MIXING IT UP IN NEW ORLEANS: A REPORT ON THE 1993 NATIONAL CONFERENCE ON BLACK MUSIC RESEARCH

Jeffrey Magee

The recent National Conference on Black Music Research ranged so widely and energetically across disciplines and artistic categories—in presentations by an international and ethnically mixed assemblage—that one wonders if the Center itself will soon outgrow its name. Yet, looking back, it’s clear that “black music” and “research” fueled every presentation, even if the nature and priorities of both may have been transformed in the process. A brief report written a few days after the event can only suggest how the conference’s implications may shape the field in years to come. But it’s possible to detect at least two themes that grew in resonance over the weekend, themes that in the spirit of a digest might be summed up in two words: “movement” and “mixture.”

“Movement” refers to the implied or explicit insistence by several speakers that studies of black music must come to terms with physical expression that goes with music making. Intoned in Sterling Stuckey’s keynote address on the ring shout, the theme echoed throughout the weekend: in Susan McClary and Robert Walter’s focus on “theorizing the body” in black music; in Olly Wilson’s outline of “conceptual approaches” to African-American music making; and in Lorna McDaniel’s integrated study of the Big Drum ritual in Carriacou, Grenada. Dance even came up in the Sidney Bechet session, especially in Karen Snyder’s video, which drew attention to the name of Sidney Bechet’s band, the “Feet-warmers,” and to the fact that Bechet loved playing for dancers. (And many could be seen warming their feet as Michael White’s Original Liberty Jazz Band tore into several jazz standards that Bechet had recorded.) Then, on Sunday, finally liberated from talking and thinking about movement, the conference gathered in front of the Fairmont Hotel to form a second-line procession behind the Olympia Brass Band as it paraded through the French Quarter to Jackson Square.

CBMR TO HOLD CONFERENCES IN 1995 AND 1996

In a departure from its practice of holding conferences on black music research every other year, the CBMR is planning to hold meetings in both 1995 and 1996. We invite you to attend both of these events.

1995

The 1995 National Conference on Black Music Research will be held in New York during October 28-29, jointly with the annual meeting of the American Musicological Society. Details of programming will appear in the spring 1994 issue of CBMR Digest.

1996

An Inter-American Conference on Black Music Research will be held during August 11-14, in St. Thomas, U.S. Virgin Islands. This meeting will focus upon the theme of “Music in the Black Diaspora: Latin-America and the Caribbean.” Other details will be announced in the spring 1994 issue of CBMR Digest. In the meantime, see the “Call for Papers” on page 5.

BMRE TO HOST GALA CONCERT

On April 4, 1994, the Black Music Repertory Ensemble will be joined by the Morehouse College Glee Club, from Atlanta, Georgia, in a concert at Chicago’s Orchestra Hall. The program will include music by black composers which is rarely, if ever, heard by contemporary American concert audiences. The performance will also feature an appearance by the internationally renowned gospel trio the Barrett Sisters of Chicago.

The Ensemble, which will be conducted by Tania J. León, will perform works by Alton Augustus Adams and Edmond Dédé and will premiere a new work commissioned from William Russo, Director of the Columbia College Contemporary American Music Program. The Barrett Sisters will perform two solo gospel songs with pianist Charles Pikes and will join the Ensemble in performances of two works ar-
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COMING EVENTS

Save the Date

1994

April 4    Black Music Repertory Ensemble
Concert, with the Morehouse College Glee Club and the Barrett Sisters
Orchestra Hall, Chicago

Meetings

1994

February 28-30    Music Library Association Annual
Meeting
Kansas City, Kansas

March 6    Sonneck Society National Conference
American Antiquarian Society
Worcester, Massachusetts

April 6-10    Unisys African-American Composers Forum and Symposium
Detroit, Michigan

April 7-9    Conference on America's Blues Culture and Heritage
University of North Florida
Jacksonville, Florida

1995

October 26-29    1995 National Conference on Black Music Research, joint meeting with American Musicological Society
New York City

1996

August 11-14    Inter-American Conference on Black Music Research
St. Thomas, Virgin Islands

CALL FOR PAPERS ON EDUCATION AND PEDAGOGY

To be Published in Black Music Research Journal

Papers must be grounded in educational philosophy and practice; articles of a statistical or demonstration nature will not be considered. Send abstract to Samuel A. Floyd, Jr., Editor, Black Music Research Journal, Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605-1996.

Deadline for Full-Text Paper: August 1, 1995

Issue Editorial Advisory Board:
Lee Cloud
Carliest Henderson
Barbara Reeder Lungquist
Bennett Reimer
James Stadler
Mixing It Up in New Orleans, continued

Who could fail to note the significance of composer-theorist Olly Wilson as he shook, shimmed, and high-stepped his way down Bourbon Street? Here, at last, theories on the links between musical and physical expression were put into practice in a highly public fashion.

