JAZZ GIANTS JAM
JAZZ STARS IN CONCERT FOR CBMR ENDOWMENT

Clark Terry, John Lewis, Milt Hinton, Bill Russo, and Albert "Tootie" Heath—the CBMR All-Stars—will play a concert to benefit the CBMR's endowment campaign. The purpose of the recently announced campaign is to raise $5.5 million to endow the Center's programs. The all-star benefit will take place on September 30 at the Hyatt Regency Hotel. Admission is offered in two packages as follows:

General Admission—$250, to cover attendance at a 6:30 P.M. hors d'oeuvre reception with the musicians and the 8:00 P.M. concert

Honorary All-Stars—$1,000, to cover the reception, concert, and the opportunity to perform two numbers with the band (limited to the first ten respondents)

If you have not already received a brochure and ticket order information for this event, you may use the form on page 7.

Come see, talk, listen, and even play! Hope to see you there.

CBMR LAUNCHES $5.5 MILLION ENDOWMENT FUND CAMPAIGN

On June 3, 1995, Columbia College announced the launching of a campaign to raise $5.5 million to endow the programs of the Center for Black Music Research. The three-year campaign is being led by Milton Davis, a member of the College's Board of Trustees, Chairman of Chicago's South Shore Bank, and a long-time supporter of the CBMR. Joining Davis on the committee are other Columbia College Trustees and supporters of the College and the CBMR. Members hail from Chicago and from other cities across the country; they have expressed a strong belief in the Center's mission and intend to ensure that the eleven-year-old operation flourishes in perpetuity. The theme of the campaign is one of advancement, signaling the Center's mission to advance the preservation and documentation of black music from all parts of the world; to advance diversity in the study of music; and to promote black music as central in the study of American music in general.

Help the CBMR reach its goal today by making a contribution to the endowment campaign. Complete the form on page 5 and send it, together with your check or credit card information, to CBMR Endowment Campaign, Center for Black Music Research, Columbia College Chicago, 600 South Michigan Avenue, Chicago IL 60605-1996.

BMRE TO RECORD SECOND AFRICAN-AMERICAN MUSIC TREE SERIES

South Carolina Educational Television has been successful in obtaining sponsors and underwriters for a second Black Music Repertory Ensemble (BMRE) residency in the African-American Music Tree series. During September 15–22, the BMRE will assemble in Pittsburgh, Pennsylvania, to rehearse, perform, and record four new programs. Sponsored by the Corporation for Public Broadcasting, SCETV, and WQED-FM Pittsburgh, the four one-hour shows will be recorded before live audiences at the Manchester Craftsmen's Guild in Pittsburgh, then broadcast over the Public Radio International network during February 1996.

The BMRE's new repertoire will include works by Alton Augustus Adams, Leslie Adams, Samuel Coleridge-Taylor, Will Marion Cook, Adolphus Hailstork, Frank Johnson, Ludovic Lamotte, Tania León, Wendell Logan, Juan Morel Campos, Alvin Singleton, Hale Smith, William Grant Still, Howard Swanson, Coleridge-Taylor Parkinson, and Frederick Work. A special component of the new series will feature the Center's Ensemble Kalinda Chicago performing a set of five traditional pieces from Cuba, Puerto Rico, and Brazil.

Kay George Roberts will be the conductor for this residency, which will be narrated by BMRE mezzo-soprano Hilda Harris.

The first four programs of the African-American Music Tree series were recorded last fall in Columbia, South Carolina, and were broadcast during February 1995 by 142 PRI-affiliate stations across the nation.
COMING EVENTS

1995

October 6-8  Birmingham Jam
Blues, Jazz and Gospel Festival
Birmingham, Alabama

October 6-8  Still Going On
Duke University and St. Augustine's College
Raleigh, North Carolina

October 18-22  Tom Turpin Ragtime Festival
Savannah, Georgia

October 19-22  Society for Ethnomusicology Annual Meeting
Los Angeles, California

November 1-4  Percussive Arts Society International
Convention
Phoenix, Arizona

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

November 6-12  American Music Week

November 9-12  College Music Society Annual Meeting
Portland, Oregon

November 18  Composing Black: Contemporary African
American Composers and the Legacy of
William Grant Still
Institute for Studies in American Music,
Brooklyn College
Brooklyn, New York

December 2  Unisye African-American Composer's
Forum National Symposium
Detroit, Michigan

1996

February 5-18  Black Music Repertory Ensemble National
Tour

March 20-24  Sonneck Society 22nd National Conference
Falls Church, Virginia

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

The CBMR is proud to make available *Music by Black Women Composers: A Bibliography of Available Scores*, by Helen Walker-Hill, as the latest CBMR Monograph. This publication fills a void in an area in which scholarship has been limited by lack of adequate documentation and preservation of information and materials; and with this publication, scholars and musicians will be able to gain access to music, printed and manuscript, written by a much-neglected group of composers. *Music by Black Women Composers* is organized by instrumentation and type of music, and its contents are accessible also by index. The research tool provides more information on the music of black women composers than any other available source.

The publication of Walker-Hill’s work recalls that of Dominique-René de Lerma, whose multi-volume *Bibliography of Black Music* (Greenwood Press) is still under preparation, with release of another volume in the series expected within the next year or so. The “Bibliography of the Music” volume in de Lerma’s series will be inclusive of works by women and men and will provide even more access to the rich legacy of black composers.

Then there’s the CBMR’s forthcoming *International Dictionary of Black Composers*, which will provide information about black composers world-wide and will list their works and writings by and about them.

These books contain much information, new and old, but they also raise questions. One might ask, for example the following: Which and how many of the works they contain are most worthy of performance? What is the level of performance difficulty of the various compositions?

