia College-CBMR.

JOIN THE CBMR ASSOCIATES PROGRAM

The Center for Black Music Research invites your participation in the CBMR Associates Membership program. This auxiliary guild is dedicated to the preservation and perpetuation of knowledge about the music of black Americans and to mainstreaming knowledge about black music in American cultural history.

Individual Associates Benefits include:

- Support the Center for Black Music Research in its mission to discover, disseminate, preserve, and promote the rich cultural legacy of Afro-American music in all its forms—from jazz, blues, gospel, and ragtime to opera and concert works
- Subscriptions to all CBMR publications, including CBMR Digest, the Center’s informational newsletter (2 issues yearly), Black Music Research Journal (2 issues yearly), and the CBMR Monographs series (1 issue yearly)
- Free registration for the biennial CBMR National Conferences on Black Music Research, the next one to be held October 1–3, 1993 in New Orleans, Louisiana.

CBMR Individual Associates Enrollment Form

Name ________________________________
Address ______________________________
City __________________ State ______ Zip ______

Telephone (_______)

☐ Check enclosed for $75

☐ Please charge my Associates Membership to:
   ☐ American Express ☐ Visa ☐ MasterCard

Account # ______________________________
Expiration date _________________________
Signature ______________________________

Please return enrollment form to:
CBMR Associates
Center for Black Music Research
Columbia College Chicago
600 South Michigan Avenue
Chicago, Illinois 60605-1996
(312) 663-1600 ext. 559