The spiritual dimension of movement emerged as a corollary theme. Stuckey, for example, described dance as "sacred, like a prayer," in African cultures, just before stepping away from the lectern to execute a couple of dance steps himself. McClary and Walser, claiming to build on the work of Stuckey and Wilson, stressed how the body links the physical and spiritual world in African cultures. Spirituality, movement, and music also came together in Dwight Andrews's talk on "call-and-response as an empowering practice in African-American worship. Robert Farriss Thompson's exhortation to "start with the soul" and Jon Michael Spencer's statement on "theomusology" during the Round Table discussion kept the spiritual dimension in focus.

"Mixture" encompasses a second theme that links many interests. It can be understood in two senses. First, several presentations dwelt on the hybrid quality of African-American music: the blending of European and African elements and the complex hybrids developing in Caribbean cultures. Everywhere you turned, there were demonstrations of music's ethnic hybridity. Gary Tomlinson referred to the "master narrative of pure ethnic expression" as an implausible approach to much African-American music making, including rap. Jocelyne Guilbault examined the zouk music of Guadeloupe as an exemplar of ethnic interaction. Guthrie Ramsey focused on Bud Powell's Afro-Cuban inflected "Un Poco Loco" as a signifier of a "Pan-African sensibility." Papers by Thomas Brothers, Timothy Taylor, Janet Stuart, Peter Návarez, and others also touched on "mixture," often in surprising and illuminating ways.

"Mixture" describes not only the subjects of study, but the interpretive approaches as well. It hardly needs repeating that how a particular subject gets interpreted has become as important as the subject itself. The Round Table on Integrative Studies focused on this theme. Samuel A. Floyd, Jr., launched the session by calling for "plausible parallels" and "warrantable assertions" in interdisciplinary studies. Floyd's statement was both an invitation and a warning. It was an invitation to read widely and to cross disciplinary boundaries creatively, and it was a warning (with the emphasis on the adjectives "plausible" and "warrantable") that recalled CBMR's commitment to the exacting discipline of research. Collectively, the panels embodied the rich tensions built into the challenge—at once demonstrating creative thinking and issuing sensible caution. Maureen Warner-Lewis argued for "collaboration" and "humility" in integrative studies, a call that seemed to balance the urge to move ahead and the need for circumspection.

There remains some concern that the jargon of critical theory was sometimes not well-harnessed to a relevant argument, expressed in one person's comment that "it's ironic that the language of critical theory raises barriers at a confer-

ence where breaking down barriers is the goal." (And it also became clear that Henry Louis Gates's theory of Signifying(g) might get blunted by uncritical overuse.) But there was also plenty of evidence that scholars who had read widely in critical theory could also write powerfully without resorting to inscrutable jargon. For all the talk of critical theory, there was still room for Lawrence Gushee's virtuosic archival study, which summoned a dazzling array of primary resources in a search for the nineteenth-century origins of jazz.

In the end, the positive intellectual energy generated over that weekend in New Orleans should far outweigh any doubts about its productive channeling. More than three times as many scholars attended this meeting as participated in the CBMR's last "solo" conference in 1985. As CBMR board member Paul Burgett said, "An assembly of this number could not have happened ten years ago." Perhaps "movement" and "mixture," then, might serve as metaphors for what the whole conference achieved: it joined an intellectually and ethnically mixed group in the common goal of accelerating the movement of black music research.

LATIN-AMERICAN AND CARIBBEAN MUSIC AND THE CBMR'S INTEGRATIVE STUDIES INITIATIVE


The relationship between black music in the United States and black musics of Latin American and Caribbean countries is much alluded to but seldom pursued by scholars because of the necessities of local specialization and other expectations of the musicological and ethnomusicological professions. But we will never possess a complete understanding of black music in the United States until these relationships have been thoroughly explored. More to the point of this discussion, neither can the CBMR's Integrative Studies Initiative succeed, given the singular importance of Latin-American and Caribbean music to the character and development of the black music of the United States.

The next step in the Afro-Latin/Caribbean aspect of the Initiative is to hold a national conference in which the primary focus will be on the exploration of black music from Latin America and the Caribbean and to begin to relate these musics to black music in the United States. With this in mind, the CBMR plans to hold an Inter-American Conference on Black Music Research in the U.S. Virgin Islands, with the program designed to encourage and facilitate such exploration.
FROM THE DIRECTOR
Samuel A. Floyd, Jr.

An Afterthought on the Round Table

One of the pleasantly surprising revelations following the Integrative Studies Round Table session at the 1983 National Conference on Black Music Research was the enthusiasm shown for the initiative by scholars interested primarily in pedagogy. Comments and questions such as “We must find a way to get this idea to classroom teachers” and “What’s the next step in getting students involved?” are indicative of that interest.