These and similar questions suggest that we should begin to take a critical look at the works of black composers, publishing our findings in scholarly journals such as *American Music*, the *Journal of the American Musicological Society*, the *Journal of Musicology*, *Music and Letters*, and all the other appropriate outlets for critical scholarly work.

We know that black composers have been writing music in the classical tradition since 1651, when the Afro-Portuguese composer Vicente Lisilano published his *Liber Primus Epigramatum* in Rome. Since that time, there have emerged over the centuries works by composers such as the Chevalier de Saint-Georges and the Chevalier de Meude-Monas in eighteenth-century France; Pedro Nolasco Collón in eighteenth-century Venezuela; Ignatius Sancho, Samuel Coleridge-Taylor, and Montague Ring in eighteenth-, nineteenth-, and twentieth-century England, respectively; Tomás Cueta y Flores in nineteenth-century Cuba; Cayetano Silva in nineteenth-century Uruguay; J. J. Lobo de Mesquita, José Mauricio Núñez-García, and more than 200 other black composers in nineteenth-century Brazil. In the present century we know about Duro Ladipo, Fela Sowande, Akin Euba, and Samuel Akpabot in Nigeria; J. H. Kwabena Nketia in Ghana; and many other black composers in other countries around the world.

The conception, writing, and publication of books about the music of these individuals, about the composers as a group, and about how they and their music fit into the larger musical landscape should be next steps in the continuing definition and elucidation of the character, substance, and scope of the black diaspora.

1996 BMRE NATIONAL TOUR

During February 1996, the Black Music Repertory Ensemble will make a five-city tour to Berkeley, Los Angeles, Atlanta, and Chicago, with a probable additional performance in Philadelphia. Tour venues will include the University of California, Berkeley, on February 9, the Luckman Fine Arts Complex at California State University in Los Angeles on February 11, Morehouse College on February 13, and Orchestra Hall Chicago on February 18. The tour repertoire will feature Olly Wilson’s *Of Visions and Truth: A Song Cycle*, commissioned in 1990 for the BMRE.

STILL CELEBRATIONS CONTINUE

Various organizations continue to celebrate the centennial year of composer William Grant Still. On March 30, Judith Anna Still lectured on “The Career of William Grant Still” at the Scottsdale Center for the Arts, in Scottsdale, Arizona. Judith Still and her daughter, Celeste Headlee, performed some of Still’s vocal works, and pianist Toni-Marie Montgomery and violinist Stephanie Antoine performed piano and instrumental pieces.

Boston celebrated the Still Centennial on April 8–12. The annual meeting of the Northeast Chapter of the Society for Ethnomusicology featured a panel entitled “William Grant Still: Cultural Discontinuity and Cultural Fusion in American Music.” A workshop at the New England Conservatory concentrated on the jazz music of William Grant Still.

During the weeks surrounding Still’s 100th birthday anniversary on May 11, a William Grant Still Centennial Celebration was sponsored by the Kennedy Center in Washington, D.C. Featured in performances were the National Symphony Orchestra conducted by Kay George Roberts, the Nevilla Ottley Singers, the Kinara Quartet, the Howard University String Ensemble, and the United States Air Force Band.

Events scheduled for the fall of 1996 include the “Still Going On” symposium sponsored by Duke University and St. Augustine’s College in Raleigh, North Carolina, October 6–8, and “Composing Black: Contemporary African American Composers and the Legacy of William Grant Still,” on November 18, sponsored by the Institute for Studies in American Music at Brooklyn College. Information about “Still Going On” can be obtained from Dr. William Dargan, Music Department, St. Augustine’s College, Raleigh NC 27610; telephone (919) 516-4364. For information about “Composing Black,” contact the Institute for Studies in American Music, Brooklyn College, Brooklyn NY 11210; telephone (718) 951-5655.
1995–1996 CBMR ROCKEFELLER FOUNDATION RESIDENT FELLOWS


On September 1, Buus will begin a ten-month residency at CBMR. A native of South Africa, he is currently assistant professor of musicology and ethnomusicology at the University of Georgia in Athens. Among his numerous academic honors are a Fulbright Fellowship, an NEH Summer Institute Fellowship at the University of Mississippi, and the Jules Kramer Award for Early Music Performance Practice (Orff Institute, Music Academy “Mozarteum,” Salzburg, Austria). Buus has presented papers at the conferences of the American Culture Association, the African Studies Association, and the Society of Ethnomusicology. His articles and reviews have appeared in Ethnomusicology, MLA Notes, and the International Library of African Music Annual Symposium Proceedings.

Taylor-Guthrie, who will begin a six-month residency in January 1996, is assistant professor of Afro-American Studies and adjunct assistant professor of English at Indiana University Northwest in Gary. She has previously received fellowships from the Ford Foundation (National Fellowship Fund), Brown University, and Boston University. Taylor-Guthrie has lectured at Northwestern University (Evanston, Illinois) and has served as visiting assistant professor at the School of the Art Institute of Chicago. Her articles and reviews have been published in Aesthetic Theory, Journal of Popular Culture, and the Journal of American Culture.

Continued on page 13

OPPORTUNITIES

New Music Festival of Sandusky, Ohio, is seeking new compositions to be performed at the 1996 festival on May 9, 10, and 11, 1996. Compositions must be received by December 1, 1995. For more information, contact Brian Nickoloff, c/o New Music Festival of Sandusky, 2130 Hayes Avenue, Sandusky OH 44870.

Proposals for articles on American music in context and practice are being accepted for consideration for future volumes of the Essays in American Music series, published by Garland Publishing and edited by James Heintze and Michael Saffle. Send proposals for articles on topics in the period 1918–1945 to Michael Saffle, Department of Music, Virginia Tech, Blacksburg VA 24061-0240; telephone (703) 231-6380; e-mail: Msaffle@vt.edu. Proposals for topics occurring from 1945 to the present should be sent to James Heintze, American University Library, Washington DC 20016; telephone (202) 885-3205; e-mail: Jheintz@american.edu.

