1997 Inter-American Conference on Black Music Research  
July 17-20, 1997  
The Swissôtel Chicago  
323 East Wacker Drive  
Chicago, Illinois

CONFERENCE REGISTRATION

Please complete this form and return with prepayment of applicable fees to the address shown below.  
A copy of this form will be given to you at conference registration as a receipt for your payment.  
This form is for meeting registration and ticket orders only. Hotel arrangements must be made by sending  
the separate housing reservation card directly to the Swissôtel.

Pre-registration deadline is June 17, 1997.

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accompanied by payment in full (check or credit card) or an institutional purchase order.  
Make checks payable to Columbia College/CBMR.

- □ Regular Registration @ $65 (must be postmarked by June 17)
- □ Full-time Student Registration @ $30 (must be postmarked by June 17)
- □ Late Registration Fee @ $15 (for all registrations postmarked after June 17)

**Registration Fee Subtotal** $_____

- □ ___________ Banquet Tickets @ $40 (Thursday evening, July 17)
  - Rex M. Nettleford (University of the West Indies), keynote speaker
  - Robert M. Stevenson (University of California, Los Angeles), keynote speaker
- □ Skyline Stage Performance Tickets (Friday evening, July 18)
  - ~ Tickets @ $20
  - ~ Tickets @ $15
  - ~ Tickets @ $8

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Center for Black Music Research  
Columbia College Chicago  
600 South Michigan Avenue  
Chicago, Illinois 60605-1996  
(312) 663-1600 ext. 5559; Fax (312) 663-9019  

[CBMR logo]
1997 INTER-AMERICAN CONFERENCE ON BLACK MUSIC RESEARCH

Planning has now been completed for the 1997 Inter-American Conference on Black Music Research, which will be held July 17-20 at the Swissotel in Chicago. Please make your travel plans early to attend this exciting event.

We are pleased to announce the addition of three papers and several special performance events to the conference schedule.

Papers

Martha Ellen Davis (Center for Latin American and Caribbean Studies, Indiana University), "The Afro-Dominican Musical Diaspora in the United States."

Gerdès Fleurant (Wellesley College), "Yanvalou: The Dance and Music of the Reda Rite of Haitian Vodou."

LeRoy V. Trotman (Ivanna Eudoea Kean High School, St. Thomas, U.S. Virgin Islands), "From Scratch Band to Calypso Ensemble: An Account of Dance Bands and Their Leaders in the U.S. Virgin Islands."

Special Performances

Friday night, July 18, will be a special time that should not be missed. The Rising Stars Youth Steel Orchestra, an internationally renowned touring ensemble from St. Thomas, U.S. Virgin Islands, will appear along with the Center's own Ensemble Kalinda Chicago at Chicago's spectacular Skyline Stage at Navy Pier. Conference registrants who purchase tickets for this performance will be invited to join Columbia College Chicago's President, John B. Duff, for a special President's Club reception prior to the performance.

The Rising Stars Youth Steel Orchestra was founded in St. Thomas in 1981 as a program to circumvent delinquency and to prevent youths between the ages of ten and eighteen from dropping out of school. The experiment proved to be such a success that the program has now evolved into a year-round music and academic training program. The ensemble performs throughout the Virgin Islands and has appeared in numerous performances in the United States.

Ensemble Kalinda Chicago was formed in 1994 as the performance component of the Center's Project Kalinda. The group has performed to consistent critical acclaim throughout the Chicago metropolitan area and was featured in the African-American Music Tree radio series produced by South Carolina Educational Television and broadcast nationally over the Public Radio International network. The group specializes in lecture-demonstrations that inform its audiences about the historical and musical commonalities between and among African, Afro-Caribbean, Afro-Latin American, and U.S. popular musics.

Conference registrants will be treated to a special performance-demonstration session titled "Common Roots: A Musical Journey through the Caribbean," which will be presented by Areito, an Afro-Caribbean folk ensemble based in the Washington, D.C., area. The group has won acclaim for its performances throughout the United States. The session has been designed to explore and demonstrate the African presence in the folk and popular music of Latin America and the Caribbean, with special emphasis on the process of musical synthesis occurring in such countries as Cuba, Puerto Rico, Colombia, Venezuela, and the Dominican Republic.

Conference Schedule

Thursday, July 17

12:00 Noon–5:00 PM  Registration

12:00 Noon–3:00 PM  CBMR National Advisory Board Luncheon and Meeting

3:30–5:00 PM  Session I


"From Scratch Band to Calypso Ensemble: An Account of Dance Bands and Their Leaders in the U.S. Virgin Islands," LeRoy V. Trotman

Continued on page 4
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CBMR DIGEST STAFF

Suzanne Flandreau, Editor
Samuel A. Floyd Jr., Associate Editor
Tren ace V. Ford, Production Manager

CBMR Digest is published by the Center for Black Music Research in the spring and fall.

Copies of CBMR Digest are available free of charge to anyone who requests a copy. To receive your issue or to inform us of a change of address, send your name and address to CBMR Digest, Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605-1996; send an e-mail message to CBMR@popmail.colum.edu or call (312) 663-1600, ext. 5559.

