BMRE ON PUBLIC RADIO IN 1995

Four one-hour programs on American Public Radio will be presented by the Center’s Black Music Repertory Ensemble in February 1995. Ensemble conductor Michael Morgan will host the series, called The African-American Music Tree. Morgan is music director of the Oakland East Bay Symphony and former assistant director of the Chicago Symphony Orchestra.

The four programs will be recorded for broadcast before live audiences in The Koger Center for the Performing Arts, Columbia, South Carolina.

Major funding for the series comes from the Corporation for Public Broadcasting to South Carolina Education Radio. SCE Radio will co-produce the series with independent producer Zane Knauss for APR, in cooperation with the Center for Black Music Research.

The African-American Music Tree series will feature the works of many composers researched or encouraged by the CBMR. Among the nearly 250 submissions, only twenty projects were selected for support from the 1994 Radio Program Fund of the Corporation for Public Broadcasting.

FLORES JOINS CBMR STAFF

Latin-Caribbean Project

Carlos Flores, who has been hired as Project Coordinator. Mr. Flores is a member of Chicago’s Puerto Rican community and has designed cultural programs for the Jose de Diego Community Academy and the Centro Cultural Ruiz Belvis in addition to teaching school children about their cultural traditions and working to establish the Sociedad de Música Afro-Caribeña de Chicago (a not-for-profit organization supporting music education through the preservation of Afro-Caribbean music). As an impresario, Mr. Flores presents “Rumba Nights” and other events at various Chicago venues. Stay tuned for more about this project in the next issue of this publication.

BACK HOME WITH DIZZY AND OTHER PLACES WITH OTHER PEOPLE

Zane Knauss

(Ed.—Last year, veteran broadcaster Zane Knauss offered a collection of taped interviews and programs on jazz musicians, which the CBMR was delighted to accept. We also asked Mr. Knauss to provide a reminiscence about the contents of the collection for Digest. The tapes are available for listening in the CBMR Library and Archives. In the opinion of the editor, Mr. Knauss is far too modest about their value and usefulness.)

The Archives of the Center for Black Music Research now has additional audio tapes for which it must find space. Although the tapes are not of earth-shaking, historical significance, they have parenthetical interest to anyone looking into the careers of several jazz giants.

Continued on page 3
COMING EVENTS
Save the Date!

1994

April 4  Gala Benefit Performance
Black Music Repertory Ensemble,
Morehouse College Glee Club,
The Barrett Sisters
Orchestra Hall
Chicago, Illinois

April 6-10  Sonneck Society National Conference
American Antiquarian Society
Worcester, Massachusetts

April 7-9   Unisys African-American Composers
Forum and Symposium
Detroit, Michigan

April 21-23  Conference on America’s Blues Culture
and Heritage
University of North Florida
Jacksonville, Florida

April 22-24  Music in American Religious Experience
The University of Chicago

June 8-11  Association for Recorded Sound
Collections
Lincoln Center for the Performing Arts
New York City

1995

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

1996

August 14-18  Inter-American Conference on Black
Music Research
St. Thomas, U.S. Virgin Islands

RESEARCH QUERY

James Sterrett-Bryant, baritone, who performs from a
wheelchair as a result of an automobile accident, is
publishing a newsletter for physically-challenged
members of the minority community. He would like to hear
from performers, composers, and others who are overcom-
ing disabilities. According to Sterrett-Bryant, the newsletter
will be “one-quarter scientific/technological information
and three-quarters articles about people getting on with their
lives.” Contact him at JaanSing Productions, 14007 Wyan-
dotte Street, Van Nuys, CA 91405-2542, telephone (818)
782-2213.
FROM THE DIRECTOR
Samuel A. Floyd Jr.

Several positive and promising events loom in the CBMR's future. The first, the concert at Chicago's Orchestra Hall featuring the Center's Black Music Repertory Ensemble in concert with the Morehouse College Glee Club and the Barrett Sisters, represents the Center's desire to reach out to and share experiences with other appropriate constituencies—in this case, America's historically black colleges and universities and its African-American religious institutions.

