ROCKEFELLER FOUNDATION FUNDS FELLOWS PROGRAM

A grant of $247,000 to fund post-graduate fellowships has been awarded to the CBMR by the Rockefeller Foundation. A total of six scholars will be in residence at the CBMR, two each in the academic years 1995–96, 1996–97, and 1997–98. The fellowship program is intimately connected to the Center’s Integrative Studies Program, as the Rockefeller Fellows carry out projects that explore the links between music and the other artistic and humanistic disciplines and the common threads that bind African-American, Latin-American, Caribbean, European, and Europe-derived intellectual, cultural, and artistic activity.

The program is constructed around three interconnected themes. The theme for the 1995–96 academic year is “Music and Other Black Expressive Arts: Relationships and Implications.” “Music in the Black Diaspora: Focus on Latin-American, Caribbean, and U.S. Connections” will be the topic in 1996–97, and “Modes of Integrative Inquiry” will be explored in 1997–98.

Scholars selected as Fellows will be in full-time residence at Columbia College Chicago, where they can take advantage of the resources of the CBMR, the College, and other Chicago academic and cultural institutions. They will participate in various CBMR programs and interact with Columbia College students and faculty.

Each year, awards will be made for a ten-month fellowship with a stipend of $35,000 and a six-month fellowship of $15,000. Applications will be considered from scholars in the fields of African-American music, literature, history, theater, visual arts, and dance; from scholars in African-American, Latin-American, and Caribbean studies; and from scholars in the general disciplines of philosophy, sociology, criticism, folklore, and American cultural studies.

Brochures, giving application requirements and procedures, are available from the Center. Interested persons may call Trenace Ford at (312) 663-1600, ext. 565, or write to Rockefeller Fellowships, Center for Black Music Research, 600 South Michigan Avenue, Chicago, IL 60605. The application deadline for 1995–98 fellowships is February 1, 1995.

MACARTHUR FOUNDATION FUNDS PROJECT KALINDA

The John D. and Catherine T. MacArthur Foundation has awarded the CBMR a two-year grant in the amount of $112,460 in support of a comprehensive series of public programs designed to demonstrate the vital influences on and connections among the black musics of the Caribbean, Latin America, and the United States.

The major components of the project include (1) several performance-demonstration events by Ensemble Kalinda Chicago featuring appropriate folk and popular musics from the Caribbean, Latin America, and North America; (2) readings of classical music that reflect and embody common Africa-derived roots and characteristics; (3) a major concert featuring the Black Music Repertory Ensemble, Ensemble Kalinda Chicago, the Boston Camerata, and the Women’s Choir of the Church “Les Amis de la Sagesse” (Dorchester, Mass.); (4) publication of a project newsletter, entitled Kalinda; (5) a Latin-American/West Indian acquisitions program and exhibition for the Center’s Library and Archives; and (6) augmentation of the Center’s staff to implement and execute the program.

PROJECT KALINDA

CBMR Introduces Latin-American/Caribbean Project

Students, educators, scholars, and musicians gathered on April 27 to attend the official presentation of the CBMR’s newest initiative, a project to study the common roots and characteristics of the black musics of the West Indies and Latin America and their connections to black music in the United States. In his opening remarks, Samuel A. Floyd Jr. pointed out the necessity to explore these connections—often hinted at, but seldom systematically studied—to fully understand American black musical history. Lectures by Juan Dies (Old Town School of Folk Music), Lorna McDaniel (University of Michigan), and Martha Ellen Davis (Indiana University) stressed the potential contribution of dialogue and participation among Chicago’s diverse communities.

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COMING EVENTS
1994

December 5 "Ask Your Mama: 12 Moods for Jazz"
The Schomburg Center for Research in Black Culture
The New York Public Library
New York, New York

1995

March 8–12 William Grant Still Centennial Week:
Concerts, Symposium, and Exhibit
University of Arkansas
Fayetteville, Arkansas

April 6–9 Sonneck Society Meeting
Madison, Wisconsin

April 7–9 "Jazz and the Germans: The Influence of 'Hot' American Idioms in the Land of Bach and Beethoven"
University of Missouri-Columbia and Great Plains Chapter, College Music Society
Columbia, Missouri

April 20–22 Delta Studies Symposium: The Blues
Arkansas State University
Department of English and Philosophy
State University, Arkansas

August 3–6 American Music—American Women
American Music Research Center
University of Colorado
Boulder, Colorado

November 2–5 National Conference on Black Music Research, joint meeting with the American Musicological Society
New York City

1996

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

CBMR INTERNET ADDRESSES

The CBMR can answer your requests by e-mail. Reference requests for the CBMR Library may be addressed to Suzanne Flandreau, Librarian and Archivist (Suzanne.Flandreau@mail.colum.edu). General queries about CBMR programs and services, publications, etc. should be sent to Cbmr@mail.colum.edu.
FROM THE DIRECTOR

Samuel A. Floyd Jr.

With the imminent installation of a Rockefeller Resident Fellows Program, the CBMR now has virtually in place all of the programs envisioned when it was established by Columbia College in 1983. This program will support six Rockefeller Fellows in-residence over three years beginning in 1995.

In addition to the Resident Fellows, members of the Integrative Studies Round Table will serve short residencies at the Center twice each year. The presence of these scholars, totaling sixteen visiting each year, constitutes significant intellectual capital for the CBMR in the pursuit of its mission.

Each of the residency years will have the following three components: (1) the individual research of the Rockefeller Fellows and their continuous use of the CBMR Library and Archives; (2) the seminars and public discussions by the members of the Integrative Studies Round Table and the Fellows; and (3) Fellows' travel to Latin-American and Caribbean research sites and cultural centers.