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COMING EVENTS

1997

May 6–7  Sidney Bechet Centennial Conference
       New Orleans, Louisiana

June 5–8  Feminist Theory and Music 4
       University of Virginia
       Charlottesville, Virginia

July 17–20  Inter-American Conference on Black Music Research
       Chicago, Illinois

October 23–26  International Association for the Study of
       Popular Music and the Society for
       Ethnomusicology
       Pittsburgh, Pennsylvania

October 30–November 2  American Musicological Society and the
       Society for Music Theory Joint Meeting
       Phoenix, Arizona

November 6–8  Creative Women during the Chicago Renaissance
       Agnes Scott College
       Atlanta, Georgia

November 13–16  College Music Society Annual Meeting
       Cleveland, Ohio

November 19–22  Percussive Arts Society International Convention
       Anaheim, California

1998

April 15–18  Music Educators National Conference
       Biennial Convention
       Phoenix, Arizona

June 24–28  William Grant Still and His World
       Flagstaff, Arizona

A REQUEST FROM THE CBMR'S LIBRARIAN

Every year we get queries about music written or suitable for Kwanzaa. We are aware of some compositions, mainly songs for children, but would appreciate hearing from anyone who knows music that has been composed for Kwanzaa or that has come to be identified with Kwanzaa celebrations. Please share the information with Suzanne Flandreau at sflandreau@popmail.colum.edu; telephone: (312) 663-1600, ext. 5559.
FROM THE DIRECTOR
Samuel A. Floyd Jr.

In previous issues of this publication, we have expressed our appreciation in different ways to individuals who have made material and financial contributions to the Center, in which cases names were simply mentioned with little explanation of the specifics of their donations. It is important to recognize their roles in the continuing saga of the CBMR.

While it is not possible to recognize all such gifts in the public forum of this column, I want in this issue to give one example of the ongoing support that the CBMR has been receiving from individuals in its quest to build a first-rate research center—an example that, admittedly, is exemplary and beyond the “call of duty.”

Learning from us that our holdings in gospel music constituted perhaps the weakest part of our collection—hard to find and hard to buy—Wallace Cheetah, of Milwaukee, Wisconsin, took it upon himself to collect gospel sheet music for us over a period of several months, amassing a nice collection of published songs. These materials were processed and cataloged immediately (as is the normal practice of the CBMR Library and Archives) and are now available for use by researchers.

The fact that Mr. Cheetah recognized this need on the part of researchers and the Center and devoted much time and effort to helping to rectify the situation is commendable and certainly warrants our appreciation for his extraordinary effort and support. Therefore, this column is a statement of our heartfelt thanks to Wallace Cheetah, who has helped us all over a main part of this gospel-music “hump” by contributing to the substance and quality of the CBMR Library and Archives.

It is also an appeal for the continuing support of our mission by the readers of CBMR Digest. For example, equally difficult to come by are recordings of gospel music made before the 1960s; these too are critical for research in this genre, since oral-based performance is so much a part of the tradition. Researchers need to have available not only the printed versions of this music but also the variety of recorded interpretations of it. Thus the critical importance of the Center’s need for recordings of gospel music made before 1960.

And, finally, this column is a sincere expression of our thanks for what you, our readers and patrons, have done in the past.

WILLIAM GRANT STILL
MANUSCRIPT DISCOVERED

A previously unknown orchestral work by William Grant Still has been discovered in the archives of the Chicago Symphony Orchestra. The score came to light during a project to locate and preserve manuscript scores in the symphony’s holdings. Brenda Nelson-Strauss, archivist at the CSO, contacted the CBMR Library for information about the piece.

The work was not listed in any of the Still bibliographies, and a conversation with Judith Anne Still, the composer’s daughter, bibliographer, and publisher, confirmed that the piece was not known to her.

Entitled American Suite, the piece is scored for woodwinds, strings, trumpets and trombone, timpani, and harp. It consists of three brief movements: “Indian Love Song,” “Dance,” and “Lament.” Dating from about 1918, when Still was at Oberlin, it is brief and not fully developed. Nevertheless, as one of Still’s earliest extant pieces, it is important for what it might tell about Still’s development as a composer.

The manuscript is accompanied by a letter from Still dedicating the piece to CSO conductor Frederick Stock. Although American Suite was not performed, the orchestra did subsequently perform and premiere several later works by Still.

Still’s American Suite may be consulted by researchers at the CSO Archives. For information, contact Brenda Nelson-Strauss at (312) 294-3057.

CBMR CO-SPONSORS NEW BOOK SERIES

The University of California Press and the CBMR announce a new series, Music and the African Diaspora, edited by CBMR founder and director Samuel A. Floyd Jr. The new series seeks to increase understanding of black music genres and their importance to the cultures of the Atlantic world, including their influence on African music styles. Books in the series will examine the wide-ranging musics of the African diaspora—including the folk-derived musical styles of the Americas as well as European-influenced concert-hall music of the entire black Atlantic world—by analyzing issues critical to our interpretation of the music itself and by exploring the relationship between music and other black expressive arts.