The second event, also a part of the Center's outreach effort, is the new Afro-Latin/Caribbean project described on page 1 of this publication, the planning of which is going forward as this issue of Digest goes to press. This project, designed to explore the musical commonalities between and among these cultures will complement and be complemented by two other major undertakings by the Center: (1) a forthcoming special issue of Black Music Research Journal devoted to black musics of Latin-America and the Caribbean and (2) the 1996 Inter-American Conference on Black Music Research, announced in the last issue of Digest, which will be held in the Virgin Islands.

The transcript of the Integrative Studies Round Table session that took place at our 1993 National Conference on Black Music Research is being readied for the first issue of Lenox Avenue, which will appear early in 1995; and plans are being made for another, more lengthy Round Table session of two days, to be held in the fall of this year. The design for Lenox Avenue has been completed and the focus and content of the second and third issues are in the planning stages. Added to these events and activities are the September concerts of the BMRE in Columbia, South Carolina; the subsequent broadcast of those concerts on public radio in February 1995; and the joint meeting with the American Musicological Society in October 1995—all of which should prove to be important cultural events.

So we remain busy here at the CBMR, not only with the planning and execution of these activities but also with serving scholars through the CBMR Library and Archives (which is busy receiving and processing purchased and donated materials and collections) and with looking ahead several years into the future by trying to envision the state of the Center at the turn of the century.

We ask that you help us move toward the new century with continued optimism and gusto by supporting the Center in its efforts to assist and represent your scholarly and musical interests. As we continue with our mission, we ask Digest readers to become actively involved in supporting the Center not only through scholarly activity but also by (1) by taking membership in CBMR Associates, a form for which purpose is included on page 7 and (2) making sure that their libraries subscribe to the publications of the Center, which are listed on page 9 of this publication.

Back Home with Dizzy, continued

I am a jazz fan, not an expert. For jazz fans, it is a very special occasion when they can come face-to-face and up-close with musicians they have admired for years. Such was the case for me with Dizzy Gillespie, Duke Ellington, Sy Oliver, and Billy Taylor.

Open-heart surgery prompted me to get in touch with Gillespie. While recuperating, I began riffling through the ASCAP Directory, pulling out the names of composers and musicians who originated either in Pittsburgh or in South Carolina. Being a native of McKeesport, Pennsylvania, and a long-time resident of South Carolina, I thought there might be a pretty good radio or TV series possible about these people. My idea was to write and produce the series for WQED in Pittsburgh and for SCETV in South Carolina. For the Pittsburgh series I interviewed Mary Lou Williams, Earl Hines, and Eric Kloss. That's as far as I got.

South Carolina Educational Television agreed to modest funding for a thirty-minute documentary about Dizzy Gillespie if I could find him and if I could convince him to come back to his hometown of Cheraw to do the piece. I was able to do both.

I met Gillespie in the Charlotte, North Carolina, airport early in January 1975. The pilot who flew Dizzy down from New Jersey was a Gillespie fan. He wasi0ng Dizzy's luggage cart down the walkway. Gillespie had several large pieces of luggage and a backboard he used for sleeping.

We drove the seventy-five miles to Cheraw in my car and took rooms in the small motel outside the town, owned by one of Gillespie's cousins. He had lots of relatives in Cheraw.

We filmed the show in three days. The mayor of Cheraw loaned Dizzy his car. The former mayor came around. We filmed delightful segments with Gillespie and his third grade piano teacher, Miss Alice Wilson, in her small home. She and Dizzy played a four-handed blues on her woefully out-of-tune piano and she opined on tape that when high student John Birks Gillespie became Dizzy, "I didn't understand [him]." (Dizzy never once addressed her without the prefix "Miss"). We filmed a segment with Bernie Tillman, who played piano in Dizzy's first band when both were kids, and with a group of school kids in the school where Gillespie admitted he "got a wumpin!"

Later, we all went up to Laurinburg, North Carolina, for a reunion with 94-year-old Mrs. E. M. McDuffie, the matriarch of famed Laurinburg Institute, where in the days of segregation, black kids could get a first-rate education. She recorded delightful comments about "that 'ill Gillespie boy!"

The interview with Gillespie covers familiar ground with perhaps a slightly different spin on how he came by the bent trumpet. The charm of his recollections is that they were recorded back where he started, in Cheraw, South Carolina.

