THE 1997–1998 CBMR
ROCKEFELLER FOUNDATION
RESIDENT FELLOWS


On September 1, Foulkes began a ten-month residency at the CBMR. A 1997 graduate in history (University of Massachusetts at Amherst), she most recently taught at Bennington College and has previously served as guest lecturer at Barnard College and Long Island University. Her articles have appeared in Dance Research Journal and American Jewish Archives, and she has contributed entries to American National Biography (forthcoming, 1998) and Women in World History (1997). Additionally, Foulkes has presented papers at the conferences of the Society of Dance History Scholars, the Organization of American Historians, and the Congress on Research in Dance. Among her academic honors are research grants from the Houghton Library of Harvard University and the Newberry Library, the Selma Jeanne Cohen Graduate Student Award (Society of Dance History Scholars), fellowships from the American Jewish Archives and the University of Massachusetts, a 1894 Graduate Research Award (Congress on Research in Dance), and the Robert W. McIlvage Award for best graduate student paper of the year (Loyola University, 1991).

Walker-Hill comes to the CBMR from the University of Wyoming, where she is a visiting assistant professor of African-American music. She has held positions as visiting assistant professor at Muhlenberg College (Allentown, Pennsylvania), visiting lecturer at the University of Wyoming, and adjunct assistant professor at the University of Colorado at Boulder. Walker-Hill has been the recipient of research fellowships from the Schomburg Center for Research in Black Culture, the Newberry Library, and the American Music Research Center and grants from the National Endowment for the Arts and the University of Colorado. Among her numerous publications are Kaleidoscope: Music by African-American Women Composers (CD recording, 1995), Music by Black Women Composers: A Bibliography of Available Scores (1995), Black Women Composers: A Century of Piano Music, 1893–1990 (1992), “Neglected Treasure: The Piano Concerto of Clara Wieck Schumann” (1993), and several entries for the International Dictionary of Black Composers (forthcoming, 1998).

NEW EKC RECORDING

During June and July, Ensemble Kalinda Chicago, the critically acclaimed performance component of the Center’s Project Kalinda, recorded its first CD, which was released nationally this fall by Ocean Records (#OR 108). Cynthia B. Herbst, Executive Producer. This recording, titled ¡Kalinda Kaliente! illustrates the African roots of and commonalities among several styles, genres, and countries, including bomba, plena, and bolero from Puerto Rico; Cuban cha cha cha, songo, and danzón; Brazilian samba/baíaó; Trinidadian calypso; Dominican merengue; Jamaican mento and reggae; a Haitian popular song; and chants from Cuba and Brazil. Look for ¡Kalinda Kaliente! at your favorite music store or call Ocean Records toll free at (888) 232-8115; fax: (303) 447-8872.

EKC continued its educational lecture-performances by appearing July 18 at Navy Pier’s Skyline Stage; August 9 at the DuSable Museum of African-American History; September 14 in Grant Park for the city’s “Viva! Chicago” festival; and October 4 at Northwestern University for the African-American Music Alliance “Freedom Caribbean Fest.”
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COMING EVENTS

1998

February 10-14 National Association of African and African American Studies National Conference
Houston, Texas

February 18-22 The Sonneck Society National Conference
Kansas City, Missouri

April 3-4 American Musicological Society
South-Central Chapter Annual Meeting
Emory University
Atlanta, Georgia

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

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

NEW CBMR INFORMATION

Callers can now reach the CBMR directly by dialing (312) 344-7559. Our fax number is (312) 663-9019; general e-mail: cbmr@popmail.colum.edu; reference e-mail: cbmrref@popmail.colum.edu; Internet address: http://www.colum.edu/cbmr/. Following is a listing of telephone extensions, names, and brief descriptions of staff responsibilities.