The Music Library Association announces the Dena Epstein Award for Archival and Library Research in American Music, funded by an endowment established by Morton and Dena Epstein. A grant of up to $1,000 may be awarded to an individual to support research in libraries or archives, within the United States or abroad, on any aspect of American music. There are no restrictions on an applicant’s age, nationality, profession, or institutional affiliation; all proposals will be judged solely on the basis of merit. Applicants should submit four copies of:

> a brief research proposal (under 10 pages) including a description of the project, a budget, and justification for the funds requested, demonstrating how the applicant’s research will contribute to the study and understanding of American music;

> applicant’s curriculum vitae;

> three letters of support from librarians and/or music scholars knowledgeable about American music.

The deadline for applications is November 15, 1995. The award will be announced at the MLA meeting in February. For information or to submit applications, contact Jean Geil, Chair, Dena Epstein Award Committee, Music Library, University of Illinois at Urbana-Champaign, 2136 Music Building, 1114 West Nevada, Urbana IL 61801; telephone (217) 244-4070.

The Sonneck Society for American Music invites abstracts for papers on any aspect of American music or music in America for its annual meeting, to be held March 20–24, 1996, in Washington, D.C. Send six copies of an abstract of four hundred words or less, along with a cover letter giving a brief vita, to Wayne D. Shirley, Program Chairman, 1996 Sonneck Society Conference, c/o Music Division, Library of Congress, Washington DC 20540. The abstracts should not contain the name or institution of the applicant. Musical presentations are also welcomed. Send six copies of a cassette tape along with a cover letter to Wayne Shirley at the above address. If the cassette does not contain the specific repertoire to be performed at the convention, send also six copies of a brief description of the intended program.
EVENTS

The Detroit Symphony Orchestra's 1995 Unisys African-American Composer's Residency held its first event July 9, when Leslie Dunner conducted the DSO in the four winning scores from this year's competition: Michael Abels's Theodore, the Talking Mushroom, William Banfield's To Be Loved: Essay for Orchestra, Gary Powell Nash's In Memoriam: Sojourner Truth, and Jeffrey Mumford's as the air softens in dusklight. Anthony Davis is this year's Visiting Composer. During three residency periods in July, September, and December, Davis will participate in community outreach as well as symposium activities. Plans are being made to televise the National Symposium to be held on December 2, 1995.


On September 8-10 the Eastman School of Music held its third annual Gateways Music Festival. The festival featured African-American musicians in a number of solo recitals, chamber music concerts, and an orchestral performance in the historic Eastman Theatre. According to festival director Armenta Adams Humming, the festival is intended to heighten public awareness of the classical musical contributions of African Americans and to provide an opportunity for them to meet, exchange ideas, and revitalize their music energy.

THE RICHARD DAVIS FOUNDATION FOR YOUNG BASSISTS

The Richard Davis Foundation for Young Bassists, Inc., seeks to ensure that talented young bassists gain access to the best and most inspiring teachers among the bass masters. The Foundation is especially committed to enhancing the study, professional development, and performance of students from minority ethnic groups whose access to both instruction and instruments is limited by socio-economic circumstances. Richard Davis, founder of the organization and Professor of Bass at the University of Wisconsin—Madison, has hosted several symposia for young bassists; the latest, held in April 1995, was attended by sixty-five students. The foundation also publishes an informal newsletter, "Bass Facts." For more information about the foundation, contact Richard Davis, 902 West Shore Drive, Madison WI 53715; telephone (608) 255-6866.

The Endowment Fund Campaign: Advancing Scholarship, Music, and Diversity

Please accept my gift pledge in appreciation and support of Columbia College Chicago's Center for Black Music Research $5.5 million Endowment Fund Campaign. I/we intend to donate $ __________________ (Total amount). Final Payment Deadline: May 30, 1998
I/we wish to fulfill my/our commitment in the following way:

☐ Outright gift of cash or securities on the following dates:

☐ Check enclosed payable to Columbia College Chicago/CBMR

☐ Charge to: ☐ Visa ☐ MasterCard

☐ Discover ☐ American Express

Card No. __________________ Exp. Date __________________
Signature __________________

☐ Payments of $ ____________________ quarterly ☐ semi-annually ☐ annually or as follows:

☐ Please send me/us reminders of my/our payment schedule for this pledge.

☐ My/Our employer has a matching gift program.

Name(s) __________________

Company Name __________________

Address __________________

City/State/Zip __________________

Day Phone (_____) Evening Phone (_____

The Center for Black Music Research is a program of Columbia College Chicago, a 501(c)(3) not-for-profit, charitable and educational organization. All contributions to the Center for Black Music of Columbia College Chicago are tax-deductible to the fullest extent allowed by law.

Please mail form to:

CBMR Endowment Campaign
Center for Black Music Research
Columbia College Chicago
600 South Michigan Avenue
Chicago IL 60605-1996
UNDER the auspices of the Rockefeller Foundation, the Center for Black Music Research of Columbia College Chicago is offering six fellowships, two per academic year during 1996–1997, 1996–1997, and 1997–1998. Through this program, scholars will explore the threads that link music and the various other humanistic and artistic disciplines.

The theme for the second year of the project (1996–1997) will be “Music in the Black Diaspora: Focus on Latin-American, Caribbean, and U.S. Connections.”

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 the general fields of philosophy, sociology, criticism, folklore, and American cultural studies.

Fellows will be in residence full-time at Columbia College Chicago during the period of their appointment and will present their findings at colloquia and seminars. The Fellows’ primary focus will be on their own research and writing, but they will also interact with Columbia College faculty and students and with members of the Chicago arts, cultural, and educational communities. Fellows will avail themselves of the Center’s Library and Archives as well as the combined resources in black arts and culture from major libraries and collections in the Chicago area.