In his comments, Gillespie seemed mildly irritated that the people of Cheraw now insisted on calling him "Dizzy" ...
Back Home with Dizzy, continued

cause that was his claim-to-fame name. Obviously, in Cheraw, he preferred being addressed as "John Birks." The name "Dizzy" was for his other world.

George Wein, the heralded founder of the Newport Jazz Festival, sent me tapes of a concert that Dizzy, his group, and the New York City All-High School Chorus had given at Carnegie Hall in New York. It figured in our plans because Gillespie thoughtfully had invited Cheraw mayor Miller Ingram and Miss Alice Wilson to the concert and had them onstage. Their remarks to that audience were blended into our show.

The TV special "Cheraw for Dizzy" aired in the southeast over the SECA network in the spring of 1975, but no one at SCEVT now seems to know where a copy of the show is. It's not in the tape vaults. What's left are the audio tapes I made with Dizzy in our motel room, a tape dub of the audio track of the show, and the written production notes, all of which now are in the CBMR archives.

I like to think this production belatedly awakened South Carolina to the fabulous international treasure it had produced in John Birks Gillespie. Not long after the show aired, he was invited to be the house guest of the governor of South Carolina. There was a reception at the ornate Lace House next door. He was inducted into the South Carolina Hall of Fame, and other honors were heaped on him. Cheraw already had named a street for him.

The interviews with Sy Oliver and Billy Taylor were made in New York for a book of interviews called Conversations with Jazz Musicians (Detroit: Gale Research, 1978). I was surprised to find the book in the CBMR archives when I visited there in 1993 to discuss a project with director Sam Floyd. (I still think Sam dug up a copy somewhere and planted it on the shelf for my benefit. In any case, I was flattered to see the title there.)

The last time I saw Oliver, he was leading his small band in the Rainbow Room of the RCA Building in New York City. I took officials of Renaissance Detroit to hear Sy and his band because I thought Detroit (and Michigan) should honor a native son at the annual Detroit-Montreux Jazz Festival. Nothing ever came of it.

I was scheduled to interview Billy Taylor in his West 57th Street office—the day after the night of the famous Big Blackout of July 1977. For obvious reasons, that didn't happen, but thanks to his thoughtfulness, we did manage to get the interview on tape the night after the lights went out.

I first heard the Duke Ellington band in 1943 in Pittsburgh's Stanley Theater. It has since been restored. Now it's called the Benedum Center for the Performing Arts. In those days, a different band every week played the Stanley or near-by Lowe's Penn (now Heinz Hall for the Performing Arts and the home of the Pittsburgh Symphony Orchestra). The band and the motion picture changed every Friday.

On weekends, I worked three jobs at three of the four corners of Converse and Jenny Lind Streets in McKeesport to finance my big band addiction. I delivered groceries in the morning, washed and greased cars in the afternoon, and delivered prescriptions at night. Fridays, right after school, I would skip dinner, ride the streetcar to Pittsburgh, buy a ticket at either the Stanley or the Lowe's Penn and sit through two or three performances of the entire program—newsreel, cartoon, coming attractions, feature presentation, and then the stage show. Henry Mancini got his start in the Stanley Theater pit. In 1938 Billy Strayhorn probably met Ellington there and showed him his composition "Lush Life." The rest, as they say, is history.

I first met Duke Ellington in the late forties. He brought his band to Meadville, Pennsylvania for one of those theater dates that was sandwiched between big city gigs. There were two shows in the Park Theater, a block from the one-lung radio station where I was a fledgling early morning DJ.

The band couldn't find a place to eat between shows. I went to my friends Jim and Agnes Brown, who operated a modest establishment called The Patriot Restaurant. They told me to bring them all over. I don't think Ellington came, but I do know Sonny Greer was there and so were Johnny Hodges and Harry Carney.

Later, when I was a publicist for the Pittsburgh Symphony Orchestra, Ellington came to conduct a pops concert without his band. He used members of the orchestra as soloists but none of them were able to swing all that well. Several of us visited with him in his hotel suite. He was in bed with a bowl of ice cream.