This expressed interest raises several questions that require answers. In giving attention to the pedagogical implications of the Integrative Studies Initiative, should the project proceed deductively, with teachers drawing implications from theoretical discussions and conclusions? Or should it proceed inductively, with scholars building theory from practice? Perhaps the choices are not mutually exclusive, with the possibility, or probability, of the project proceeding simultaneously both deductively and inductively. How can college and university teachers participate in this project so that they will profit from theory as well as contribute practical experience to its development?

We will welcome your contributions to the continuing evolution of this project. Please send comments, or even more extensive statements to: The Integrative Studies Initiative, Center for Black Music Research, Columbia College, Chicago, IL 60605-1996.

Conference in the Caribbean

Inspired by the Caribbean and Latin-American aspects of the Center’s new Integrative Studies program and by the imminent deposit of the Alton Augustus Adams Collection in the CBMR Library and Archives (see page 6 of this publication), the CBMR will hold a special conference in St. Thomas, U.S. Virgin Islands, in August of 1996.

In the narrative describing the Latin and Caribbean portion of the Integrative Studies program (see Floyd 1993, 2-6), I treated the nature of the black presence in Latin-American and Caribbean musics, the presence in eighteenth-century Brazil of more than two hundred composers of African descent, the transfer of Latin American and Caribbean musical practices to North America in syncretized form, and the contributions to jazz by Afro-Cuban figures in the 1930s. I concluded that piece by pointing out some of the issues to be explored.

But there is much more beyond these issues to be examined. What, for example, are the relationships between the music and dances of blacks in the United States and those in Latin America and the Caribbean—such as bomba, lumba, bambaoule, and bambouche of Haiti; bambuco of Colombia; batu-batú, batuque, and lundú of Brazil; biguine of St. Lucia and Martinique; and callejera of Costa Rica? What were the contributions to African-American music of composers of Afro-Latin and Afro-Caribbean concert and popular music such as José Dolores Ceré (b. 1897, Dominican Republic), Esteban Peña Morell (1894–1939, Haiti), Ovalle Jaime (b. 1894, Brazil), Amadeo Roldán (1900–1938, Cuba), Oswald Russell (Jamaica), Rudolph Dunbar (British Guiana), Henry Edward Margeton (St. Kitts), Cayetano Silva (Uruguay), Assis Republicano (b. 1897, Brazil), and Alton Augustus Adams, Sr., Hugo Born, and Wilbur “Bill” Lamotta (Virgin Islands)?

Of what value to the study of the music of the black diaspora are recordings such as Caribbean Islands Music: Haiti, the Dominican Republic, Jamaica, Nevis (Nonesuch H-72047), Black Music of South America (Nonesuch H-72038), ABC of the Antilles (Philips FH4444), and The Black Caribs of Honduras (Ethnic Folkways FE 4436)?

What jewels of identification, analysis, and thought do titles such as the following have for the study of the music of the black diaspora: “Black Music from the Creole Speaking Islands of St. Lucia, Dominica, Martinique, and Guadeloupe,” “Jubilee Songs of Trinidad,” “Concert Music of Haiti and Other Caribbean Traditions”?

Finally, given the current emphasis in American Institutions on negotiating cultural difference, some questions arise vis-à-vis the Center’s potential contributions to this goal: What implications will this planned conference have on the kinds of understandings and sensitivities necessary for the achievement of the implied goals of these national cultural initiatives? How can our understanding of the musics of Latin America and the Caribbean contribute to the successful addressing of the problems we now face and will face in the future?

The entrance of black gospel music into the bastions of higher education in the 1960s brought with it controversies on several fronts. The issues range from the perceived danger to young voices of the singing styles of black gospel music, the relationship between black music and religion, and the place of gospel performance practice in the academy. These issues carry with them religious, social, cultural, and musical baggage that will be explored at the Inter-American Conference in St. Thomas. The issues will be examined within the traditional scholarly context of performance practice. Complementing the paper sessions will be performances by musical groups from Latin America and the Caribbean.

Preliminary conference and registration information will be made available in 1995. In the meantime, please notice and respond to the “Call for Papers” on page 5.

Plan to join us in St. Thomas for an intriguing and fascinating meeting. Make requests of your departments now for travel and subsistence funds.

REFERENCE

CALL FOR PAPERS
Inter-American Conference on Black Music Research
August 11-14, 1996
St. Thomas, U.S. Virgin Islands

The theme of the Inter-American Conference on Black Music Research will be "Music of the Black Diaspora: Latin America and the Caribbean." The meeting will explore and treat the black and black-influenced musics of countries and territories in and adjacent to the Caribbean Sea.

Conference Papers

As usual, many of the papers presented at the conferences of the CBMR have been commissioned, but several spaces remain in each of the sessions. Individuals interested in presenting papers at the meeting are invited to apply, as indicated below, by March 15, 1994.