Direct inquiries about the series to Dr. Samuel A. Floyd Jr., Center for Black Music Research, Columbia College Chicago, 600 South Michigan Avenue, Chicago, IL 60605-1566 or to Lynne Whelty, University of California Press, 2120 Berkeley Way, Berkeley, CA 94720.
1997 Inter-American Conference, continued

6:30–7:30 PM
Open Reception (cash bar)

7:30 PM
Banquet and Keynote Addresses
Rex M. Nettleford, keynote speaker
Robert M. Stevenson, keynote speaker
Paul Burgett, host

Friday, July 18

8:00 AM–5:00 PM
Registration Desk Opens

8:30–10:00 AM
Session II
Mervin Mendez, moderator
“Gender, Number, and Surrealism in Puerto Rican Bomba,” J. Emanuel Dufrasne-González
“Spirituals of the Ex-Slave Soldier in Trinidad,” Lorna McDaniel
“The Disappearing Mask in Calypso,” Hollis Urban Liverpool

10:15–11:45 AM
Session III
Gerard H. Béhague, moderator
“The Dugu Ritual of the Garinagu (Garifuna) of Belize: Reinforcing Values of Society through Music and Spirit Possession,” Oliver N. Greene
“Black Protest in the Lyric Mode: The Influence of Caribbean and American Genres in Afro-Brazilian Popular Music,” José Jorge de Carvalho

11:45 AM–1:30 PM
Lunch

1:30–3:00 PM
Session IV
Performance/Demonstration
“Common Roots: A Musical Journey through the Caribbean,” Areito

3:15–5:00 PM
Session V
Maureen Warner-Lewis, moderator
“Remembering Kojo: An Analysis of the January 6th Celebration of the Accompong Maroons of Jamaica,” Jacqueline Cogdell DjeDje
“Yanvalou: The Dance and Music of the Rada Rite of Haitian Vodou,” Gerdès Fleurant

7:30 PM
Performance
Rising Stars Youth Steel Orchestra and Ensemble
Kalinda Chicago

Saturday, July 19

8:00 AM–5:00 PM
Registration Desk Opens

8:30–10:00 AM
Session VI
Guthrie P. Ramsey Jr., moderator
“The 3-Against-2 Principle in Afro-Cuban Music and Its Embodiment in the Dance,” Isabel Fein
“Unity and Diversity in Black Atlantic Music: Jazz and Merengue,” Paul Austerlitz

10:15–11:45 AM
Session VII
Gerard H. Béhague, moderator
“Afro-Bolivian Cultural Revitalizations: The Role of Music in a Contemporary Social Movement,” Robert W. Templeman
“Salsa and Black Identity in Colombia,” Lise Wexer
“Analogies and Differences in African-American Music Across the Hemisphere,” Gerhard Kubik

11:45 AM–1:30 PM
Lunch

1:30–3:00 PM
Session VIII
Lorna McDaniel, moderator
“An Analysis of Improvised Dancer-Drummer Interaction in Martinique Bele,” Julian Gerstein
“The Herskovits Recordings: Trinidad and Tobago, 1939,” Lise Wexer

3:15–4:45 PM
Session IX
Performance Practice
Johanna Uusi, moderator
“Style and Performance Practice in Black Gospel Music,” Horace C. Boyer

Sunday, July 20

8:00 AM–12:00 PM
Registration Desk Opens

8:30–10:00 AM
Session X
George Brandon, moderator
“Early Music Research in the Caribbean: Some Data from Jamaica,” Beulah Brown
“Musical Sensibilities and Difference within the Caribbean,” Jocelyn Gulbaut
CALLS FOR PAPERS

Papers for a poster session intended to disseminate current research at the MENC biennial conference in Phoenix, Arizona, on April 15–18, 1998, are requested by the Music Educators National Conference. All types of research except simple reviews of the literature will be considered. For rules of submission and detailed instructions, contact Wendy Sims, Department of Music, 135 Fine Arts Center, University of Missouri, Columbia, MO 65211. The deadline for submissions is September 1, 1997.

Agnes Scott College will hold an academic, multidisciplinary conference entitled "Celebrated Women Series: Creative Women during the Chicago Renaissance (c. 1930–c. 1950)," November 6–8, 1997, on its metropolitan Atlanta campus. The conference will feature the careers and compositions of Florence Price and Margaret Bonds, with poet Gwendolyn Brooks as keynote speaker and mezzo-soprano Marietta Simpson as featured soloist. Proposals for papers, lecture-recitals, and mini-recitals should be sent by May 1, 1997, to Calvert Johnson, Music Department, Agnes Scott College, 141 East College Avenue, Decatur, Georgia 30030; telephone: (404) 638-6259; e-mail: calvert.johnson@asc.scottlan.edu.