The cassette tapes concerning Ellington, now in the CBMR archives, are copies of broadcasts I wrote and produced for South Carolina Education Radio while I was associated with the University of South Carolina. The quality isn't all that good. They are noteworthy only because they contain recollections of relationships with Ellington by Don Gillis and Louie Bellson.

Gillis once was the radio producer for Arturo Toscanini and the NBC Symphony Orchestra. A prolific composer himself, Gillis admired Ellington tremendously. They shared the same business manger (another client was Victor Borge). Don commissioned Ellington to write "Night Creatures" for the NBC orchestra, then called the "Symphony of the Air." Gillis and I first worked together in Dallas, Texas. He was head of the music department at Southern Methodist University. I was general manager of the school of the arts at SMU. When I moved to the University of South Carolina in 1968, Gillis followed and developed the university's Institute of Media Arts. He retired from USC in 1976 and died a year later.

Bellson describes what, in baseball terms, was a block-buster deal (or steal). In one fell swoop, The Duke snatched Bellson, Juan Tizol, and Willie Smith from the Harry James Band! James had given his permission, of course, but that didn't diminish the enormity of it all.

The sum total of the material deposited to the care of the CBMR won't make a joyful noise to researchers. It's just some minor sidebars to the big picture. They were a special joy for me.
MATERIALS RECEIVED FROM PUBLISHERS

Books


Recordings


Score


NEWS AND NOTES

Washington Project for the Arts, in conjunction with community groups, is raising funds to restore Washington's historic Woodlawn Cemetery, the burial place of Madame Lillian Evanti and William Marion Cook, as well as other important individuals, including Mary Church Terrell and Blanche K. Bruce. Plans call for restoration of the cemetery, installation of commissioned works of art, and a museum housing a series of temporary historical exhibits. For more information, contact WPA'S Open City program, J. Qavin Oli, director, at (202) 347-4813.

Dena J. Epstein was a featured lecturer when the Hampton University Museum celebrated the hundredth anniversary of the painting of Henry O. Tanner's The Banjo Lesson in November 1993. She lectured on the tradition of African-American banjo playing. The occasion was also marked by performances of traditional banjo and fiddle music by Joe and Odel Thompson and a performance of Lloyd McNeil's "Tanner Suite."

Rawn Spearman has been appointed by Governor Stephen Merrill to the New Hampshire State Council on the Arts. Spearman continues to devote his "retirement" to work on Langston Hughes. He recently received a grant from the New Hampshire Humanities Council for "The Dreamkeepers," a series of music and poetry performances devoted to Hughes.

Jazz Unites of Chicago presented a musical and historical tribute to Marian Anderson in February, featuring Kimberly Jones of the Lyric Opera Center for American Artists. Other performers included Kay Reed, Aisha de Haas, Millicent Sylvester, Geraldine de Haas, Elma Thompson, John Whitley, and Holly Davis. Future programs include a tribute to Duke Ellington, planned for April, and a presentation of "In This House, On This Morning," a sacred concert by Wynton Marsalis, on June 1.

Percussionist Karlton L. Scott was recently chosen for a contracted position with the Knoxville Symphony Orchestra. Scott is band director at Knoxville College and a graduate student at the University of Tennessee, where he received the Black Graduate Fellowship for 1993-1994.

William Grandvill Carter passed away in December of 1993. He had served on the music faculty at California State Polytechnic University since 1976 and received the Ph.D. in ethnomusicology from UCLA in 1984.

We have also, sadly, to report the passing of two great ladies. Adelaide Hall died in London in November 1993 at the age of 92. After making her Broadway debut in Shuffle Along in 1921, Hall performed on Broadway and with many of the great bands, notably those of Duke Ellington and Count Basie. For many years she lived and performed in Paris and London. Gospel pioneer Willie Mae Ford Smith passed away in February 1994 at the age of 89. She began her association with Thomas A. Dorsey in the late 1920s and remained active with the National Convention of Gospel Choirs and Choruses.

Continued on page 8.
THE AFRICAN-AMERICAN MOSAIC: A NEW GUIDE TO BLACK MUSIC AT THE LIBRARY OF CONGRESS

Dena J. Epstein

In 1989 a group of interested staff members at the Library of Congress first met to discuss compiling a Library-wide guide to holdings on black history and culture. Specialists from different divisions of the Library volunteered to help prepare the guide, a continuous chronological narrative, that will appear in 1994 as *The African-American Mosaic*.