Abstracts and Curriculum Vitae

One copy of an abstract of your proposed presentation and a copy of your curriculum vitae should be attached to this application. The abstract should run between 300 and 400 words, double-spaced, and give the essentials of your presentation.

Format

All paper presentations will run no more than 20 minutes, with a maximum of three papers per session.

All performances will run approximately one hour.

Financial Responsibility

All presenters and performing groups will be responsible for their own expenses and financial obligations.

Deadlines and Submission Address


Submit all materials to:
Morris Phipps, Coordinator of Programs
Center for Black Music Research
Columbia College
600 South Michigan Avenue
Chicago, IL 60605-1996

Application to Present

Please consider my proposed topic for presentation at the Inter-American Conference on Black Music Research.

Presenter: ________________________________
Topic: ________________________________
Address: ________________________________

Telephone: ________________________________

Title of session to which applicant is applying for admission (Check one of the following):

☐ Music of Upper South America: Mexico, Belize, Guatemala, Panama, etc.
☐ Music of Lower South America: Colombia, Venezuela, Guyana, Brazil, etc.
☐ Music of the Eastern Caribbean: Puerto Rico, Virgin Islands, Trinidad and Tobago, and the Down Islands
☐ Music of the Western Caribbean: Cuba, Bahamas, Jamaica, Haiti, Dominican Republic

Application to Perform

One musical organization from each of the topic areas (Eastern Caribbean, Western Caribbean, Upper South America, Lower South America) will be selected to play black music specific to its country of residence.

Please consider our application to perform at the Inter-American Conference on Black Music Research.

Name of Group: ________________________________
Address: ________________________________

Telephone: ________________________________

Type of Performance (i.e., genre such as steel band, gospel quartet, etc.)

Number of Performers in Group: _________

Submitted Material (organizations must submit the following material to the selection committee):

The following materials

☐ are enclosed:

☐ have been, or will be mailed separately:

☐ Tape recording of a recent performance (not more than one year old);

☐ Supportive materials such as descriptions of performances and performance style, reviews;

☐ A photograph of the group.
CBMR LIBRARY TO RECEIVE ADAMS ARCHIVE

We are very pleased to announce the deposit of the Alton Augustus Adams, Sr., Collection in the CBMR Library and Archives. Adams (1889–1967) was the first black bandmaster in the U.S. Navy and a notable composer and educator. Born in St. Thomas, Virgin Islands, he earned a Bachelor of Music degree by correspondence from the University Extension Conservatory of Music in Chicago. In 1910 he founded the St. Thomas Juvenile Band, which was inducted into the U.S. Navy en masse in 1917 when the Navy assumed administration of the U.S. Virgin Islands. Adams was appointed to the rank of Chief Musician. His service as a naval bandmaster continued until his retirement in 1947.

In 1924 Adams's band made a successful concert tour of the Eastern Seaboard of the U.S. Mainland, playing at military installations and on radio. In 1942 Adams led the first racially integrated band in the U.S. Armed Forces, stationed at Guantanamo Bay, Cuba. His published compositions include The Governor's Own, The Spirit of the U.S. Navy, and The Virgin Islands March, the national anthem of the Virgin Islands.

In addition to conducting and composing, Adams was a journalist, writer, radio broadcaster, and educator. He supervised the music programs in the public schools of the Virgin Islands and served as Virgin Islands correspondent for the Associated Press. For sixteen years after his retirement from the Navy, he produced radio programs. He also actively promoted tourism in the Virgin Islands. His archival collection reflects all these activities. Especially interesting to music scholars is his correspondence with prominent musicians and educators, notably John Philip Sousa, whose band performed Adams's compositions, and W. C. Handy. Other archival materials reflect his scholarly interest in music and folk music. The collection contains numerous important photographs and all of his surviving music manuscripts.

The collection is being deposited in the CBMR Archive by the composer's son, Alton A. Adams, Jr. Of the reasons for its placement in the CBMR, Mr. Adams says, "Samuel Floyd and Alton Adams, Sr., became true friends as a result of Mr. Floyd's research on the life of Alton Adams, Sr. Mr. Floyd recognized the cultural value of the Adams collection beyond the area of his musical life and pressed for a meaningful exposure to others of Bandmaster Adams's collection." CBMR library staff will catalogue and preserve the materials. Upon the restoration of the Adams home by the Virgin Islands Cultural Heritage Institute, the collection will be returned to St. Thomas for permanent housing.

Alton Augustus Adams was an important historical figure and a major composer, and the deposit of his collection is a milestone in the history of the Center's Library and Archives.