NEWS AND NOTES

During February 7–8, 1997, Rawn Spearman produced a symposium and concert in honor of Langston Hughes, entitled "Ask Your Mama: 12 Moods for Jazz," at the Capitol Center for the Arts in Concord, New Hampshire. The keynote speaker was Michael S. Harper, Poet Laureate of New Hampshire. The concert production of Hughes's poem "Ask Your Mama" featured Spearman, Carlotta Elliott Spearman, and a musical score by Bruce Ronkin.

Jubilee Showcase presented a video tribute to gospel artist Vernon Oliver Price on November 30, 1996, in Chicago's Harold Washington Library Center. Sid Ordower, producer of Jubilee Showcase, put together a video compilation of all of Price's appearances on the legendary Chicago television show. At the same time, Vernon Oliver Price's music and her prison ministry were highlighted on a "People You Should Know" segment aired during the five-o'clock news on Chicago's WLS-TV Channel 7 on Thursday, November 28.

Michael Morgan will serve as Director of Orchestral Activities at the Young Artist Seminar at Rocky Ridge Music Center from June through August 1997. The RRMC, located in Estes Park, Colorado, can be contacted at P.O. Box 81727, Lincoln, NE 68501-1727.

The United States Information Agency has announced that it is discontinuing its Artistic Ambassador program because of funding cuts. Other overseas programs, including the Fund for U.S. Artists at International Festivals and Exhibitions, will not be affected.
CONCERT NOTE: MUSIC OF EDMUND THORNTON JENKINS PERFORMED IN CHARLESTON

Suzanne Flandreau

In October of 1996, seventy years after his death, the music of Edmund Thornton Jenkins was at last performed and heard in the country and city of his birth. Various cultural and educational organizations in the city of Charleston, South Carolina, came together to present three concerts featuring Jenkins's music. The concert events included a brief symposium on Jenkins, featuring his biographer Jeffrey Green and members of the Jenkins family; a recital by tenor William Brown and pianist Wilfred Delphin; a performance of Jenkins's orchestral piece Charlestonia by the Charleston Symphony; and performances of a "Prelude Religieux" for organ by organists in two local churches. The CBMR is the repository of Jenkins's music manuscripts, and I was privileged to be in Charleston to represent the Center at two of the concerts.

Edmund Thornton Jenkins was born in Charleston in 1894. He died in 1926 in Paris, France. He studied music from childhood and was a member and conductor of the Jenkins Orphanage Band, the main fund-raising arm of his father's orphanage in Charleston. His early teaching took place at the Avery Institute in Charleston, and later he attended Morehouse College, where he studied with Kemper Harrell. When the orphanage band made a tour to England in 1914, Jenkins remained to study at the Royal Academy of Music. He lived in England or in France for the remainder of his short life, making only brief visits home. He supported himself as a jazz musician and leader of dance bands while composing serious music. He also ran a small music publishing company in Paris. His orchestral pieces were performed in England and in Belgium, but never in this country.

After Jenkins's untimely death, his belongings were shipped home. His music came into the possession of his sister, Mildred Jenkins Haughton, herself a concert singer. After her death it was placed at the CBMR by her son, Jomo Zimbabwe. From these manuscripts the organizers of the Charleston concerts found representative vocal pieces ("Your Voice I Hear" and "The Levee Lounge Lizard"); a piano piece, "Spring Fanfare"; an organ piece, "Prelude Religieux"; and best of all, a version of Jenkins's orchestral "folk rhapsody," Charlestonia, that could be reconstructed for performance by the Charleston Symphony.

Charlestonia had been premiered in 1925 in Ostend, Belgium, at the Kursaal. No orchestral score from this performance has survived and only one part. There are, however, two piano versions, from as early as 1917, when Jenkins was still a student. Composer Vincent Plush, with support from the League of Allied Arts, the Avery Research Center for African American History and Culture, and the Dubose and Dorothy Heyward Memorial Fund, visited the CBMR to consult the Jenkins manuscripts; he reconstructed the orchestration of Charlestonia from cues in the piano versions and the existing harp part, and he provided an ending for the piece, combining two versions left by Jenkins.

When the Jenkins manuscripts were organized and inventoried at the CBMR in 1990, it was clear that there was a variety of music in various stages of completeness. Some pieces in the collection are sketches or are clearly unfinished; others are student works, complete with annotations by Jenkins's teachers. His published works, produced by his own Anglo-Continental-American Music Press, are primarily parlor music: songs and piano solos. The orchestral works are scored for large orchestra, probably because Jenkins, as a student, was studying orchestration with teachers who espoused a late nineteenth-century romantic sound. As a composer, Jenkins might therefore be something of a "period piece," especially because he died before reaching full maturity.

On the other hand, it is clear that Jenkins made an effort to incorporate American folk elements and spirituals in his compositions. (The main theme in Charlestonia is a phrase from a folk song, "Bere Rabbit, What Do You Do Dere," which Jenkins heard during his youth in Charleston.) Jenkins may have been encouraged by his teachers at the Royal Academy of Music to make use of folk elements in his music, especially since musical nationalism was in vogue in England at the time. In any case, Jenkins was politically active and took a great interest in Pan-African affairs, so he could have come by his musical nationalism on his own. He had an excellent model in the Afro-British composer Samuel Coleridge-Taylor, whose works and career he greatly admired. Jenkins was also a jazz musician, making his living as a performer and bandleader. The 1996 performances demonstrated his ability to combine these influences.