With this program, the CBMR faces a new challenge—to find a way to sustain this important program after the Rockefeller Foundation's funding has ended. We intend to meet this challenge and have already begun the search for the sustaining funding necessary to make this goal a reality by 1996.

Intimate links exist among the Center's Rockefeller Resident Fellows Program, its Integrative Studies Program, its Joyce Foundation-funded Latin-Caribbean-U.S. black music project, its 1996 Inter-American Conference on Black Music Research, and a planned August 1996 joint concert of Afro-Latin and Caribbean music by the Black Music Repertory Ensemble, Ensemble Kalinda Chicago, and the Boston Camarata. Each of these programs and projects addresses in some way the relationship of black music in the United States to other black expressive arts and to black musics in other parts of the diaspora. As a part of the five-year program announced a year ago, the pursuit of these links will constitute the focus of the CBMR over the next four years.

ON RAGTIME:
THAT INTERNATIONAL RAG

Edward A. Berlin

London dropped its dignity,
So has France and Germany.
All hands are dancing to a raggedy melody
Full of originality.

Irving Berlin, That International Rag, 1913

When Irving Berlin penned these lyrics more than eighty years ago, ragtime had found its way across the Atlantic. Europeans were captivated by this new, syncopated music from America. Despite efforts in various circles to hold back the ragtime tide, it quickly flowed across the continent. In 1903 the Leipzig Illustrierte Zeitung denounced the adoption in Parisian salons of the black American cakewalk, commenting that it would never replace the German waltz. Such denials were impotent; Germans had already discovered the delights of strutting the "Whistling Rufus," known there as "Rufus das Pfeifgeri." Farther east, Igor Stravinsky was seen in 1904 demonstrating the cakewalk to guests in the St. Petersburg home of Rimsky-Korsakov.

Ragtime sheet music and recordings found eager markets, and the American products were quickly reissued and imitated by European publishers. Touring American performers brought the music to life. John Philip Sousa met with rousing approval as he added generous syncopated samplings to his more customary programs of on-the-beat marches. More striking was the ragtime presented by touring black performers. The In Dahomey company, Tishy's Negro Dance Troupe, Dora Johnson and Charles Dean ("The King and Queen of Coloured Aristocracy") with their Ragtime Sextette, Joe Jordan, the Musical Spillers, the Black Diamonds quartet, Rosamond Johnson, Williams and Walker, and dozens of others still being traced by scholars conveyed the full meaning and spirit of ragtime. Europeans could not get enough of it. Even heavyweight boxing champion Jack Johnson appeared as a ragtime dancer.

The protectors of European culture sounded the alarm. In the wake of this onslaught from America, they feared their concert and traditional musics were endangered. But just as the American public ignored such warnings, Europeans disregarded the cautions of their own musical establishments. They listened and danced to the music they liked and even produced their own versions of ragtime.

Ragtime faded in Europe by the 1920s, just as it had in the United States. In less than a decade, it was almost entirely forgotten, replaced by jazz and swing.

In the U.S. ragtime began to stir from its brief nap in the 1940s with performances by Lu Watter's Yerba Buena Jazz Band, Wally Rose, and the Pee Wee Hunt Orchestra. By the 1950s it

Continued on page 4
On Ragtime, continued

was back as a honky-tonk, "good time jazz." Leading this stage of
the ragtime revival was a curiosity from Germany: Fritz
Schulz-Reichel's Crazy Otto Medley, which made its way to the
top of the American Hit Parade and was imitated by American
pianists and orchestras.

The first ragtime fan club was established in 1962, but not in
the U.S.; it was formed in Toronto. Canadians were well
integrated into the music's original wave and included major
contributors to the style: among them were performer and
songwriter Shelton Brooks (composer of The Darktown Strutters'Ball);
pianists Howard Thomas, Vera Gularoff, and Willie
Eckstein; and French-Canadian composer Jean-Baptiste La
fréniqure. In the 1980s Canadian John Arpin quickly established
himself as a performer without peer and was dubbed "The
Chopin of Ragtime" by ragtime pioneer Eubie Blake. Soon
afterwards, such European pianists as Peter Lundberg of Swe
den and Neville Dickey of Great Britain made themselves
known.

The Scott Joplin resurgence of the 1970s spread ragtime
abroad as it did here, and for a few years the music was heard
and appreciated everywhere. Now, two decades later, with
the ragtime frenzy of the 1970s subsided, a moderate amount of
international interest and activity continues. In Europe, jazz
scholars have added ragtime to their studies, and in 1992 I
joined with several foreign scholars and journalists in a pair of
international television dialogue broadcasts on ragtime.
Performers from other countries have especially become notable
in today's ragtime life. Norwegian virtuoso Morten Gunnar
Larsen, who plays the piano to Vernel Bagneris' portrayal of
Jelly Roll Morton (as in their long bookings at New York's
Michael's Pub in 1992 and 1994), has become a legend in
ragtime circles. Masanobu Ikemiya, from Japan, programs
ragtime in his concert recitals in the U.S. and Asia. French Cana
idian pianist Mimi Blais showed up unannounced at the Scott
Joplin Festival four years ago and quickly established herself
as a major performer, dazzling everyone with her awesome
technique and musicality. She now heads the recently establishe
Foundation Ragtime du Québec, which presented in Mon
treal this past summer its first ragtime festival, an event that
compared quite favorably with the dozen or so annual festivals
in the U.S.

In Hungary the cities of Budapest and Kecskemét have
become centers of ragtime activity. The Bohérm Ragtime & Jazz
Meeting held its third annual festival in the latter city in March
1994. The Kecskemét festivals are truly international affairs,
with musicians gathering from Hungary, Austria, Norway, Swe
den, the Czech Republic, Holland, Greece, Canada, and the
U.S. Tapes made at the festivals show them to have been
splendid, first-class musical events.