When work began, it became apparent that no one on the staff of the Music Division was available to participate, and so I was invited to take part as an outside consultant. I had worked many years before in the Copyright Cataloging Division and I had used the Music Division resources as a researcher, but I had never worked there as a member of the staff. Current staff members were quick to offer help, so I decided to try. My job was to identify important materials about African-American music in the Music Division.

To begin, I made a list of titles that I thought should be included and searched for them in the National Union Catalog, a task that could be done in Chicago. Since most sheet music and musical scores are not listed in the *National Union Catalog*, it was necessary to consult the Music Division card catalogs and the on-line catalog in Washington. Many of the titles on my list were found, but, to my surprise, a number were not, for reasons I learned later.

The Music Division has an enormous collection ranging from minstrel and anti-slavery songs through Civil War songs to blues, jazz, and rock—a treasure trove of black music. From all these riches I had to carefully select examples that would fit into my allotted 6–10 thousand words. When a title was not listed in any of the catalogs, another suitable title had to be substituted.

The staff did everything from guide me through the stacks, pointing out little-known features, to computer searching. For the first time I learned special details of Music Division arrangements, for example, that musical songs are arranged not by composer but by title in M1508. The archives of the National Negro Opera Company are there, including pictures, programs, and even tickets left over from a benefit raffle.

Because hymnals usually are published for the use of a particular church or denomination, they rarely were copyrighted and so never reached the Library. For example, the first hymnal compiled for a black church, Richard Allen's *A Collection of Spiritual Songs and Hymns* (Philadelphia: John Ormrod, 1801), is not in the Music Division. Fortunately it is available in the Microform Reading Room in the *Early American Imprints*, 2d series, edited by Ralph R. Shaw and Richard H. Shoemaker (New York: Readex Microprint Co., 1964–1982; MiRR no.2 [1801-20]; nos. 38, 39).

The Allen hymnal illustrates my greatest educational experience in preparing the guide: learning of the vast musical holdings of other divisions of the Library. Not until I read the galleys of the completed guide did I appreciate the wealth of material in other divisions of the Library. Many titles that I failed to find in the Music Division's catalogs were located in other divisions. Some illustrated sheet music from the nineteenth century, published before the Music Division was created, was in the Prints and Photographs Division. Many Civil War songs were in the Rare Book and Special Collections Division. Material about Blind Tom, a black pianist, was scattered among divisions: Music, Prints and Photographs, and Rare Book and Special Collections.

Minstrel songs were in the Music Division, but posters advertising minstrel shows were in Prints and Photographs, along with advertising labels picturing banjos and lantern slides illustrating popular songs. The Daniel A. P. Murray Collection in the Rare Book and Special Collection Division includes songsters, while a bibliography compiled by Murray lists five thousand musical compositions by blacks.

An example of the unexpected location of some material is Noble Sissle’s "Memoirs of 'Jim' Europe," included among the manuscript records of the National Association for the Advancement of Colored People (NAACP) in the Manuscript Division. Carl Van Vechten’s notable photographs of black entertainers are to be found, less surprisingly, in the Prints and Photographs Division. There are also the measured drawings made by the Historic American Buildings Survey of the apartment houses were Paul Robeson and Duke Ellington lived. Ellington is also the subject of the monumental Valburn Collection, in the Recorded Sound Reference Center, of eleven thousand recordings, films and videos, programs, and photographs.

The Recorded Sound Reference Center holds many recordings of blues and jazz works that remain unpublished. Most of these are uncataloged and must be located with the help of discographers and staff. The Archive of Folk Culture holds forty thousand hours of field recordings.

Musical films featuring black musicians can be found in the Motion Picture Section. This Section also holds written documentation and commentary on these films, together with finding aids to related films, radio, and television.

The detailed index of the guide will facilitate the gathering together of the varied strands of all this information, permitting the researcher to locate the material he wants, complete with call number. For researchers in black music, this guide, though general in scope, will prove invaluable as it reveals the riches scattered throughout the many divisions of the Library of Congress.