Jenkins's music was first introduced to today's Charleston audience in an evening recital by William Brown and Wilfred Delphin on Thursday, October 3, 1996. In the pre-concert symposium on Jenkins, Delphin made a strong case for the revival of Jenkins's music, promising to make "Spring Fanfare" part of his own repertoire. Brown and Delphin did an excellent job presenting Jenkins's songs and piano music, which were, as expected, pleasing compositions in turn-of-the-century style. The blues-ler "Levee Lounge Lizard," a cabaret song in a more popular style, was brought to life by William Brown's dramatic talents.

At the Charleston Symphony concert on October 4, Charlestonia shared a program with, among other pieces, Adolphus Hailstork's moving Epitaph and William Grant Still's lovely Woodnotes, and it held its own. Vincent Plush's orchestration revealed a charming work—romantic, but not ponderously so, incorporating interesting, complex rhythms and some jazzy passages. Critics at the time of its first performance had also noticed this undercurrent of jazz (see Green 1992, 151). It is clear that Jenkins, even while under the influence of traditional teachers, was exploring both new compositional territory and his own African-American heritage.

Vincent Plush and the various Charleston organizations, especially Edwina Whitlock and the League of Allied Arts, deserve credit for their perseverance in promoting the performance of Jenkins's music. We at the CBMR are pleased to have been able to assist in making it available to a wider audience. Other performers have already expressed interest in the music. American audiences may have had to wait seventy years to hear the music of Edmund Thornton Jenkins, but now we may at last gain the recognition he deserves.
References

OPPORTUNITIES
Julius Hemphill Composition Awards
The Jazz Composers Alliance announces its fifth annual composition contest, the Julius Hemphill Composition Awards. Compositions will be accepted in two categories: jazz orchestra and small groups. Prizes include cash, music software, and CDs. There is an entrance fee of $15 per entry, and the deadline is May 1, 1997. For rules of entry, contact The Jazz Composers Alliance, P.O. Box 491, Allston, MA 02134; telephone: (617) 964-5471; e-mail: JCAComp@aol.com.

1996–97 New Music Reading Sessions
The American Composers Orchestra seeks orchestral works for its 1996–97 New Music Reading Sessions to be held in New York on April 21, 1997. Orchestral works written after January 1992 that have not previously been performed and that are as long as fifteen minutes will be considered. One of the selected composers will be commissioned for an ACO performance at Carnegie Hall. For complete guidelines, contact Bridget Force, American Composers Orchestra, telephone: (212) 977-8495; e-mail: amcomporch@aol.com; fax: (212) 977-8995.

Alan Tindall Hutchinson Memorial Young Composers Competition
Sponsored by the Department of Music at George Washington University, the Hutchinson Competition is open to composers under the age of twenty-five. Compositions entered should be chamber works between fifteen and thirty minutes in length for prescribed instrumentation. $6,000 in prize money will be awarded, and the winning compositions will be performed in a fall 1998 concert by The Contemporary Music Forum of Washington, D.C. The deadline for submissions is November 1, 1997. For rules and an entry form, contact Hutchinson Competition, Department of Music, The George Washington University, 801 22nd Street NW, Suite B144, Washington, DC 20052; e-mail: gwmusic@gwis2.cisc.gwu.edu; telephone: (202) 994-6245.

1997–1998 North/South Consonance Composition Search
North/South Consonance, Inc. is currently conducting an open search for compositions to be featured during the 1997–1998 season. Compositions scored for solo instruments or chamber ensembles of as many as fifteen performers, including voice and/or electronics, are eligible. One of the works selected for performance will be recommended for inclusion on an upcoming CD featuring the North/South Consonance Ensemble. Scores and cassette recordings (if possible) should be submitted with an application fee of $25 per composition to North/South Consonance Inc., P.O. Box 698-Cathedral Station, New York, NY 10025-0698. The deadline is June 1, 1997.

Vienna Modern Masters Millennium Commissions
Vienna Modern Masters announces orchestral commissions for composers to be awarded in 1997, 1998, and 1999. Three commissions per year will be awarded, two to women composers of any age and nationality and the third to a black composer of either gender, of any age and nationality. Commissioned pieces will be performed by a major European orchestra, recorded for commercial distribution, and published by Vienna Masterworks. The three 1998 commissions are for orchestral pieces, with or without instrumental soloists, as long as six minutes. The competition is intended to attract composers whose works have not been previously recorded. For further information about the application procedure, contact Clyde Smith, President, Vienna Modern Masters, Margaretenstrasse 125/15, A-1050 Vienna, Austria; telephone: 011-431-545-1778; fax: 011-431-544-0785. The application deadline for 1997 is July 15.