The driving force behind this festival is Tamás Ittzés, a
violinist, a pianist, a recent graduate of the Budapest Conserva
trary, and founder and leader of the nine-piece Bohérm Rag
time Band. The band, composed of conservatory graduates and
students, plays a variety of ragtime and early jazz styles. A CD
from 1992, Just a Closer Walk with Joe (reflecting the inclusion
of guest clarinetist Joe Muranyi, an alumnus of the Louis Arm
strong All Stars), reveals the band as a tight-knit, disciplined,
and intensely swinging ensemble. The style is closer to Dixie
land than ragtime (probably in deference to Muranyi), although
many ragtime classics are included. The imaginative arrange
ments, mostly by Ittzés, conform to the essence of the idiom
without cloning its most hackneyed clichés. Many American
traditional jazz groups should take note. For information about
recordings of the Bohérm Ragtime Band and the Kecskemét
Festival, write to Ittzés Tamás, H-6000 Kecskemét, Akademia
r. 20. J/31., Hungary.

Also from Hungary are publications and recordings issued
by Géza Gábor Simon, president of the Hungarian Society for
Jazz Research. A folio entitled Dunapalota Ragtime: Rags of the
Austro-Hungarian Monarchy consists of a dozen Hungarian
rags published between 1917 and 1920, but probably composed
earlier. While the rags clearly follow American models, many
are distinctive. Hungarian ragtime is not simply an im
portation of the American genre; it is ragtime transplanted to a
different soil where it assumes a local color and flavor. One
composer in this group who stands out, whose rags are consis
tently engaging, is Aladar Székeley. More should be known of
him.

All of the folio selections are included in a 24-selection CD
by pianist Géza Vukán: Dunapalota Ragtime (HSJR 2001,
1993). On first hearing, I thought: "This is no way to play
ragtime." The pianist is technically facile, but so saturates the
music with rubato and Central European schmaltz that it loses
its dance impulse. Admittedly, the performance has a certain
charm, and on reflection the realization hits that perhaps it
should not be judged according to the American standard. As
Hungarian ragtime, maybe this is how it should be interpreted.

Maybe... but Tamás Ittzés does not think so. In Hungarian
Rag (TR-HSJR 2004 CD, 1994) he plays mostly the same
repertory—seventeen out of twenty-four selections—but now in
band arrangements performed as American-style dance music.
Unlike his Dixieland recording of two years earlier, this one is
pure ragtime. And it is ragtime with a difference for Ittzés
and his band have grown artistically. The arrangements by Ittzés
are both stylistically true and brilliantly inventive. The band has
a crisp, clean, swinging sound that makes it the equal of the very
best ragtime bands in America.

Another publication by Simon is The Book of Hungarian Jazz
(1992), written in English. It is a book of 129 pages of historical
narrative and additional 70 pages of appendices. The ragtime
years are treated in the first 30 or so pages, which include
information on touring black performers who appeared in Bud
apest. Information on Simon's publications and recordings can
be obtained from Akadimex, H-1250 Budapest, P.O. Box 18,
Hungary.

Early in the century, ragtime spread beyond our nation's
borders and was eagerly embraced for its vitality. The revival of
the 1970s reawakened others to the music's charms, and this
time the world seems less willing to put it aside. Throughout the
globe today there are places where it is heard, where it is
studied and its history researched, and where it remains a
potent musical force. As Irving Berlin so aptly put it,

The world goes 'round to the sound of the
International Rag.
Project Kalinda, continued

A lively question-and-answer period followed the lectures and opened dialogue on the topic, which will be pursued in succeeding events of the project.

Ensemble Kalinda Chicago Premieres

In September, the Center’s new performing group, Ensemble Kalinda Chicago, made its first public appearances, performing in two lecture-demonstrations titled “From the Mandinga to the Mambo: African Rhythms in Latin Music.” These programs explored the rhythms of the son, cha-cha-cha, and other genres from the standpoint of their African roots and their manifestations in the black music of the Americas.

The Ensemble provided musical illustrations and examples of the rhythms and genres discussed in the lectures. Peter L. Manuel served as guest lecturer for the events. Manuel is Assistant Professor in the Department of Art, Music, and Philosophy at the John Jay College of Criminal Justice (CUNY) in New York and is a member of the doctoral faculty at the CUNY Graduate Center. He is author of Popular Musics of the Nonwestern World (Oxford University Press, 1998), Essays on Cuban Music: North American and Cuban Perspectives (University Press of America, 1991), Caribbean Counterpoints: Caribbean Popular Music from Rumba to Reggae (Temple University Press, forthcoming 1995), and numerous articles and encyclopedic entries.

Ensemble Kalinda Chicago’s members are Kenny Anderson, trumpet; Raphael Benito, guitars and vocals; Carlos Eguia-Agullia, percussion; Luiz Ewarling, drums; Willie Garcia, flute and saxophone; Tony Mujica, trumpet; Mike Rivera, bass; and Edwin Sanchez, keyboard.

THOSE CONSTRUCTION BLUES...

In August and September, the CBMR underwent some upheaval as our quarters on the sixth floor of Columbia College’s Wabash Campus were expanded to nearly three times the previous area. The construction was a necessary—and welcome—result of the growth of the Center’s programs and services. During the course of the construction, plaster dust filled the air, old walls came down and new ones appeared in new places, familiar entrances and exits migrated, and contents of the CBMR Library and the main offices reposed in boxes, and our local-area computer network was disconnected.

The final result is a self-contained suite that includes offices for CBMR staff, special projects, and visiting scholars; expanded facilities for the CBMR Library and Archives, including a larger stack area, plus separate research, office, and work areas; and a new seminar/meeting room for CBMR-sponsored programs. Through it all, the CBMR staff did its best to carry on normal operations with as few interruptions as possible. We regret that some inconvenience to visitors, researchers, and callers was unavoidable, but we are sure that everyone will agree that the result is worth the wait.