Applicants for these residential fellowships must have completed the Ph.D. degree in their fields and show evidence of interest in interdisciplinary scholarship. Fellows in residence for ten months will receive a $35,000 stipend and those for six months will receive $15,000; all will receive an allowance for moving. Fellows doing work on Latin America or the Caribbean may receive travel allowances for one trip to work on site.

The Integrative Studies Program

The Center’s Integrative Studies Program (ISP) was launched in 1993 to begin dialogue on how the various disciplines of the black expressive arts might together develop common modes of inquiry for (1) the study of black artistic expression and (2) exploring the common threads that bind African-American, Latin-American, European, and Europe-derived intellectual, cultural, and artistic knowledge and activity.

The goals of the project are:

➤ To find ways to examine and critique single- and multiple-mode artistic experiences from single and common viewpoints

➤ To create modes of discourse for the discussion of such inquiry

➤ To take scholarship beyond casual, off-hand commentary

➤ To identify affinities among the arts that are greater and deeper than has been previously demonstrated; to reveal deep-structure relationships and interdependencies

➤ To engage in substantive scholarly discourse

Scholarly and Cultural Resources of the College and the City

Resident Fellows will have at their disposal the holdings and services of the CBMR Library and Archives and the specialized holdings in art, photography, dance, and theater of the Columbia College Library. The CBMR Database’s deep indexing will measurably enhance research efforts, as will the holdings at nearby cultural and library facilities such as the Art Institute of Chicago, the Field Museum of Natural History, and the Harold Washington Library Center—all of which are no more than a few blocks or a five-minute cab ride away. The Harold Washington Library Center, one of the nation’s finest, is located just two blocks from the CBMR. The Jazz Showcase is just one block from the college, Orchestra Hall is just four blocks away, and Buddy Guy’s Blues Legends is a half-block from the CBMR. So, opportunities for off-site research and cultural enrichment abound.

Application Eligibility and Procedure

Candidates must have completed the Ph.D. at the time of application.

Applicants must submit the following documents in five (5)
copies:

A. Curriculum vitae

B. A 100-word abstract of the project

C. A research proposal not to exceed twelve double-spaced pages, consisting of statements of (1) the purpose and rationale of the project; (2) applicant’s work on the project to date; (3) relationship of the applicant’s project to the theme of the residency program; (4) relevant work on the project by other scholars; and (5) a selected bibliography not to exceed one page

D. For applicants who desire to travel to Latin-American or Caribbean locations, a separate statement requesting and justifying a travel allowance. (The amount of the allowance will not exceed $2,000. Absence from the Center for this travel should not exceed two weeks.)

E. Two letters of recommendation from scholars familiar with the proposal and with the applicant’s work

Submit application materials by February 1, 1996, to:

Ms. Trenace Ford, Project Assistant
Center for Black Music Research
Columbia College Chicago
600 South Michigan Avenue
Chicago IL 60605-1996

Applicants will be notified by April 1, 1996. Residencies will commence in September 1996.

Direct all inquiries to Trenace Ford, Project Assistant.
R.S.V.P. for JAZZ GIANTS JAM  *  September 30, 1995  *  6:30 P.M.

☐ Please reserve ______ tickets to the Center for Black Music Research's Jazz Giants Jam Benefit on Saturday, September 30, 1995, at $250 per person $ ______

☐ I would like to "jam" with these "jazz giants" for two numbers at $1,000 per person (limited to the first 10 people who respond) $ ______

☐ I would also like to make an additional tax-deductible contribution to the Center for Black Music Research's Endowment Fund Campaign $ ______

☐ No, I/We will not be able to attend, but would like to support the Center for Black Music Research's Endowment Fund Campaign with a contribution of $ ______

TOTAL AMOUNT ENCLOSED $ ______

Name ______________________________________  Company Name ____________________________
Address ____________________________________________________________
City ____________________________  State ______  Zip Code ______
Day Phone ( ) ____________________________  Evening Phone ( ) ____________________________
☐ Check enclosed payable to Columbia College Chicago/CMR
☐ Please charge to ☐ VISA ☐ Discover ☐ MasterCard ☐ American Express

Credit Card Number ____________________________  Expiration Date __________________________
Signature ________________________________________

☐ My/Our employer has a matching gift program.

Please make your reservations by September 25. Phone orders: (312) 663-1124 (with credit card). Reservations will be held at the door.

The Center for Black Music Research is a program of Columbia College Chicago, a 501(c)(3) not-for-profit, charitable and educational organization. All contributions to the Center for Black Music Research's Endowment Fund Campaign are tax-deductible to the fullest extent allowed by law. The market value of the Jazz Giants Jam Benefit is $50. Therefore, $200 of every $250 ticket and $950 of every $1,000 ticket contribution is tax-deductible.

Please mail form to:

JAZZ GIANTS JAM

Center for Black Music Research • Columbia College Chicago • 600 South Michigan Avenue • Chicago IL 60605-1996
DONATIONS TO THE CBMR
LIBRARY AND ARCHIVES

JANUARY 1--JUNE 30, 1995

Ketil Maria Aase. Eight volumes: His Index to jazz, rock, and
popular music publications RoaRo, numbers 1 and 2. [Roedel-
loka, Norway] [1993]-1995.

Leslie Adams. Three scores: his Ode to Life (1985, c1982);
The Righteous Man (New York: American Composers Edition,
c1985); and Western Adventure (Geneva, Ohio: Henry Carl
Music Publishers, 1994); plus cassette tapes of Ode to Life and
The Righteous Man.

Mary Katherine Aldin. CD: Gospel at Newport (Vanguard
77014-2).

Michael Allison. Prospectus for his documentary film project,
Ring the Banjo, plus pictorial materials and a bibliography on
the banjo.