MATERIALS RECEIVED FROM PUBLISHERS

Books

Continued on page 10
COMPOSERS NOTES

Leslie Adams's art song "For You There Is No Song" has been recorded by Donnie Ray Albert for a CD entitled The Horse I Ride Has Wings. Adams's "Prelude and Fugue for Solo Organ" is being published by Vivace Press, along with a CD recording of the work.

Three Rhapsodies by Lettie Beckon Alston was performed in March 1997 by North/South Consonance, a chamber group based in New York City that is devoted to performance of music by contemporary composers.

Regina Harris Baciocchi's one-act chamber opera, Gbeika-hoven: No One's Child, received its premiere performance on October 6, 1996, at the Harold Washington Library Center in Chicago. The opera is based on the lives of Langston Hughes and Zora Neale Hurston.

William C. Banfield's Symphony no. 7: Reveries, a Summer's Circle premiered at the annual "Witness" concert of the Plymouth Music Series of Minnesota, on February 7, 1997. Scored for mezzo-soprano, chorus, and orchestra, with a libretto by poet Carolyn Mitchell, the piece is based on the poet's memories of a summer visit to her Southern relatives. The concert also featured a set of spirituals arranged for mezzo-soprano and orchestra by Evelyn Simpson Current and performed by her sister, Marietta Simpson. Will Marion Cook's overture to In Dahomey and the "Largo" from Florence Price's Symphony in E Minor.

Jacqueline Butler Hairston provided the arrangements for Kathleen Battle's 1996 Christmas CD, Angels' Glory, on which Battle is accompanied by guitarist Christopher Parkening.


Jeffrey Mumford has received a grant from Meet the Composer/Arts Endowment Commissioning Music/USA to compose a piece for the CORE Ensemble, a cellos/pianos/percussion trio based in Lake Worth, Florida. The piece is scheduled for its debut in the fall of 1997.

Alvin Singleton was composer-in-residence at California State University-Los Angeles during October 1996. Among his featured works were two of his string quartets, performed by the Anderson String Quartet. Singleton also served as Unisys Visiting Composer for the Unisys African American Composers' Residency and National Symposium in Detroit in 1997. Other Unisys participants were Hale Smith and Noel DaCosta.


On May 12, 1997, George Walker will be honored by the Cleveland Chamber Symphony with a concert devoted to five of his works. Gregory Walker will be violin soloist.

Kimo Williams's Fanfare for Life was recorded by the Czechoslovak National Symphony for release in May 1997. His second symphony, Two Gather was premiered by the Chicago Sinfonietta on February 9, 1997. He has recently been elected to the Board of Directors of the Chicago Youth Symphony.

Hamilton College's Department of Music sponsored a premiere performance on October 28, 1996, of a chamber suite by Mike Woods, Downtown Heaven. Woods has also been active performing with his jazz group Zoë, which sometimes includes guest performer Bill Banfield. Banfield and Woods also collaborated on a "New Voices of Jazz" concert at Hamilton College in September. Woods conducted Keni Washington and Omniverse in Washington's Ecumenical Suite Olympiad in Indianapolis, Indiana (July 28, 1996) and in Atlanta, Georgia (August 1, 1996). Omniverse is a twenty-piece ensemble with instrumentation representing all parts of the globe.

Helen Walker-Hill's research on black women composers has been put to use in several concerts by Donna Bogard, faculty member at the University of Colorado at Denver. In January 1997, Bogard and soprano Wilma Parsons presented a program of songs and piano music by English composers Amanda Aldridge and Averil Coleridge-Taylor, which was collected by Walker-Hill in London in 1994. Bogard and Parsons have previously performed programs of art songs by black women composers, and Bogard has conducted the C. U. Alumni Choir in "A Concert of Choral Music by Black American Women Composers," featuring choral works by Betty Jackson King, Margaret Bonds, Lena Johnson McIn, Patsy Ford Blevins, Undine Smith Moore, and Denver composer Mable Bailey.

Another event devoted to women composers was the First Symposium of Black Women Composers held at Hampton University during February 24-25, 1997, which featured composers Valerie Capers and Jeraldine Herbsion, among others. Georgia Ryder gave the opening address. The symposium was organized by Effie T. Gardner of Hampton.

The University of Michigan School of Music celebrated the birthday of Martin Luther King Jr. with a tribute concert of music by African-American composers, which included music of Ed Bland, Scott Joplin, Hall Johnson, David Baker, and Duke Ellington, among others. Also included were readings by University professor George Shirley of excerpts from the writings of African-American authors and poets.

The New Jersey Chamber Music Society's King tribute concert, entitled "Embracing His Dream," included works by Undine Smith Moore, Samuel Coleridge-Taylor, Howard C. Harris Jr., William Grant Still, and local composer and society member Benjamin Verdery. Highlighting the concert was an appearance by George Walker, who performed the second and third movements of his Sonata no. 1 for piano.
QUERY AND CALL FOR SCORES

Double-bassist Robert Black is seeking early American music for double bass, pre-1900-1960, including solo works for unaccompanied bass or with piano, chamber music with significant double bass parts, or double bass concerti. Please send any scores and/or information about American composers who may have written such pieces to him at 1600 Albany Avenue, Hartford, CT 06105; e-mail: hogriver@aol.com; telephone: (860) 523-1820; fax: (860) 232-5214.