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 Interdisciplinary Studies Program, Associate Memberships have been expanded to include representatives from all disciplines in the creative and expressive arts.

For the annual membership rate of $75.00, you can support the mission of the CBMR and 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 issued in early 1995)
- **Lenox Avenue: A Journal of Interartistic Inquiry** (first issue to be published in early 1995)
- **Kalinda! Newsletter** (2 issues yearly)

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CBMR Individual Associates Enrollment Form

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☐ Check enclosed for $75

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Account # ____________________________

Expiration Date _______________________

Signature ____________________________

Please return enrollment form to:

CBMR Associates
Center for Black Music Research
Columbia College Chicago
600 South Michigan Avenue
Chicago, IL 60605-1986
**COMPOSERS NOTES**

Frederick's Fables by Michael Abels was narrated by James Earl Jones for the Plymouth Music Series in Minneapolis in February. The world premiere of part two of Frederick's Fables, conducted by Philip Brunelle, is set for the opening concert of the series in October.

“A Special Concert of Works of T. J. Anderson” took place at the Ohio State University in May. Included was a premiere performance of Sunstar for solo Bb trumpet and two cassette recorders.

QFX (for brass quintet) by Regina Harris Baciocchi was performed in June by the Milwaukee Brass Quintet at the University of Wisconsin's Slovenian Art Center. The Chicago Brass Quintet premiered QFX in October 1993 and added Baciocchi's *Miles Per Hour* (1990) to their standard repertoire. Baciocchi and Henry Heard presented a concert of new percussion music in October at the Harold Washington Library Center in Chicago. Featured artists were Johnny Lane, percussion, and W. David Hobbs, piano.

Two symphonies by William Banfield were premiered in February. The University of Michigan Symphony Orchestra performed Symphony #6: Five Shades of Women Dressed in Black along with dancers from the University's dance department. The Akron Symphony premiered Symphony #6: *Four Songs for Five American Voices*. A CD of the work is forthcoming on the Telarc label. The Indianapolis Symphony performed the first movement of Primal Instincts: Concerto for Percussion and Orchestra in May; the entire concert was performed at Butler University in 1995. Banfield’s brass quintet *Reflections on William Grant Still’s Deserted Plantation*, commissioned by the Detroit Civic Symphony, premiered in Detroit’s Orchestra Hall in April. Finally, *Delancy Street: Concert for Tubas and Orchestra*, commissioned by the Eastern Music Festival, premiered in July in Greensboro, North Carolina. The work was written in honor of the addiction rehabilitation program of the same name with centers located in Greensboro, New York, and San Francisco.

Wallace Cheatham's *Variations on an Austrian Hymn* (1991) for organ and brass trio was performed in April at the First Congregational Church in Ann Arbor, Michigan.

*Childhood Scenes* by Donald E. Dillard was the winning composition at the 1994 Unyss African-American Composers Forum and Symposium in Detroit in April. Other finalists were Jonathan Holland, Daniel Roumain, and Dolores White.


Jeffrey Mumford took first place in the National Black Arts/Atlanta Symphony Orchestra composition competition in July with his composition *As the air softens in dusklight*. Other finalists in the competition were William Banfield, Jonathan Holland, Gary Powell Nash, and Kevin Scott.

Daniel Roumain's *Haitian Essay* was premiered by the Oakland East Bay Symphony in February, in a performance conducted by Michael Morgan. The piece was also a finalist in the Detroit Symphony’s Unyss African-American Composer’s Forum and Symposium competition in April.

Alvin Singleton’s *Cara Mia Gwen*, commissioned by the Florida Orchestra for its twenty-fifth anniversary, received its world premiere performance by the orchestra on November 4, 1993, in Orlando. His *Fifty Six Blues*, commissioned by the Philadelphia Orchestra, was premiered in February 1994.

Two compositions by Rev. Charles Walker, *Requiem for Brother Martin and Malcolm X Suite*, were performed in Philadelphia in March under the auspices of the Ellis-Duncan Foundation. Evelyn Simpson-Curenton was a featured performer, and the concert also included several of her spiritual arrangements.

The world premiere of James Kimo Williams's *Symphony for the Sons of Nam* (revised version) was performed by the Chicago Sinfonietta (Paul Freeman, conductor) on November 7, 1994, at Orchestra Hall in Chicago. Earlier versions of the symphony have been performed by the Savannah, Detroit, Sacramento, and Lincoln [Nebraska] Symphonies. Williams's *Fanfare for Life*, commissioned by AT&T, was premiered by the Sinfonietta in May of 1994. Both pieces will be released on compact disc by the Sinfonietta in 1995. Williams, who is Artist-in-Residence at Columbia College Chicago, has been commissioned by the Lincoln [Nebraska] Symphony to compose a work for orchestra and gospel church, scheduled for first performance in April 1995.

Mike Hall premiered Michael Woods's *Vor Tachts* for trombone at the University of Minnesota in April. The Minnesota Sinfonia (Jay Fishman, conductor) premiered *Children of the Groove* in March at the Basilica of St. Mary in Minneapolis. Woods has continued his collaboration with Kenny Washington, arranging and conducting Washington's *Jazz Suite for Orchestra and Tribe* at several performances in Indianapolis in August.

In November of 1993, the Afro-American Chamber Music Society of Los Angeles, conducted by Michael Morgan, performed works by Ignatius Sancho, José Mauricio Nuñes-Garcia, Lucien Lambert, and the Chevalier de Saint-Georges. Contemporary compositions performed were Ed Bland's *Grand Slam and the Spiritual Fantasy No. 6* of Frederick Tillis.