Daniel Avorgbedor. Two articles: his "Un voyage vers l'in-
connu: Conventions et esthétiques dans la musique des Anlo-
Ewe du Ghana" (Cahiers de musiques traditionnelles 7: Es-
thétiques. [Geneva]: Ateliers d'ethnomusicologie, 1994,
105--120) and "Freedom to Sing, License to Insult: The In-
fluence of Hat Performance on Social Violence Among the Anlo-
Ewe" (Oral Tradition 9, no. 1, 1994, 83--112); flyer on composer
Herman Snijders of Surinam with biographical sketch and works
list.

Bonnie Miller Barnes. About eight inches of additions to the
papers of her father, jazz critic Paul Eduard Miller, including a
corrected carbon of his unpublished manuscript, "The Best
Jazz."

Paul Breman. His Heritage Black Poetry Pamphlet 2: Fenton

Thomas Brothers. Issue of The Musical Quarterly 78, no. 3
(Fall 1994) containing his article "Solo and Cycle in African-
American Jazz."

Scott E. Brown. Program for Harlem Rhapsody (Eugene,
Oregon: Festival of American Music, 1993) containing articles
about James P. Johnson and the Harlem Renaissance.

Philip Brunelle. Program for the Plymouth Music Series

Bill Carpenter. Promotional packet for Bobby Jones; Junior
Black Academy of Arts and Letters "I Remember ..." concert
program, 1993, and "Blues Bar" program, 1994; back issues of
various magazines, including American Gospel Magazine, Liv-
ing Blues, and Goldmine.

Wallace Cheatham. Clipings and programs on his activities
and on black conductors.

Chicago Symphony (through Brenda Nelson-Strauss). Sheet
music of three works by black composers: Harry T.
Burleigh's Southland Sketches, no. 4, for violin and piano (New
York: G. Ricordi, 1916) with fragments of numbers 2 and 3;
Samuel Coleridge-Taylor's "Deep River," transcription for violin
and piano by Maud Powell, with violin part (Boston: Oliver
 Ditson, 1905); Clarence Cameron White's "Chant," no. 1 of
Bancroft Sketches (New York: Carl Fischer, 1918). Also don-
ated: "A Log Cabin," no. 3 of Cecil Burleigh's Plantation

Freddy Concepción, Proud to Be Productions. Cassette and
CD of his Freddy C. Spanglish Life (Proud to Be Productions,
1995) plus a promotional cassette of his music and promotional
materials about him.

Hank and Mary Fran Czekalski. Twelve boxes of miscella-
necous 78s of jazz and classical music. Included are a number
of Mexican and Latin American recordings.

William T. Dargan. Two cassettes of field recordings of
religious music sung by various church and religious groups in
the Carolinas.

Mark H. Davis. His dissertation: "Five Wind/Band Works of
Hale Smith and Their Implications for a Multicultural Curriculum"
(Washington University, 1994).

Dominique-René de Lorme. Program for a Ben Holt Memo-
ral Concert Series recital by George Shirley, March 31, 1995;
lead sheets for songs from an untitled musical by Richard
Green.

Rachel Eubanks. Score: her Five Interludes for Piano (Pull-

Oscar Felder. Eight LP albums and 12" singles of popular
music.

William P. Foster. Materials concerning his presidency of the
American Bandmasters Association.

Sis Frank. St. John School of the Arts. Two pamphlets: Steel
Unlimited II On Tour in Europe, July 16 to August 13, 1993 (St.
John School of the Arts, 1994) and Steel Unlimited II On Tour
in France and Switzerland, July 1 to July 26, 1994 (St. John
School of the Arts, 1994); three cassettes: Steel Unlimited II
(St. John School of the Arts, undated); The St. John Unlimited
Steel Orchestra, Steel Unlimited (CAC-001); The St. John Steel
Unlimited Orchestra, Lament (CAC-002); plus LPs of Steel
Unlimited (CAC 001 Stereo) and Lament (CAC 002 Stereo);
information on composer/arranger Rudy Wells.

LaZeric Freeman. Thirty-two gospel music cassettes; one
CD: Al Green, Precious Lord (Word/Epic EK 47805); two gospel
music publications: Gospel Magazine (November-December
1994) and In His Hands 2, no. 12 (1994).

Patrick K. Gogarty. Cassette of his unstaged production of
In Dahomey (Sound Current Records 04).

Adolphus Hallstork. Archival cassette of a performance of
his Piano Trio.

Ronald H. High. Six programs for musical events at Hope
United Methodist Church, Southfield, Michigan, from 1994 and
1995, plus three programs from other concerts in which he
participated.

Georg Hirsch. Cassette of his radio program on black music
and black composers, "They Didn't Want Negroes," broadcast
Continued on page 11
IN MEMORIAM


Ulysses Kay (January 7, 1917–May 20, 1995). A distinguished composer whose many works are performed and recorded by major performing groups, Kay held degrees from the University of Arizona and the Eastman School. He studied at the American Academy in Rome and served as a cultural ambassador to Russia in 1968. He worked for BMI as an editor and consultant and taught for twenty years at Lehman College in New York. He was the winner of numerous awards and commissions.

John Elwood Price (June 21, 1935–May 9, 1995). A composer, performer, and ethnomusicologist, Price studied music at Lincoln University, the University of Tulsa, and Washington University in St. Louis. From 1957 to 1959 he was staff pianist at the Karamu Theater in Cleveland, Ohio. He served also on the faculties of Florida Memorial College in Miami, Eastern Illinois University, and Tuskegee University, to which he came as Pontia Washington Pittman Fellow and artist-in-residence. The winner of several ASCAP awards, he had recently been commissioned to compose a piece for the 1966 Olympics in Atlanta.