REFERENCE


MATERIALS RECEIVED FROM PUBLISHERS


POSITION AVAILABLE

Emory University Department of Music is searching for a composer with a national or international reputation and with strong interests in academic curriculum. Desired teaching areas include undergraduate and graduate courses in theory/composition, world music, and/or electronic music. The candidate should be able to provide senior strength and be a source of future leadership. An earned doctorate or equivalent is required. This is a senior level position; rank and salary are open, depending on candidate's qualifications and experience. The position begins fall 1994. Letters of application, including vita and letters of reference (no tapes at this time), should be sent to Chair, Search Committee, Department of Music, Emory University, Atlanta, GA 30322. Applications should be postmarked by 15 February 1994. AA/EOE.
COMPOSERS NOTES
Ellistine P. Holly

The Plymouth Music Series of Minnesota has commissioned a work from David Baker under a three-year grant from Meet the Composer/Reader's Digest Commissioning Program. The composition, for chorus and instrumental ensemble, will be performed on the Series's March 13, 1994, American Voices program, with Series founder Philip Brunelle conducting.

Wallace Cheatham has a new publication contract with Music 70. He has been commissioned to write a song cycle for Paul Spencer Adkins.

John E. Price's Scherzo I for Clarinet and Orchestra (1955) will be performed by the Afro-American Chamber Music Orchestra at the Leo S. Bing Theatre of the Los Angeles County Museum of Art in February 1994. Clarinet soloist will be Tom Jones, a graduate of Indiana University School of Music, Bloomington, Indiana. New works by Price are On Behalf of the Year 1922 for trumpet and piano and Blues and Dance 13 and 14 for clarinet and piano. Price is also the subject of a dissertation by Jackie Pickett, "Works for Solo String Instruments by John E. Price." His Ave Maria for a cappella chorus and soprano solo had its première at Oberlin College Conservatory in April 1993 during his tenure as Composer-in-Residence.

Hale Smith has been appointed to the governing body of the New York State Council on the Arts. The appointment, by New York Governor Mario Cuomo, was confirmed by the New York State Senate. In announcing the appointment, Council Chairman Kitty Carlisle Hart described Smith as "one of the most distinguished composers and educators in this country."

Kimo Williams's Symphony for the Sons of Nam had its Chicago première by the Chicago Sinfonietta in Orchestra Hall on April 19, 1993. A composition commissioned by the Sinfonietta, Fanfare for Life, will be performed at Orchestra Hall on May 2, 1994.

War, Peace, Anger, Love, by Michael Woods is scheduled for performance by the North Arkansas Symphony Orchestra during the 1994-1995 season. Woods has received an ASCAP Award.

The Uniesys African-American Composers Forum and Symposium held by the Detroit Symphony Orchestra and co-hosted by the University of Michigan School of Music met April 29 and 30 and May 1, 1993, in Detroit. Competition finalists were Lettie Beckon Alston, The Eleventh Hour; Leo Edwards, Fantasy Overture; Kimo Williams, Symphony for the Sons of Nam; and winner Anthony Kelley, Crosscurrents.

A new recording by Videnus (New World Records 80423-2) features compositions by T. J. Anderson, David Baker, Donal Fox and Olly Wilson. In his review in the spring 1993 I.S.A.M. Newsletter, Dwight D. Andrewe comments that the Continued on page 8

NEWS AND NOTES
Suzanne Flandreau

Irene Jackson-Brown has received a 1993-1994 Aaron Diamond Foundation Fellowship through the Scholars-in-Residence Program at the Schomburg Center for Research in Black Culture. Her research topic is "The Black Church as Proponent of Musical Performance in the African-American Community."

Dominique-René de Lerma, former Director of the CBMR, has been appointed professor of music history in the Conservatory of Music at Lawrence University, Appleton, Wisconsin.

Rosita M. Sands has been appointed professor of performance in the music education program at the University of Massachusetts Lowell. Most recently she served as professor and chair of the music education area at California State University Long Beach. She will be coordinating the music education program at the University of Massachusetts Lowell.

Robert Sacré announces the publication of Negro Spirituals and Gospel Songs by the Presses Universitaires de France in their "Que Sais-Je?" series. He also presented a paper at the May meeting of the French Association for American Studies on the treatment of African-American popular music in Ebony between 1945 and 1993.

Dorothy Maynor and the Harlem School of the Arts by William F. Rogers is now available from The Edwin Mellen Press, Order Department, P.O. Box 450, Lewiston, NY 14092. Individuals who place credit card orders by phone to (716) 754-2788 can save 50% of the list price of $79.95.

The Juilliard School has announced the creation of the Ben Edward Holt, Jr., Memorial Scholarship as a resource for gifted vocalists at Juilliard. Priority in selection of recipients will be given to students of African-American and Native-American descent. Contributions may be made in care of The Juilliard School Office of Development and Public Affairs, 144 West 66th Street, New York, NY 10023.