In January 1994, the Raleigh Symphony with the Saint Augustine College Faculty Woodwind Quintet performed Ulysses Kay’s *Five Winds (Divertimento for Woodwind Quintet)* and T. J. Anderson’s *Five Etudes and a Fancy* along with a wind quintet by Mozart. In the second half of the program, William Grant Still’s *Afro-American Symphony* was followed by Copland’s *Lincoln Portrait* narrated by William Warfield.

American Women Composers Midwest devoted a February concert in Chicago's Harold Washington Library Center to works by black women composers. The program included chamber and vocal works by Betty Jackson King, Dorothy Rudd Moore, Margaret Bonds, Florence Price, Irene Britton Smith, Rita Warford, and Regina Harris Baciocchi.

Choral music was the focus of a program by the Robert

*Continued on page 13*
Veteran producer Sid Ordower, a longtime friend and supporter of the Center, has donated videotapes of selected episodes of his famed television show *Jubilee Showcase*. The show, which originated in Chicago, featured many major gospel music figures during its twenty-one-year run. This donation encompasses some fifty individual shows, with accompanying documentation. On this page are images of major Chicago figures appearing on the shows.

The CBMR Library and Archives is currently seeking other donations of gospel sheet music and recordings to strengthen its gospel music collections.
MATERIALS RECEIVED FROM PUBLISHERS

Books


Scores

The following scores by Alvin Singleton have been donated by European American Music Corporation, P.O. Box 850, Valley Forge, PA 19482.

Argon I. Solo flute. 1971. EA 694. $7.95.

Argon II. Solo marimba. 1988. EA 718. $8.95.


Shadows. For orchestra. 1987. EA 670. Study score. $49.00.

Sinfonia Diaspora. For orchestra. 1991. EA 711. $35.00.

Recordings


DONATIONS TO THE CBMR LIBRARY AND ARCHIVES

February 15-August 1, 1994


Leslie Adams. Three scores: His "Daybirth" (1994), "Blake's Aria (My New-Found Friends)" from the opera Blake, and "Branch by Branch" from Five Millay Songs transposed for medium voice; plus clippings and programs from recent concerts that featured his compositions.


T. J. Anderson: Cassette of his works performed at "A Special Concert of the Works of T. J. Anderson" at Ohio State University (May 1994) and a program from a concert at St. Augustine's College at which his works were performed.

David Baker: Twelve scores of his compositions plus 3 CDs containing his music: Symphonic Brotherhood: The Music of African-American Composers (Troy 104); Classic Saxophone Volume 2: Musica da Camera performed by Frank Bongiorno (Liscio LCD-69193); Cellofries (Liscio LAS-21793).

Regina Harris Baiocchi: Current works list and resume plus promotional materials.

Adrienne Fried Block: Her unpublished paper "Dr. Dvorak

Continued on page 11
BMRE RECORDS RADIO SERIES

On September 13 and 15, the Center's Black Music Repertory Ensemble presented four concerts at the Koger Center for the Performing Arts in Columbia, South Carolina. Funded by the Corporation for Public Broadcasting and the National Endowment for the Arts, these concerts were recorded by Public Radio International for nationwide broadcast. "The African-American Music Tree" will air over 240 Public Radio International stations in February of 1995.

The programs of the concerts are given below.

Program I

The Spirit of the U.S. Navy; Alton Augustus Adams
Jamaican Dance, Oswald Russell
Songs of Separation, William Grant Still
Five Step Waltz, A. J. R. Connor
Negro Folk Suite, N. Clark Smith
Through This Vale of Tears, David Baker

Program II

Frog Legs Rag, James Scott
Creole Songs, Camille Nickerson
Three Negro Songs, Will Marion Cook
Moments, Wendell Logan
On Emancipation Day, Will Marion Cook

Program III

Princeton Grand March, Frank Johnson
Border Line, Robert Owens
Castle House Rag, James Reese Europe
Rescue Polka Mazurka, Sidney Lambert
Runagate Runagate, Wendell Logan

Program IV

St. Louis Grey's Quick Step, J. W. Postlewaite
Three African Dances, Montague Ring
Maphisto Masqué: Polka Fantastique, Edmond Dédé
Of Visions and Truth: A Song Cycle, Otis Wilson

The members of the Black Music Repertory Ensemble are Kenneth G. Adams, woodwinds; Lyman Brodie, trumpet; Nathaniel Brinkley, trombone; Jack Jeffers, tuba; George Blanchet, percussion; Tonni-Marie Montgomery, piano; Sanford Allen, violin; Sylvia Morris, violin; George Taylor, viola; George Wellington, double bass; Hilda Harris, mezzo-soprano; William Brown, tenor; and Donna Ray Albert, bass-baritone. The performances were conducted by Michael Morgan.

This project was conceived and developed by Zane Knauss, one of the Center's contributors and supporters; the radio series was planned and is being produced by Shari Hutchinson, who also produces "Marian McPartland's Piano Jazz" series, which has featured such jazz artists as Bill Evans, John Lewis, Teddy Wilson, Mary Lou Williams, and Oscar Peterson. The McPartland series recently won the International Radio Festival of New York Gold Medal, the Corporation for Public Broadcasting Program Award, and the ASCAP-Deems Taylor Broadcast Award. Watch your local program guide for the dates and times of the February radio broadcasts of "The African-American Music Tree."

NEWS AND NOTES

Zelma George passed away in Cleveland on July 3 at the age of 90. Dr. George was a social activist who served as a delegate to the 1960 United Nations General Assembly, a performer who sang on Broadway, and a researcher and bibliographer whose dissertation "A Guide to Negro Music" (New York University, 1953) is a pioneering work in the field.