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> Support of the CBMR’s mission to preserve and perpetuate knowledge about the music of African Americans and to mainstream knowledge about black music in American cultural history and

> Support of the Integrative Studies Program to explore the threads that link together music and the various other black expressive arts.

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For student memberships, this form must be accompanied by a photocopy of a current validated student ID.
She Loves Me (Arhoolie CD 451).

The Dirty Dozen, Ears to the Wall (Mammoth MRO142-2).
15 Downhome Urban Blues Classics (Arhoolie CD 102).

The Gales Brothers, Memphis Left Hand Brand (House of Blues HOBloC7001087005-2).

Hart, Alvin Youngblood, Big Mama's Door (Okeh/550 Music BK 67593).

Hot Biscuits from the House of Blues Music Company (House of Blues HOBloC7001087008-2).

Reagon, Bernice Johnson, Give Your Hands to Struggle (Smithsonian Folkways CD SF 40049).

Robinson, L. C. "Good Rockin" Mojo in My Hand (Arhoolie CD 453).

Voices of the Civil Rights Movement (Smithsonian Folkways CD SF 40084).

Wade in the Water: African American Sacred Music Traditions (Smithsonian Folkways SF 40076 4-CD set).

CBMR STAFF

Following is a listing of telephone extensions, names, and brief descriptions of responsibilities of CBMR staff members. The college’s telephone number is (312) 663-1600.

Extension Name
5346 Suzanne Fiandreau (Librarian/Archivist) Possible donations of materials (books, records, etc.) and CBMR Digest articles
5573 Carlos Flores (Consultant) Project Kalinda (other than EKC or Kalinda! newsletter)
5561 Samuel A. Ford Jr. (Director)
5565 Trenace V. Ford (Publications Specialist) Rockefeller Fellows Program and Kalinda! newsletter articles
5587 Eric Marshall (Editorial Assistant, IDBC) International Dictionary of Black Composers
5563 Morris A. Phibbs (Coordinator of Programs) Advertising, mailing list rental, conferences, and performances of the Black Music Repertory En semble and Ensemble Kalinda Chicago
5562 Marsha J. Reisser (Associate Director) CBMR Associates and all questions about CBMR publications
5559 Veronica Rodriguez (Department Secretary) Subscriptions to CBMR publications
5518 Marcos Sueiro (Sound/Library Assistant)
5586 Library/Reference Desk Reference questions and requests for information on music or the library.

Materials, continued


Scores


Rison, Reginald R. Sheet music for six of his compositions: Danse Ethnique: Piano Solo (1994), $2.00; "He Restor eth My Soul" vocal solo (1996), $2.00; Freedom Suite 3: In Memoriam piano solo (1983), $2.00; Poem for Violin, for violin solo with piano accompaniment (1995), $2.00; "Suffer the Children" SATB chorus and piano (1993), $1.25; and Three Daily Songs (1987), $5.00. All compositions are published by Dacapo Dallas, Inc., 1125 The Meadows Parkway, DeSoto, Texas 75115; telephone: (214) 228-8238.


Recordings


Angola Prisoners' Blues (Arhoolie CD 419).

Blues Classics (MCAD3-11441). With accompanying booklet.


Dane, Barbara, and Lightning Hopkins. Sometimes I Believe
IN MEMORIAM

A lan Booth, pianist and accompanist for Paul Robeson, died on June 4, 1996. Booth accompanied Robeson in the later years of his career. Booth was also a founding member and soloist with the Symphony of the New World, which was active during 1965–1976.

Rhythm-and-blues keyboard player Bill Doggett died on November 13, 1996. He spent his early career as pianist and arranger for various jazz bands, but in 1947 he became pianist for Louis Jordan, whose “jump blues” combo revolutionized popular music. In the 1950s and later, he led his own rhythm-and-blues groups. His biggest hit was “Honky Tonk,” an instrumental that reached number two on Billboard’s Top 100 charts in 1956.

Soprano and educator Dorothy Maynor passed away on February 19, 1996. Maynor was one of the most prominent concert singers of the mid-century. In 1965, after her retirement from the concert stage, she founded the Harlem School for the Arts and served as its director until 1986.

Brazilian popular musician Chico Science (Francisco de Assis Franga) died in an automobile accident on February 2, 1997. He was one of the leading exponents of mangué beat, a musical style from northeastern Brazil that combines traditional Brazilian rhythms with rock, hip-hop, and electronic music.

DONATIONS TO THE CBMR LIBRARY AND ARCHIVES

JULY 1, 1996–JANUARY 31, 1997

Leslie Adams. Ca. 1 1/4 foot of personal papers, including correspondence, photographs, programs, and ephemera.


D. Alex Albright. Clippings on various subjects and a program for a concert of Duke Ellington’s music by wind ensembles at Eastern Carolina University, February 11, 1996.