Major institutions in two eastern cities featured exhibitions on jazz this past summer. First, "Beyond Category: The Musical Genius of Duke Ellington" was featured at the National Museum of American History of the Smithsonian Institution from April 29 to September 8. A series of public concerts by the Smithsonian Jazz Masterworks Orchestra, under the direction of David N. Baker and Gunther Schuller, showcased the works of Ellington and his contemporaries. The Ellington exhibition will travel nationally through 1996. Second, from June 24 to September 30, the New York Public Library for the Performing Arts displayed a multi-part exhibition covering topics ranging from "What is Jazz?" through jazz in New York City, jazz dance, the influence of jazz on classical composers, and the career of Eubie Blake. In August the library sponsored a week-long Colloquium on Jazz and Lifelong Learning, aimed at educators and open to the general public.

Continued on page 10
CBMR 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 includes the following articles:

Carol Oja, “New Music and the ‘New Negro’: The Background of William Grant Still’s Afro-American Symphony”


Wendell Logan, “The Development of Jazz in the Former Soviet Union: An Interview with Victor Lebedev”

Volume 13, No. 1 includes the following articles:


Jeffrey Green, “The Jamaica Native Choir in Britain, 1906–1908”

Samuel A. Floyd, Jr., “Troping the Blues: From Spirituals to the Concert Hall”

CBMR Monographs ($10.00 U.S.; $13.00 abroad)


No. 3: Index to Negro Spirituals, The Cleveland Public Library

No. 4: Jazz Standards on Record, 1900–1942: A Core Repertory, Richard Crawford and Jeffrey Magee

CBMR Digest (Free of charge)

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.

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.

Composers Notes, continued

composers “convey no trepidation about using African-American vernacular forms as a resource for new and vital concert music. . . . This recording serves as a powerful reminder that the important legacies of American vernacular and folk traditions—especially improvisation—still hold great potential to inform, influence, and energize the concert repertories of today and tomorrow.”

DONORS TO THE CBMR LIBRARY AND ARCHIVES

March 15, 1992—October 15, 1993

Leslie Adams. Four scores for his collection: “Song of Thanks” (1993) and “Flying” (1993) for voice and piano; “Offering of Love” (1991) and “Prelude and Fugue” (1979) for solo organ.


Mary Katherine Aldin. One CD: Blues with a Feeling; recordings from the Newport Folk Festival, 1963–1966 and 1968. (Vanguard VCD-2-77005)

William Duncan Allen. Eight LPs and one album of 78s to be added to his collection of recordings by black performing artists; an obituary of Marian Anderson; a clipping about his career.


William Banfield. Two scores: his Symphony No. 2: Dream Realized/Nightmare Resolved (1992) and Symphony No. 3: Faith: Confrontation and Restoration (1992); one booklet: The “Press Released” on a Humble Servant (1992); four flyers concerning his activities.

Susheel Bibbs. One cassette of her 1986 performance in San Francisco of John Carter's "Cantata"; a program of songs by black composers entitled "More of the Unsung Muse," performed at the Missouri Historical Society in 1992; copies of programs and reviews of both concerts.

Ed Bland. Four more scores for his collection: "Fragment for Cello" (1953), "Fragment for Piano" (1948), "Fragment for String Quartet" (1949), and "Rambunctious Serenade" (1962); a cassette of the pieces.

James Boyer. One cassette: a compilation of "classic
Donors, continued

gospel songs" by the Boyer Brothers, plus two articles by him about gospel music in Kansas.

Walter A. Braxton. Two scores: his Symphony No. 2 (undated) and Desert Storm Fantasia for piano and chamber orchestra (1991).

Kathleen Burke. Two CDs by Dadou Pasquet: Live at Berkeley (TIDABerkelsan Series No. 1001) and Islam (MMICD-1021).


Sue Cassidy Clark. Four more inches of materials for her collection, containing interviews, photographs, and clippings, including files on Jerry Butler, Curtis Mayfield, LaBelle, and the Persuasions.

Lee Cloud. Numerous items on choral music, including programs and clippings on concerts, eleven choral octavos, and four of his own arrangements: "Judgment Will Find You

So," "A Little Talk with Jesus Makes It Right," "My Good Lord's Done Been Here," and "Sun Don't Set in the Morning."

Marvin V. Curtis. Two scores of his inaugural anthem "The City on the Hill," including a signed photocopy of the manuscript sketch of the work; photocopies of correspondence and clippings concerning its performance at the 1993 presidential inauguration.

Dominique-René de Lorma. Program for a Grant Park Music Festival concert (July 1993) featuring Kevin Short.

Robert Edward Dell. Promotional and biographical materials about himself.


Dena Epstein. Five boxes of books, periodicals, offprints, etc. Included are books on folk music, folklore and literature, periodicals (including substantial runs of publications of the International Folk Music Council and the newsletter of the Institute for Studies in American Music), and offprints of her own articles.