The Ben Holt Memorial Concert series continued in May at Lawrence University in Appleton, Wisconsin, with a recital by bass-baritone Kevin Short, with Cliff Jackson accompanying. The series, which aims to showcase minority performers of exceptional promise, is administered by Dominique-René de Llerma.

Max Roach was named the Sonneck Society's Honorary Member for 1994. The award is given to an individual who has made significant contributions to American musical life.

Rawn Spearman was awarded a jazz fellowship grant by the National Endowment for the Arts. He has used the $20,000 grant to reconstruct, perform, and audiovisually record a performance of Langston Hughes's epic poem "Ask Your Mama" (1961) which Hughes created to be read with music performed by a jazz ensemble. The premiere performance of "Ask Your Mama: 12 Moods for Jazz" (original music and arrangements by Hale Smith) will take place on December 5, 1994, at the Schomburg Center for Research in Black Culture in New York City. For information, call (212) 491-2040.

The Philadelphia Orchestra has appointed André Raphel Smith as Assistant Conductor. Smith was formerly Assistant Conductor of the St. Louis Symphony.

On May 28, 1994, the remains of Harry T. Burleigh were reinterred near the graves of his family in his birthplace, Erie, Pennsylvania. When Burleigh died in New York in 1949, he was refused burial in a suitable cemetery because of his race and was buried in an unmarked grave in Westchester County. The Harry T. Burleigh Society of Erie arranged for his reinterment at the request of his grandson. Ceremonies included a memorial service at St. Paul Episcopal Cathedral conducted by the Right Rev. Robert Rowley, Bishop of the Episcopal Diocese of Erie, remarks by local dignitaries, and burial in Erie Cemetery. The Society also sponsors a Burleigh Archive at Mercyhurst College in Erie.

The Swiss Jazz Museum in Arlesheim devoted a month-long exhibition (September 17 to October 23, 1994) to the life of jazz pioneer Sun Ra. Included were photos by Valerie Wilmer and rare documents from the collection of Sun Ra's biographer Hartmut Geerken.
CBMR PUBLICATIONS

Black Music Research Journal ($35.00 U.S.; $40.00 abroad)

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

Volume 14, No. 1 includes selected papers from the 1993 National Conference on Black Music Research:

- Lawrence Gushee, “Nineteenth-Century Origins of Jazz”
- Christopher Wilkinson, “The Influence of West African Pedagogy upon the Education of New Orleans Jazz Musicians”
- Susan McClary and Robert Walser, “Theorizing the Body in African-American Music”

Volume 14, No. 2 will include the following articles:

- Martha Ellen Davis, “Native Bi-Musicality in the Cultural Configuration of the Caribbean”
- Michael Largey, “Composing a Haitian Cultural Identity”
- Hollis Liverpool, “Researching Steelband and Calypso Music in the U.S. Virgin Islands and the British Caribbean”
- Lorna McDaniel, “Memory Spirituals of the Ex-Slave American Soldiers in Trinidad’s ‘Company Villages’”
- Peter Narváez, “The Influences of Hispanic Music-Cultures on African-American Blues Musicians”

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 Repertoire*, Richard Crawford and Jeffrey Magee

No. 5: *Black Women Composers: A Bibliography of Available Scores*, Helen Walker-Hill

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 60605-1995.

Please make checks payable to Columbia College/CBMR.

IN MEMORIAM

**Betty Jackson King**

Lee V. Cloud

Betty Jackson King, composer, arranger, educator, lecturer, clinician, choral director, and pianist, died on June 1, 1994, in Wildwood, New Jersey. Mrs. King was active in numerous musical organizations and had received many awards, including those from the NAACP and a teaching award from the Governor of New Jersey. She served as president of the National Association of Negro Musicians from 1979 to 1984, was active in the Imperial Opera Company, founded in 1930 in Chicago by her mother, Gertrude Taylor, and performed with the Jacksonian Trio with her mother and her sister Catherine.

Mrs. King was born in Chicago on February 17, 1928, and began her musical education in the Chicago Public Schools. She received degrees from Wilson Junior College and Roosevelt University (B.A. 1950 and M.M. 1952) and studied further at Oakland University in Rochester, Michigan, Glassboro College in New Jersey, the Peabody Conservatory of Music, the Westminster Choir College, and Bank Street College in New York. She taught at the University of Chicago Laboratory School, at Dillard University, and in the public schools of Wildwood, New Jersey.

Her musical works include three operas: *Saul of Tarsus*, *My Servant Job*, and *Simon of Cyrene*, for which her father wrote the librettos; an Easter cantata; a requiem; a ballet, *The Kids in School with Me*: a choral work, *God's Trombones*; art songs and chamber works; and many arrangements of spirituals for the musical organizations and church choirs with which she worked at various times. She founded her own publishing company, Jacksonian Press, with a catalog of over fifty of her own compositions.

A memorial fund has been established in her name. Checks made payable to the Betty Jackson King Fund may be sent to Mrs. Gertrude Taylor, 2121 East 72nd Street, Chicago, IL 60649.
Donations, continued

Goes to the Fair" (1993); photostat copy of "On a Hill—Negro Lullaby" by Amy Beach (Arthur P. Schmidt Company, c1929).

Nancy M. Bradburd, The Philadelphia Orchestra. Errata list for William Grant Still's Afro-American Symphony reflecting differences between the published score and the performance parts.

Joel Brandon. One cassette and three promotional booklets about his career as a flutist and master whistler.


William A. Brown. Two cassettes of recordings of the DePauw Military Chorus.

Jennifer A. Bryan, Maryland Historical Society. Photocopy of the finding aid to the Ebbie Blake Collection at the Maryland Historical Society.