Emilio Barreto. His CD Santisimo: Divine Expression through Sacred Worship (Luz Productions LUZ0001CD).


Matthew Block. Two cassettes of his field recordings and interviews of Mississippi bluesmen Jack Owens and Eugene Powell, 1996.


Charles E. Cannon. Program of the annual meeting of the National Association of Negro Musicians, Dearborn, Michigan, August 4–8, 1996.


Continued on page 12
Donations, continued

Jose Emanuel Dufrasne-Gonzalez. Book: La Cancion de Arte en Puerto Rico (Rio Piedras: Asociacion Nacional de Compositores de Puerto Rico, 1986) and CD: Paracumbé: Puerto Rico También Tiene Tamba. [No label or number].


LaZeric Freeman. Five cassettes and five CDs of gospel music, primarily gospel rap.

Jesus Chucho Garcia. His book: La Diaspora de los Kongos en las Americas y los Caribes (Caracas: Fundacion Afroamerica, 1995); CD: Proyecto Afrovenezuela: La Musica de Bobyures y la Sabana (Fundacion Afroamerica/CONAC CD1001); and two issues of Africana, the magazine of Fundacion Afroamerica.

James Ginsburg. CD: Le Chevalier de Saint-Georges: Concertos pour Violin (Anon ARN 96039).

Alejandro Grissman. Two Jazz CDs: James Moody: Young at Heart (Warner Bros. 9 46227-2) and The Wallace Roney Quartet (Warner Bros. 9 45914-2).


Cynthia B. Herbst. Demonstration cassettes of two orchestral pieces by Alvin Singleton: UMOJA—Each One of Us Counts, and Cara Mia Gwen.


Robert L. Morris. One inch of music, computer scores, programs, and posters for his collection.

Mable Renee Morrison. Poster for the “1997 Black History Month Celebration” at Delaware State University, listing a concert by the American Spiritual Ensemble and a workshop/performance by the Andrew Cacho African Drummers and Dancers.

Mike Moss. Cassette of reading sessions of band music by W. C. Handy, Fred Tillis, Eurydice Osterman, Gary Powell Nash, and Julian Work (1966), conducted by Moss.


Sid Ordower. Videocassettes, flyers, and clippings concerning the Jubilee Showcase video tribute to Vernon Oliver Price, November 30, 1996, plus other gospel-related programs.


Mark Ragovin. Album of 78s: The Midnight Special and Other Southern Prison Songs, sung by Lead Belly and the Golden Gate Quartet (Vitor Records P-50).

John Renjian: Fourteen copies of nineteenth-century song-sheets, most containing lyrics to minstrel songs.


Solf Schaefer. Program for a conference “Schwarzer Kontinent—Weisser Fleck” (Darmstadt, Germany, 1995).

Alysh Shipton. Cassette from his BBC radio series “Groovin’ High,” containing six programs on Dizzy Gillespie originally broadcast in May and June of 1993.

Thomas III (New York: Grinnell Collection & Gumbs & Thomas, 1993) signed by the artist.

James R. Threalkill. Poster of his painting "Summer Jazz."


Mike Woods. Seventeen scores and charts, numerous programs, and two cassettes, including a recording of his chamber suite Downtown Heaven.


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Lenox Avenue is part of the CBMR's focus on integrative studies. It is devoted to exploring new ways of inquiring into the black expressive arts—music, dance, art, poetry and literature, and theater, including those of Africa, Latin America, and the Caribbean, both singly and as multimode presentations. The articles in this annual journal are devoted to the philosophy and practice of integrative scholarship and the philosophy and criticism of works that combine the elements of black performing, plastic, and literary arts.

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Contents

What Prospective Music Teachers Need to Know about Black Music
Rosita M. Sands

The Inclusion of Concert Music of African-American Composers in Music History Courses
Lucius R. Wyatt

Deforming/Reforming the Canon: Challenges of a Multicultural Music History Course
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The African-American Art Song: A Musical Means for Special Teaching and Learning
Willis Patterson

African-American Music Education: Reflections on an Experience
Barbara R. Lundquist and Winston T. Sims

From the Guest Editor, Carlesta Elliott Spearman

This issue of the Black Music Research Journal marks a milestone for the CBMR as it provides information about educational philosophy and pedagogy related to the teaching of black music. The contributing authors and editors have rendered a potentially valuable service to pedagogues, students, and researchers. Although this edition addresses only a few of music's educational categories and genres, it sets the stage for other such editions.

The cycle by which music in education survives must begin with the training of teachers representative of diverse cultures who will instruct our youth (K-12) and whose experiences and abilities will extend into music major programs in colleges and universities. Indeed, time and societal events are on the side of the "coming of age" of black music, which is changing the course of music history around the world; and since music has always mirrored society and will continue to do so, multiculturalism and ethnomusicological perspective will become a norm in educational philosophy and pedagogy as we move into the next millennium. Thus curricular revision and reform must continue to take place, and research must continue to infuse that process.

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