Gertrude Rivers Robinson (June 30, 1927–March 12, 1995). A composer and ethnomusicologist, Robinson specialized in the music of Africa and of the Indonesian gamelan. She studied at Cornell University and UCLA, was musical director for the Lester Horton Dance Theater, and had taught on the faculty of Loyola Marymount University in Los Angeles since 1970. She founded and directed the ILMU Gamelan Society. Her compositions, in both Asian and Western idioms, include scores for several dance companies.

Edwin Romain (June 4, 1950–May 20, 1995). A pianist who formed the piano duo Delphin and Romain with Wilfred Delphin, Romain held degrees from Xavier University, Southern Illinois University, and the University of Southern Mississippi. The duo made their debut at Carnegie Hall in 1977, performing with the Symphony of the New World, and subsequently performed with major symphony orchestras in this country and on tours to Asia and Latin and South America. Romain was professor of piano performance and pedagogy at Southern Illinois University, Carbondale, from 1988 until his retirement in 1993.

AMS PLANS DIRECTORY

As part of its mission to promote cultural diversity and support minority students, the Committee on Cultural Diversity of the American Musicological Society is preparing a directory of minority graduate students in musicology and music theory. It is hoped that through the establishment of such a list, more communication and exchange of ideas will take place among minority students. The Committee is now soliciting information about students for inclusion in the directory. Entries should include name, institutional affiliation, major, minority affiliation, research interests, mailing address, telephone, and e-mail address. Please send this information to: Eric Lai, School of Music, Baylor University, P.O. Box 97408, Waco TX 76798-7408; e-mail: eric_lai@baylor.edu.

WILSON RECEIVES NATIONAL HONOR

Olly Wilson has been elected a member of the American Academy of Arts and Letters. The Academy, chartered by Congress, was established in 1898 to “foster, assist, and sustain an interest in literature, music, and the fine arts.” Since its founding nearly a century ago, the Academy has elected approximately 1,200 members, an honor considered the highest formal recognition of artistic merit in this country.

Wilson is currently chair of the Department of Music at the University of California at Berkeley. His chamber and orchestral works and his compositions for electronic media have been performed internationally, including performances by the Boston, Cleveland, St. Louis, Dallas, San Francisco, Baltimore, Oakland, Houston, Minneapolis, and Atlanta symphony orchestras. He has been commissioned by the Boston, Oakland, Houston, Chicago, and New York Philharmonic orchestras and has received commissioning awards from the National Endowment for the Arts, the Koussevitzky Foundation, the Chamber Music Society of Lincoln Center, and the Readers Digest Lila Wallace Fund. His Of Visions and Truth: A Song Cycle was commissioned by the CBMR for the Black Music Repertory Ensemble and premiered in 1991.
SPECIAL PRESENTATIONS BY THE BROOKLYN PHILHARMONIC ORCHESTRA

A William Grant Still centenary celebration produced by the Brooklyn Philharmonic Orchestra and titled “From Gospel to Gershwin” will be presented at the Brooklyn Academy of Music Opera House, 30 Lafayette Avenue, Brooklyn, New York, on Friday and Saturday, November 3 and 4. A pre-concert presentation by Judith Anne Still will begin at 7:00 P.M., followed at 8:00 P.M. by a concert, conducted by Gunther Schuller, which will also feature the Morgan State University Choir and soloists. Repertoire will include Still’s Symphony No. 3, the Overture to Scott Joplin’s Treemonisha, George Gershwin’s Porgy and Bess Suite, and a set of spirituals. A post-concert discussion will feature Schuller, Still, Carol Oja (Brooklyn College-CUNY), Robert O’Meally (Columbia University), and Joseph Horowitz (moderator).

“From Gospel to Gershwin” will be followed by a presentation titled “Interplay,” which will take place on Sunday, November 5, from 2:00–6:00 P.M. This event will include lectures by Robert O’Meally, Carol Oja, and Gunther Schuller. Pianist Stévan Mayer will recreate the improvisations of Fats Waller, James P. Johnson, and Art Tatum; and a sixteen-piece jazz ensemble, led by Gunther Schuller, will perform the music of Duke Ellington (“Reminiscing in Tempo,” “Symphony in Black,” “Mood Indigo,” “Cotton Tail,” and others).

Tickets for Friday and Saturday are $15, $20, $25, and $30. Tickets for Sunday are $5, $10, $15, and $20. Tickets may be ordered by calling (718) 622-1000. Group discounts are available: 20% for groups of 20 or more; 30% for groups of 50 or more.

FIRST ANNUAL CBMR OPEN HOUSE

Friends, scholars, researchers, donors, and supporters of the CBMR gathered in Chicago on June 3 to attend the First Annual CBMR Open House and to observe the official presentation to the Center’s Archives of two new collections. Alton Augustus Adams Jr. presented the Alton Augustus Adams Sr. collection, including papers, music manuscripts, and correspondence. Sid Ordower presented a major collection of videotapes of seventy-five “Jubilee Showcase” television shows. Following the viewing of a “Jubilee Showcase” retrospective video, Mr. Ordower presented the collection to Columbia College President, John Duff, and CBMR Director, Samuel A. Floyd Jr.

The Center’s new Endowment Fund Campaign was officially announced by campaign committee chair, Milton Davis, with additional remarks from John B. Duff, president of Columbia College, and Woodie T. White, Vice President for College Relations and Development.

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(Left to right) Alton Augustus Adams Jr., Samuel A. Floyd Jr., Katharine Wales, Milton Davis, Sid Ordower
Materials Received from Publishers

Books


Drayton, Joyce Gambrell. Distinguished Church Musicians in the United States. Philadelphia: Church Musicians Services, 1994. ISSN 1074-8210 (Cloth), $38.00 plus $5.00 shipping. Order from: Church Musicians Services, P.O. Box 20562, Philadelphia PA 19138-0562.