Charter Subscriptions

You are invited to become a Charter Subscriber to Lenox Avenue: A Journal of Interdisciplinary Artistic Inquiry, an exciting new journal to be published by the Center for Black Music Research. This new annual publication will include articles devoted to (1) the philosophy and practice of integrative scholarship and (2) the philosophy and criticism of works that combine the elements of the performing, plastic, and literary arts. Reserve your copy now and assist the CBMR in this important new initiative.

Your Charter Subscription will support the goals of this new journal; and, as a Charter Subscriber, you will receive the following:

> A listing of your name as a Charter Subscriber in each annual issue of Lenox Avenue.

> The first issue of Lenox Avenue.

> A free copy of a CBMR Monograph, which you may choose from the following list:


Index to Negro Spirituals (The Cleveland Public Library), or

Jazz Standards on Record, 1900–1942: A Core Repertory (Crawford and Magee).

The Charter Subscription rate is $50 (the regular subscription rate for individuals will be $35).

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Address:________________________________________

Telephone:______________________________________

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Please charge my subscription to:

☐ American Express  ☐ Visa  ☐ Mastercard

Card No.:______________________________________

Expiration Date:_________________________

Signature:_____________________________________

I would like to receive, without charge, the following CBMR Monograph:


☐ Black Music in Ebony

☐ Index to Negro Spirituals

☐ Jazz Standards on Record, 1900–1942

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**OPPORTUNITIES**

Synchronia, a chamber ensemble in St. Louis devoted to the performance of recent art music, is seeking scores from contemporary composers. They have already performed works by Oly Wilson, Wendell Logan, and Hale Smith on their subscription series. Works submitted should be for any combination of flute, clarinet, violin, cello, piano, and percussion, with possible guitar, trombone, voice, or electronics, and "must audibly belong to the present." For more information contact Synchronia, P.O. Box 2937, St. Louis, MO 63130; (314) 644-9313.

The University of North Florida will sponsor a conference on America's Blues Culture and Heritage, in Jacksonville, Florida, from April 21-23, 1994. Individuals are asked to submit proposals for presentations exploring the cultural forces that shaped the music of the blues. The multi-faceted legacies of the blues in American life will also be examined. Panel and workshop titles include: Country Blues; Folk Blues and the Rural South; Urban Blues: South and North; Women and the Classic Blues; Blues as History, Literature and Culture; Blues: Implications for the Classroom Teacher. Send 500-word abstracts of papers by February 15, 1994, to Dr. Lenard Bowie, Department of Music, University of North Florida, 4567 St. Johns Bluff Road South, Jacksonville, FL 32224; (904) 646-2960.

The Unisys African-American Composers Forum (UAACF) is soliciting scores from all composers of African-American origin for performance by the Detroit Symphony Orchestra during the fifth annual Unisys African-American Composers Forum and Symposium in Detroit, April 7-9, 1994. Scores submitted should have instrumentation within the DSO's complement of musicians. Concertos, song cycles, and choral works will not be accepted. Finalists' compositions will be performed by the orchestra during an open rehearsal, and the winning composition will be performed at a special DSO concert. In addition to the composer's competition, the UAACF offers a three-day conference focusing on the interests and concerns of conductors, composers, educators, artistic administrators, students, and lay persons interested in the contributions of minority composers.

Composers wishing to submit orchestral scores for the competition must provide the following: five (5) complete and identical scores; composer's address, name, and telephone number on a separate sheet (do not include this information on scores, as they are reviewed anonymously); a current résumé. Materials should be sent to: Unisys African-American Composers Forum, Detroit Symphony Orchestra Hall, 3711 Woodward Avenue, Detroit, MI 48201-2059. For more information or to receive a UAACF brochure, contact the Detroit Symphony Hall Education Department at (313) 833-3362. The deadline for submission of scores is January 21, 1994. Composers whose scores are selected will be notified no later than February 7, 1994.

**News and Notes, continued**

Dr. Gyimah Labi of the University of Ghana in Legon, Ghana, has notified the Center that he is seeking performing groups to perform his orchestral compositions and to sponsor his lecture-demonstrations on contemporary African art music. Interested organizations should contact him at the Department of Music, School of Performing Arts, University of Ghana, Legon, Ghana, West Africa.

**Donors, continued**


Doug Fulton. The Tucson Blues Society Calendar for 1994; a bibliography of books on blues.


Kenneth Goodman. Photocopies concerning his career (through Linda Cain).


Sid F. Graves, Delta Blues Museum. Cassette, Clarksdale, Mississippi: Coahoma the Blues (Delta Blues Museum Special Edition R92627-DBM); promotional materials about the Delta Blues Museum.

John Gray. One clipping about acid jazz (Down Beat February 1993).

Eugene W. Hancock. Eighteen of his choral works, including two cantatas, The Death of Jesus (1982) and Katy Ferguson (1991); funeral program for Dr. William B. Cooper.

John Edward Hasse, Smithsonian Institution. Poster and promotional materials for the Smithsonian exhibition "Beyond Category: The Life and Genius of Duke Ellington."