William E. Carter. Three issues of The Hymn: vol. 31, no. 3 (October 1980), vol. 32, no. 3 (July 1981), and vol. 33, no. 1 (January 1982) containing articles or reviews dealing with black religious music.


Wallace Cheatham. Research materials and clippings concerning various productions of Clarence Cameron White's opera OIANE.

Lee Cloud. CD: Let It Shine (ACA Digital Recording CM20020) of spiritual arrangements performed by Laura English-Robinson, soprano, and Walter Huf, piano.

Jackson C. Crawford. Promotional materials about his conducting career including clippings from several countries and a resume.


Martha Ellen Davis. Program for the Raices Dominicanas/Dominican Roots festival produced by World Music Institute, to which she contributed program notes in English and Spanish.

Dena Epstein. Several inches of clippings and research materials.

La Zeric Freeman. Seventeen cassettes of gospel music plus eight magazines with articles on gospel music, including his own publication Positive Beat.

Andrew Frierson. Cassette of his performances of music by African-American composers.

Doug Fulton. His typescript "Bibliography of the Blues" (June 1994).


Glen Graham. Two cassettes with accompanying booklets: Daniel Cachamba Memorial Cassette (University of Malawi, 1992) and Music Traditions of Malawi.

Irone Hesketh. Photocopy of a Jewish liturgical piece "Mizmor Ledavid" by William Grant Still (1944).

Ronald H. High. About one inch of programs and clippings concerning his performing career.

Emme Kemp. Resume and promotional materials, including clippings about her show "Someone to Sing To."

Kathleen Klubane, Peer-Southern Concert Music. Promotional materials and works list for Tania Leon, plus a cassette of her works.


Brian Knauss. Five ten-inch reel-to-reel tapes of "Composers Profile" programs on Duke Ellington.

Lois Jacklin, Jacklin Associates. Materials by and about Jeffrey Mumford, including six scores: distinct echoes of glimmering daylight (1994); Viola concerto (1993); filaments (1990); the focus of blue light (1987/88); amid fleeting pockets of billowing radiance (1990); as the air softens in dusklight (1994); plus two cassettes and one CD: The Focus of Blue Light (CRI CD 660).

Jack Jeffers. Three programs reflecting his musical activities.

Max Litchitz. Two issues of Living Music (Fall 1989 and Fall 1992) containing his articles on Latin American music.


Continued on page 12
Donations, continued

Russell Mayaloe, Northwestern University Library, Special Collections Department. Register of the Ira Aldridge Collection (1982, 1993) which includes papers of composer Amanda Aldridge (Montague Ring).

Lorna McDaniel. Her LP recording Ukom Memory Songs (Adana Records, 1981); three papers on Caribbean music by Cuban scholar Laura D. Vilari Alvarez.

Andy McKae. MCA Records. Two CD's and three CD sets: Stone Rock Blues (MCA Chess CHD-9347); The Best of Clarence "Frogman" Henry: "Ain't Got No Home" (MCA Chess CHD-9346) Bobby Bland, Turn On Your Love Light, The Duke Recordings volume 2 (MCAD2-10957); Muddy Waters One More Mile (MCA Chess CHD2-9348); and Howlin' Wolf, Ain't Gonna Be Your Dog (MCA Chess CHD2-9349).


Robert Leigh Morris. LMC News vol. 1, no. 1 (May 15, 1994) and vol. 1, no. 2 (June 10, 1994); newsletter of his Leigh Morris Chorale.


Justin Niiimi. His review of the film Satchmo plus two programs for a performance by Wynton Marsalis, "In This House, on This Morning," Chicago, June 1994.


Pamela Parsons, Parsons Artists Management. Materials on pianist Reginald R. Robinson, including a cassette The Strongman: 21 Original Ragtime Solos (Delmark DC662).


Tom Reed, Black Accent on L.A. His video Salsa L.A. Style (1990) plus clippings about it.

Rodgers and Hammerstein Concert Library. Two undated scores; settings by Margaret Bonds of "You Can Tell the World," for soprano and orchestra, and "Sit Down Servant" for soprano, SATB choir and orchestra. (Through Steven Liedlich and Eric C. Goletz).


Daniel Roumain. Materials concerning the premiere of his orchestral piece Haitian Essay.


Robert Sacre. His index to Bluse & Rhythm magazine, issues 1 to 80, July 1984-July 1993.

The Schiller Institute. Programs for black music concerts sponsored in 1993 and 1994, a clipping on Amelia Platts Bryan's musical play Through the Years, and other materials about their programs.


Dr. Robert M. Simmons, Gospel Music Workshop of America. Catalogs and information on the Gospel Music Workshop of America, plus 23 books by Dr. Simmons on various aspects of church music and education.

Alvin Singleton. Clippings concerning his recent activities.


Donald Swift. Two choral octaves: his "See the Little Baby" (Lawson-Gould, 1990) and "Rest Your Head, Oh Little Child (Mark Foster, 1992) plus seven programs for recent performances of his works.

Vivian Taylor. C.D. Watch and Pray: Spirituals and Art Songs by African-American Woman Composers (Koch 3-7247-2H1) performed by Videmus.

Frederick C. Tillis. Promotional booklet and works list.

United in Group Harmony Association. Promotional materials on the 1994 UGHA Hall of Fame concert, which featured the Golden Gate Quartet.


Helen F. Wallace. Three clippings on jazz and African-American history in Kansas City and Kansas.

Janise White, Afro-American Chamber Music Society. Two clippings about the Society's concert at Schoenberg Hall, UCLA, in November 1993, which featured works by several black composers.