ISBN 0-8153-1366-7 (cloth), $50.00.


Recordings


Donations, continued

on WDR (Cologne, Germany) plus a translation of the script.


Max Litchitz. Two CDs: . . . in the receding mist . . . (North/South Recordings N/S R 1003) and Of Bondage and Freedom (N/S R 1004) performed by his North/South Consonance Ensemble, plus copies of reviews of the recordings.


Anne Lundy: Flyers and clippings on the Community Music Center of Houston, including a promotional photograph.

Maryland Historical Society (through Jessica M. Pigza). Photograph of James Reese Europe's Clef Club Orchestra (Euble Blake Papers, MS.2800).

Andy McKaia, MCA Records. Five CDs: Willie Dixon, The Original Wang Dang Doodle (MCA Records CHD1-3953); Elta James, These Foolish Things (CHD1-3954); Otis Spann, Down to Earth: The Bluesway Recordings (MCAD-11202); Chess New Orleans (CHD2-3955); The Class of '15 (CHD3P-3373).


John Migliaiaccio and Michael Marcus. Cassette tape of a

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session at the annual meeting of the American Society on Aging, "The Blues as Reality for Older Minority Musicians: More Than Just Music" (March 13, 1995), featuring a presentation by Lavelle White.


Jeffrey Nussbaum. Historic Brass Society Newsletter no. 6 (Summer 1994) with an article by Craig Kridel, "Plantation Trumpet Represented at Jubilation Opening," about Shell Johnson and the plantation trumpet.

Opera Theatre of St. Louis (through Brenda Malottke), CD: St. Louis Woman (OTSL CD-93) with a performance by Christine Brewer of John Carter's Cantata.

Sid Ordower. Eleven videocassettes: Twenty-seven additional shows from his Jubilee Showcase gospel music television program (1964–1975) plus a special 60-minute tape of highlights from the show; videocassette of a tribute to Thomas A. Dorsey held at the Harold Washington Library, January 21, 1995.


Oscar Petty, CD: Music for Oboe and Orchestra (Innova 501), which includes his performance of Ulysses Kay's Brief Elegy for Oboe and Strings.


Guthrie Ramsey Jr. Information on Tufts University's Department of Music Hundreth Year Celebration Concert honoring T. J. Anderson (February 24, 1995).


Joyce Ruple Ritchie. Educational materials intended to accompany the National Public Radio production "Music and Martin" (February 1995).


Alvin Singleton. Clippings and reviews of recent performances of his music, plus a bio sheet.

Hale Smith. Two scores: photocopies of the original manuscripts to his "Envoi in Autumn" and "Velvet Shoes" from The Valley Wind (1951) and his Three Songs—1948; cassette of a performance of his setting of Langston Hughes' Ask Your Mama in New York, December 6, 1994; about 1/4 inch of biographical materials, clippings, etc.


Brian C. Torff. His paper: Mary Lou Williams: A Woman's Life in Jazz, [1994]; CD: Mary Lou Williams: Live at the Cookery (Chiaroscuror CR(D) 146).

Peter Vacher. Three photocopies: obituaries from English newspapers of Jake Porter (The Independent, April 29, 1993); Red Mack (The Independent, July 12, 1993); Teddy Buckner (The Guardian, October 3, 1994).

Michael Woods. Scores: "Digable Dues" (undated); "Go for It" (undated); The Judgment Hall (undated); Lunar Landscape (undated); The March to the Cross (undated); Psalm no. 3 for Viola (undated); Psalm no. 5 for Cello (1978); String Trio no. 1 (undated); "Soul Seeds" (1995); "Ultimate Shuffle" [1995]; "Who's Gig Is It?" (undated); Woodwind Quintet no. 1 (undated); "You Can Go There" (undated); Two archival cassettes: "Original Chamber Music" and "Ghetto Savant" (1995); promotional photograph and programs of recent concerts.

Richard Young. CD of Haydn's Seven Last Words of Christ performed by the Vermeer String Quartet, including sermons on each "word" by prominent clergy (Alden Productions, AP-123048).
JAZZ-INSTITUT PROVIDES COMPUTERIZED INDEX

A new bibliographical service provided by the Jazz-Institut Darmstadt offers a computerized index of articles published in periodicals available in the Institute's library. It covers more than fifty current periodicals and many of the major jazz magazines back to the 1930s and allows quick access to features, interviews, concert reviews, and other documents. The Jazz-Institut's collection is very strong in European as well as American jazz publications. Plans are being made to extend the Jazz Index to cover the books in the Institute's library.

The Jazz Index is a service provided for researchers, journalists, and the general public. Printouts on particular musicians or more information about the Jazz Index can be ordered from the Jazz-Institut Darmstadt, Kasinostrasse 3, D-6423 Darmstadt, Germany; telephone 011-49-6151-13-2877; fax 011-49-6151-13-2918. The Institute requests that American researchers send $3.00 to cover postage costs.

Rockefeller Resident Fellows, continued


THE POWER OF BLACK MUSIC PUBLISHED

On July 21 a gala book signing at Waterstone's Books and Music in Chicago marked the publication by Oxford University Press of The Power of Black Music by Samuel A. Floyd Jr. Subtitled "The African Origins of African-American Music," the book explores the importance of African cultural memory in the various black music forms of the West. The book is characterized by its publisher as "bold and original. [It] offers a new way of listening to the music of black America and appreciating its profound contribution to all American music. Striving to break down the barriers that remain between high art and low art, it brilliantly illuminates the centuries-old linkage between the music, myths, and rituals of Africa and the continuing evolution and enduring vitality of African-American music."


Open House, continued

A special "Project Kalinda" exhibit was planned and mounted by the CBMR Library and Archives, supported by the Joyce Foundation, the John D. and Catherine T. MacArthur Foundation, and the Chicago Community Trust as part of Project Kalinda.