Gettye Israel. Promotional materials on Kahil el' Zabar.

Leroy Jenkins. One score; his Themes and Improvisations on the Blues for string quartet; a cassette recording of the work.

Richard S. Kampf. Two albums of 78s: the original cast album of *Lost in the Stars* (Decca DAU-738), signed by cast members, and Chee Lai: *Songs of New China* (Keynote album 109), performed by Paul Robeson.

Martin Krivin, Wayne Chamber Orchestra. Poster and materials concerning the orchestra’s program “The Jazz Journey of Benny Golson.”


Leon H. Lewis. Map of Chicago’s south side with locations of jazz clubs.

Library of Congress Music Division. Photocopies of “Dat’s Another Pull Back” (1654) and of two issues of *The Musical Messenger* (1, no. 11 [May 1889] and 2, no. 1 [July 1889]) edited by Amelia L. Tilghman.


Ricky Lyons. Booklet for the Smithsonian’s collection of recordings of big band jazz; color photocopies of sheet music covers.

Elaine Mack. Eleven programs of her recitals and performances.

Andy McKaie. MCA Records. Blues CDs by B. B. King, Etta James, Little Walter, Sonny Boy Williamson, and Muddy Waters.

Philip Mentor. Promotional material about himself.

J. R. Mitchell. Two typescripts: “The Principal Deities of the Yorubas” and “The Teaching of Jazz.”

Robert Leigh Morris. Two programs and a clipping about his activities.

Gordon Myers. Score and cassette of his setting of James Weldon Johnson’s *God’s Trombones*.


E. Myron Noble. Catalog of the publications of Middle Atlantic Regional Press; a poster for the 21st Annual Middle Atlantic Regional Gospel Festival.


Sid Ordower. Programs for a concert by Sylvia Morris (June 13, 1993) and for the “Jubilee Showcase” tribute to Paul Robeson (February 27, 1993); a copy of a letter of congratulations from Yusef Ali, Director of the Paul Robeson Cultural Center, Princeton University.

Neville Ottley. Materials on the Kwanza Awards honoring people of color in the classical performing arts.


Hale Smith. Two scores: his *Innerrituals* (Boston: Oliver Ditson, 1977) for orchestra and *Rivera* in winds, brass, and percussion; a cassette recording of *Rivera* (along with other pieces arranged by him); a cassette of his keynote address at the Detroit Unleys African-American Composers Forum and Symposium, 1993.

Allan Stavelly. Article by S. Kirk Walse, “Bo Knows Enchantment” (*New Mexico Magazine* [January 1993]) about Bo Diddley’s move to New Mexico.

Ronald J. Stone. A collection of approximately 560 recordings of jazz, blues, show tunes and folk music on LP, CD, and cassette.

William Thomas. Two programs and a cassette of performances of the works of Samuel Coleridge-Taylor at Phillips Academy.

Cia Toscanini, ASCAP. Information about ASCAP.


Michael Woods. Two cassettes of his compositions and clippings concerning the performance in Tulsa of *Brother: Man*.
JOIN THE CBMR ASSOCIATES PROGRAM

Your participation in the CBMR Associates Membership program is invited by the Center for Black Music Research. Since 1988, the Center's Associate members have played an important role in realizing the Center's goals and mission. This auxiliary guild is dedicated to the preservation and perpetuation of knowledge about the music of black Americans and to mainstreaming this knowledge in American cultural history. With the initiation of the Center's Integrative Studies Program, Associate Memberships have been expanded to include representatives from all disciplines in the creative and expressive arts. This anticipated increase in memberships has allowed the Center to reduce the annual membership fee for Individual Associates to $50.

In addition to supporting the mission of the CBMR, Individual Associates receive the following benefits:

- **CBMR Digest**, the Center's informational newsletter (2 issues yearly)
- **Black Music Research Journal** (2 issues yearly)
- Final issue in the CBMR Monographs series (to be released in 1994)
- **Lenox Avenue: A Journal of Interdisciplinary Artistic Inquiry** (first issue to be published in early 1995)

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

BMRE to Host Gala Concert, continued

ranged specifically for the concert by Paul David Wilson. The Morehouse College Male Glee Club, under the direction of Professor David Morrow, will perform several solo numbers, then join the Ensemble in closing the concert with Will Marion Cook's "On Emancipation Day."

Ticket order information will be mailed early in 1994; tickets will be available from the Orchestra Hall Box Office.

This concert is being sponsored by Columbia College Chicago, Morehouse College, the Chicago Community Trust, and the Links Foundation, Inc.

INTEGRATIVE STUDIES NAME DATABASE

If you would like to receive on a regular basis information about and announcements of events related to the Center’s Integrative Studies Program, please complete the form below and mail it to:

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

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Please add my name to the ISP Database and send me information about this initiative as it is available.

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