Michael Woods. Score to his String Trio No. 1; Lead sheets to his compositions Melodic Notions, "Peace . . . Work," (1994) and "Pherky" (1994); cassette of his jazz fusion concert "Doctruh' Mike Woods and the Zee Jazz Ensemble," March 1994 and of his "Children of the Groove."
INSTITUTIONAL SPOTLIGHT:
THE INTERNATIONAL CENTRE FOR
AFRICAN MUSIC AND DANCE

The International Centre for African Music and Dance was established at the University of Ghana in 1992–93. It is intended to provide a forum for international meetings, conferences, seminars, workshops, and other special events in African music and dance, to serve as an archival documentation and study center, to promote and coordinate research and creative projects, to publish monographs, reference works, and an *International Journal of African Music and Dance*, and to serve as a clearinghouse for information on events, artists, scholars, and institutions concerned with the study and promotion of African music and dance.

The Centre operates as a unit within the School of Performing Arts of the University of Ghana and in conjunction with the University's Institute of African Studies. In addition to participation in the Centre's programs, visiting scholars and students will be able to avail themselves of classes and private lessons in African music and dance given by the traditional musicians and dance instructors of the School and to use the research facilities of the Institute.

The Centre has several categories of membership. For more information, contact Professor J. H. Kwabena Nketia, International Centre for African Music and Dance, School of Performing Arts, University of Ghana, P.O. Box 19, Legon, Accra, Ghana.

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Composers Notes, continued

Page/Cleveland Singers at Cleveland State University in March. The group performed choral works by Adolphus Hailstork, Dolores White, Leslie Adams, Robert Harris, Undine Smith Moore, and Nathaniel Dett.

In May, the Rockford Symphony presented "A Rock, a River, a Tree," a benefit concert for the Rockford Neighborhood Redevelopment Corporation. The orchestra performed Leslie Adams's *Ode to Life*, Tania León's *Concerto Criollo*, with Rockford native Michael Bates as piano soloist. Robert Owens's *Heart on the Wall*, performed by soprano Ollie Watse-Davis, and William Grant Still's *Afro-American Symphony*.

Pieces by Leslie Adams and Dolores White were also featured in a concert of American chamber music presented in June at the East Cleveland Theater. Three of Adams's songs were performed, along with his *Preludes for Piano*. The program also included White's *Three Pieces for Flute and Piano* and works by Howard Swanson, John W. Work, Harry T. Burleigh, Hall Johnson, Edward MacDowell, George Gershwin, Walter Piston, Lamar Stringfield, Frederick Koch, and John Jacob Niles.

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CHARTER SUBSCRIPTIONS
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You are invited to become a Charter Subscriber to *Lenox Avenue: A Journal of Interartistic 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.

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MORE . . .
ON INTEGRATIVE STUDIES

Samuel A. Floyd Jr.

One year ago, the Center's Integrative Studies Round Table began dialogue on the issue of whether and how the various disciplines might together develop common modes of inquiry for the study of black artistic expression, how it might find ways to examine and critique single- and multiple-mode artistic experiences from single and common multidisciplinary viewpoints, and how it might create a mode of discourse for the discussion of such inquiry.

The Round Table was challenged to take scholarship beyond casual, off-hand commentary to identify and reveal deep-structure affinities, relationships, and interdependencies and to develop reconducible critical processes.

To advance the process, the CBMR brought together in September a weekend colloquium of a few interested scholars and artists to explore more fully some of the ideas introduced in the discussion of a year ago and to apply theoretical constructions to actual works of music, dance, theater, literature, and painting. The topics of the September colloquium were the following:

About Lenox Avenue: The Painting, the Music, the Poetry
About John Coltrane's Rendition of My Favorite Things
About The Art Ensemble of Chicago at the Jazz Showcase
About The Gospel at Colonus
About Revelations

The scholars and artists who participated in this gathering were: Dwight Andrews (Emory University), Horace Boyer (University of Massachusetts, Amherst), George Brandon (CUNY Medical School), Bess Cunningham (Atlanta, Ga.), Leonard Goines (651/Kings Majestic Corporation), Allan Gordon (California State University, Sacramento), Paul Carter Harrison (Columbia College Chicago), Oliver Jackson (California State University, Sacramento), Philip Mallory Jones (Arizona State University), Jeffrey Magee (University of Michigan), Ronald Radano (University of Wisconsin, Madison), Thomas Riis (University of Colorado, Boulder), Catherine Slade (Columbia College Chicago), Sterling Stuckey (University of California, Riverside), Jeffrey Taylor (Brooklyn College), Cheryl Wall (Rutgers University, New Brunswick), Woodie White (Columbia College Chicago), Christopher Wilkinson (West Virginia University), and the CBMR staff.

This Integrative Studies Initiative was conceived as a five-year project, some of the results of which will appear in a new annual journal called Lenox Avenue. The first of the five planned issues of this journal, which will appear early in 1995, will carry the text of last year's Round Table deliberations and critical notes on those deliberations. The recent Weekend Retreat opened the second year of the project, and some of its deliberations and results will appear in the 1996 issue of Lenox Avenue, together with other thoughts and ideas that will be generated over the next six to nine months.

CBMR PREPARING INTERNATIONAL DICTIONARY


The International Dictionary of Black Composers will contain approximately 150 composer entries, providing for each composer brief biographical facts (not full sketches), a list of works by genre, a full bibliography and discography, an essay on the composer, and essays on as many as four works for each composer. The staff of the dictionary project consists of an editor-in-chief, a managing editor, and a half-time editorial assistant. An editorial advisory committee will play an important role in the conception and development of the project.

The factual part of the entries—biography, list of works (including performance details and discography), and bibliography—will be prepared by the editors; the essays on composers and works will be commissioned from outside contributors with scholarly or professional interest in black composers. Potential contributors will be contacted, and sent a list of entries from which to make their choices, in January 1995.

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Eric Marshall

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