COMPOSERS NOTES
Ellistine Perkins Holly


David Baker’s Images, Shadows and Dreams: Five Vignettes was premiered in November by the Los Angeles Master Chorale. The work, commissioned by the Meet the Composer/Reader’s Digest Commissioning Program in partnership with the National Endowment for the Arts and the Lila Wallace-Reader’s Digest Fund, is based on poems by Mari Evans. It has also been performed in New York and Minneapolis.

Ed Bland reports recordings and performances of several of his pieces. For Viola and Four Others, commissioned by violist Karen Elaine, was premiered in January at the Los Angeles County Art Museum’s Bing Theater and broadcast on the “Sundays at Four” program over KUSC-FM. Arion’s Song (Woodwind Quintet No. 2) premiered at the New York Public Library of the Performing Arts at Lincoln Center in February, and Michael Morgan conducted the African-American Society Ensemble in a performance of Grand Slam, an orchestral work dedicated to Jackie Robinson, at Schoenberg Hall, UCLA. Two works have recently been included on CDs: Sketches—Set Seven for piano, performed by Althea Waite on her CD Black Diamonds (Cambria CD-1097), and For Flute, performed by Danilo Lozano and produced by the Institute of Fine Arts of the Mexican Government.

Wallace Cheatham’s Tale of a Prodigal, Parallels, a Lesson was performed by Carol Haywood, with the composer at the piano, in “Celebration of American Song and Opera,” part of the Great Lakes Opera series sponsored by the University of Wisconsin-Milwaukee Department of Music. Cheatham is currently preparing a collection of “Conversations” on opera and the African-American experience for publication by Scarecrow Press.

Hale Smith has served as Composer-in-Residence for the Boston Musica Viva, which performed his Dialogues and Commentaries in January. The work was commissioned by the Boston Musica Viva, Voices of Change of Dallas, Texas, and the San Francisco Contemporary Music Players under a grant from the Meet the Composer/Reader’s Digest Commissioning Program.

Michael Woods conducted a program of his own compositions at Hamilton College, Clinton, New York, on March 29, and the Minnesota Sinfonia performed his Children of the Groove on March 20. The Pittsburgh New Music Ensemble will premiere his new work The Rhythm Expedition in January 1995.

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 black 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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Please return enrollment form and payment to:
CBMR Associates
Center for Black Music Research
Columbia College Chicago
600 South Michigan Avenue
Chicago, IL 60605-1396
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LIBRARY AND ARCHIVES  
October 15, 1993–February 15, 1994


Daniel Mario Cason. Pamphlet: *A Solution to the Musician Shortage in the Black Church* (Birmingham, Ala.: Professionals for Christ Publications, 1991); program for the 1993 Advent Sacred Music Institute of Centenary United Methodist Church, Columbus, Ohio, presented by Minister Daniel Cason.


Chicago Symphony Orchestra. Photographs and clippings concerning Maestro Rudolph Dunbar (through Branda Nelson-Straus).

Sue Cassidy Clark. Three inches of promotional materials, interviews, and photos to be added to her collection. Included are materials on James Brown, Inez Andrews, Rev. Claude Jeter, and Dionne Warwick.

Columbia Artists Management, Inc. Promotional materials on Kevin Short.


Dena J. Epstein. One inch of miscellaneous research materials.

William P. Foster. Program for a concert by the Florida A&M University Symphonic Band at the annual conference of the Florida Music Educators Association, January 7, 1994, plus other materials on Foster and the band.

Jeffrey Green. One cassette of jazz recordings by Edmund Thornton Jenkins; one paper: "Samuel Coleridge-Taylor (1875–1912)—English Composer" (1993); a booklet on the Black Cultural Archives in London.

G. Carlton Hines. Nine scores of vocal works by Robert Owen.

Ronnie Italiano, Ronnie I. Productions. Promotional kit on the close harmony singing group Choice.

Stephen Jonassen. LP: *Negro Prison Songs from the Mississippi State Penitentiary*, recorded by Alan Lomax (Tradition TLP 1020).

Zane Knauss. Collection of cassettes and reel-to-reel tapes. Included are "Composers Profile" segments on Duke Ellington and Sy Oliver; interviews with Oliver, Billy Taylor, and Dizzy Gillespie; a Carnegie Hall concert from the 1970s featuring Gillespie and the New York All-City High School Chorus; and taped interviews and the complete soundtrack for Knauss's film "Cheraw for Dizzy," produced for South Carolina Educational Television. A folder of production notes for the film is also included.