Guests also enjoyed a reception, tours of the offices and library/archives, and viewing videotapes of Black Music Repertory Ensemble performances and selected "Jubilee Showcase" videos.

COMPOSERS NOTES

Leslie Adams's Western Adventure, for Orchestra, commissioned by the Cleveland Orchestra, was premiered by the orchestra on its Young People's Concert Series, February 28–March 3, 1995. Also in March, the Cleveland Chamber Symphony presented Love Expressions, for Orchestra at three different venues. Adams's songs have figured on a number of recitals this year, including "A Program of Songs by Leslie Adams" presented by Bonnie Savage at the Willoughby Fine Arts Center, Willoughby, Ohio.

Pianist, conductor, and composer Margaret Harris was selected by the United States Information Agency and the State Department to be the American cultural specialist for a production of George Gershwin's Porgy and Bess in Tashkent, Uzbekistan, in January and February of 1995. Performed entirely in Russian, the production was the first cultural collaboration between the governments of the United States and Uzbekistan, a member of the former Soviet Union. An invitation was extended to Harris to return to serve as guest conductor for the Uzbekistan Symphony and to serve as a consultant for a festival of American music.

Jonathan Holland was guest composer for the Plymouth Music Series of Minnesota's "Witness in the Schools" program during February 6–14, 1995. Holland's Martha's Waltz was performed at the "Witness '95" concert on February 10, along with works of Moses Hogan, Harry T. Burleigh, and William Grant Still. Also featured were The Fairfield Four gospel quartet.

Jeffrey Mumford, winner of last year's National Black Arts Festival/Atlanta Symphony Orchestra competition has been awarded a Guggenheim Fellowship for composition. His distinct echoes of glistening daylight; commissioned by the Friends of the Roanoke Symphony Orchestra, will be premiered by the orchestra in October. Two other commissioned pieces will also receive first performances this fall: a still radiance within dark air, by the Philharmonia Orchestra at the University of Cincinnati, and An Orchestral Fanfare, by the National Symphony Orchestra conducted by Leonard Slatkin.

Alvin Singleton's Sing to the Sun, for oboe, clarinet, viola, piano, percussion, narrator, and children's voices, was premiered by Chamber Music Northwest in July. The piece is based

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

Volume 15, No. 1 will include the following articles:

Guy Carawan with Candis Carawan, "Singing and Shout- ing in Moving Star Hall"

William T. Dargan, "Congregational Singing Traditions in South Carolina"

Jennifer DeLapp, "An Index to James M. Trotter's Music and Some Highly Musical People"


Howard Rye and Jeffrey Green, "Black Internationalism in England in the 1920s"

Mary Arnold Twining, "I'm Going to Sing and 'Shout' While I Have the Chance: Music, Movement, and Dance on the Sea Islands"

Volume 15, No. 2 will include selected papers from the 1995 National Conference on Black Music Research:

Lawrence Kramer, "Powers of Blackness: Africanist Discourse in Modern Concert Music"

Jay Rahn, "Turning the Analysis Around: Africa-Derived Rhythms and Europe-Derived Music Theory"

Guthrie P. Ramsey Jr., "Cosmopolitan or Provincial? Ideology in Early Black Music Historiography, 1878–1940"

Mark Tucker, "In Search of Will Vodery"

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

No. 5: Music by 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 60605-1996

Please make checks payable to Columbia College/CBMR.

Composers Notes, continued

on poems by author and folklorist Ashley Bryan, who served as narrator for the premiere. It was commissioned by a consortium of five chamber music groups and involves the experimental use of children's voices.

On June 29, his seventieth birthday, Hale Smith was honored by the Long Island Composers Alliance with a concert featuring his compositions and works by other Long Island composers. Compositions performed included Smith's Variations for Six Players (1975); Beyond the Rim of Day (1949–50); Anticipations, Introspections, and Reflections (1978); Five Songs for Mezzo Soprano and Violin (1956); and two songs, "I Don't Know What to Say" (1980–81) and "Lullabye" (1982). Other composers featured were Kent Marks, Janis Sabatino Hills, Herbert Ruthgarber, and the late Elie Siegmeister.

James Kimo Williams was commissioned by the Chicago Sinfonietta to write a string quartet, to be titled Two Gather, for performance in August. His Symphony for the Sons of Nam has been recorded by the Sinfonietta, with Paul Freeman conducting, for release in January 1996.

Mike Woods performed his compositions at the closing banquet for the Syracuse New York Jazz Festival on June 4. Sponsored by the Syracuse New Music Society, the concert included the premiere of his piece "Soul Seeds."

On February 28 the Wind Symphony of Northern Illinois University performed a concert of band music by black composers, which included works by William Grant Still, John Barnes Chance, Julian Work, Florence Price, Hale Smith, and William P. Foster.

"Sounds from the Motherland," the Black History Month concert presented by American Women Composers Midwest, featured "African-inspired music by women composers," including Regina Harris Baciocchi, Margaret Bonds, Betty Carter, Danniebelle Hall, Billie Holiday, Betty Jackson King, Miriam Zenzl Makeba, Lena Johnson McNL, Janice Misurlall-Mitchell, Cheryl Skinner, and Roberta Thomas. The concert was dedicated to the memory of Betty Jackson King.

Florence Quilver presented a recital of compositions by African-American composers at Cleveland State University in May. The program featured three songs by Leslie Adams, including "Miranda's Prayer" from his opera Blake; the Cellar Scene of Harriet Tubman from Dorothy Rudd Moore's opera Frederick Douglass; Robert Leigh Morris's Lyric Suite; Leo Edwards's Ballad of Birmingham; Betty Jackson King's Lullaby for You; and spiritual arrangements by various composers.