Continued on page 10

INSTITUTIONAL SPOTLIGHT
The American Studies Research Centre

Established in 1964, the American Studies Research Centre in Hyderabad, India, houses the largest research library in American studies in the world outside the United States. It assists individual scholars as well as universities and other institutions of higher learning interested in American studies, providing a comprehensive but selective library of books, periodicals, and documents. At present, the library has 133,762 books, 18,772 volumes of bound periodicals, and a sizable library of American studies materials on microforms. It subscribes to nearly 700 periodicals. The collections cover American history, politics, economics, education, geography, literature, sociology, law, and art.

The Centre conducts courses, workshops, and seminars and, twice yearly, publishes *The Indian Journal of American Studies* and a newsletter, *The ASRC Newsletter*. Services are available to scholars on a membership basis; currently there are five thousand members from India and Asia. The Centre even has its own sixty-bed hostel to house visiting scholars. For more information contact the American Studies Research Centre, Osmania University Campus, Hyderabad 500 007, India.

News and Notes, continued

through the 1980s. She appeared in the documentary film *Say Amen, Somebody*. CMBR recognized Mother Smith at the 1989 National Conference on Black Music Research in St. Louis with a concert performed in her honor by the Barrett Sisters.
CALL FOR ABSTRACTS
DEADLINE EXTENDED

Inter-American Conference on Black Music Research
August 14–18, 1996
St. Thomas, U.S. Virgin Islands

Persons who are interested in presenting papers or performances at the Inter-American Conference on Black Music Research may still submit proposals for consideration. The theme of the conference will be "Music of the Black Diaspora: Latin America and the Caribbean." Sessions will focus on the following topics:

> "Music of Upper Southern 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"

The deadline for applications and abstracts is May 15, 1994.

For more information about application procedures, contact Morris Phibbs, Coordinator of Programs, Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605-1996.

THEMATIC CATALOGUES: ADDITIONS NEEDED!

The second edition of *Thematic Catalogues in Music: an Annotated Bibliography*, edited by Barry S. Brook and Richard J. Viano, is being prepared for the printer. The editors have issued a final call for additions and corrections. The following are of special interest:

> Thematic catalogues or lists of incipits in doctoral dissertations and masters essays
> Unpublished and in-progress thematic catalogs
> Updated annotations from all authors whose catalogs were listed as "in progress" in the first edition
> Literature about thematic cataloging

Please send information to:
Barry S. Brook
City University of New York
33 West 42nd Street
New York, NY 10036

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 concerning African-American music in Chicago

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"
- Jane Bowers and William Westcott, "Mama Yancey and the Revival Blues Tradition"
- Wendell Logan, "The Development of Jazz in the Former Soviet Union: An Interview with Victor Lebedev"

Volume 13, No. 1 includes the following articles:

- Doris Evans McGinty, "Black Scholars on Black Music: The Past, the Present, and the Future"
- Jeffrey Green, "The Jamaica Native Choir in Britain, 1906–1908"
- Samuel A. Floyd, Jr., "Troping the Blues: From Spirituals to the Concert Hall"

Volume 13, No. 2 includes articles about Duke Ellington's *Black, Brown and Beige*

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

Please make checks payable to Columbia College/CBMR.
Donors, continued

Robert Leigh Morris. Programs and posters on his concert activities for his collection.

Michael Moss. A list of band music by black composers; research materials on band music, including taped examples of works by black composers.


Hale Smith. Program and review of a performance of his

Dialogues and Commentaries by Boston Musica Viva; clipping about Anne Wiggins Brown.

Rawn Spearman. Three photos of the Fisk Jubilee Singers' 1946–1947 tour; approximately 25 items about his current activities.

James Sterret-Bryant. Information about his career and demo performance cassette, "The Spirit Moves" (JasaSing Demo #22301).

Donald Swift. Four programs of Advent and Christmas concerts that included his music.


John Voigt. CD: Spiritjazz by the Carolyn Ritt Quartet (Tiphareth Records).


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