7573 Johann S. Buis (Coordinator of Education)
7587 Jerry Cadden (Editorial Assistant, IDBC) International Dictionary of Black Composers
7346 Suzanne Flandreau (Librarian/Archivist) Possible donations of materials (books, records, etc.) and CBMR Digest articles
7581 Samuel A. Floyd Jr. (Director)
7586 Trenace V. Ford (Publications Specialist) Rockefeller Fellows Program
7563 Morris A. Phibbs (Coordinator of Programs) Advertising, mailing list rental, conferences, and performances of the Black Music Repertory Ensemble
7562 Marsha J. Reisser (Associate Director) CBMR Associates and all CBMR publications
7559 Veronica Rodriguez (Administrative Assistant) Subscriptions to CBMR publications
7518 Marcos Suelo (Sound/Library Assistant)
7588 Librarian/Reference Desk Reference questions and requests for information on music or the library.
FROM THE DIRECTOR
SAMUEL A. FLOYD JR.

This issue of CBMR Digest features the keynote addresses that were delivered at the Center's Inter-American Conference on Black Music Research, which was held in Chicago during July 17–20, 1997. The authors, Rex Nettleford and Robert Stevenson, directed their presentations to issues related to the mission of the conference and set the tone for the sessions of the weekend. Nettleford in his speech, treated issues related to the West Indies and that region’s relationship to the United States, and Stevenson, in his, discussed issues related to research in Latin America.

This year's conference addressed issues related to musical traditions throughout Latin America and the Virgin Islands, Trinidad, Jamaica, Belize, Brazil, Haiti, Cuba, the Dominican Republic, Martinique, Puerto Rico, and other Circum-Caribbean locations. In addition, some sessions included papers on African-American gospel music and on music traditions and research in Africa and their relationships to African-American music. Featured performances were the outstanding presentations by the group Arito, from Washington, D.C.; the Rising Stars Youth Steel Orchestra, from St. Thomas, U.S. Virgin Islands; and Chicago's own Ensemble Kalinda Chicago.

The conference brought together intimate intellectual dialogue and exchange scholars who specialize in West Indian, Latin-American, and U.S. black music. Such gatherings will continue, either in the form of this meeting or in similar and different forums, in the U.S. and in the Circum-Caribbean. The CBMR's specific mission in this regard is eventually to move the dialogue to a point at which black music scholarship will routinely embrace scholarly issues that pertain to the African diaspora of the Americas as a whole.

Next will come Europe and the relationship of black music-making there to black music in the Americas and in Africa. With that event, the CBMR and its constituents will complete a musical and scholarly circle of immense importance as the millennium arrives. Details will follow in coming issues of this publication. In the meantime, the speeches of Nettleford and Stevenson are grist for scholarly mills, or at least food for thought.

QUERIES

James Gholson is seeking compositions for solo unaccompanied clarinet by women or African-American composers. Contact him at 1311 Parkland, Memphis TN 38111; telephone: (901) 743-0109; fax: (901) 745-5650; e-mail: ggholson@cc.memphis.edu.

For a study of African-American songwriters, Gordon Jones would appreciate any information, biographical or professional, about the lyricist Joseph H. (Jo) Trent (1892–1954). He is especially interested in Trent’s early life and his years in Hollywood in the 1930s. Contact Gordon G. Jones, 400 West 43rd Street, Apt. 3-F, New York NY 10036.

NORTHWESTERN UNIVERSITY PLANS EXHIBIT, SYMPOSIUM

Northwestern University will celebrate the fiftieth anniversary of its Program in African Studies with an exhibit entitled “Living Tradition in Africa and the Americas: The Work of Melville J. and Frances S. Herskovits.” It will be located in the Block Gallery from April to August of 1998. The exhibit, curated by Deborah L. Mack, will present the pioneering research and documentation of the Herskovitses. Melville Herskovits, who founded the Program in African Studies at Northwestern, explicated the survivals of African culture throughout the African diaspora in a number of publications, particularly his pathbreaking book, The Myths of the Negro Past, published in 1941. The films, photographs, and field recordings of the Herskovitses, from Africa and this hemisphere, will be the basis of the exhibit.

In conjunction with the opening of the exhibit on April 2, a symposium on “Living Tradition” will take place April 3–4, 1998, at Northwestern. Six panels, two keynote speakers, and a general closing discussion will focus on new scholarship about the African diaspora, particularly on the cultivation and eradication of memory, the generative powers of performance, artistic representations and their audiences, intellectual and political debate, and the creation of material environments. Scholars will organize panels around related subjects: Memory, Performance, Representation, Political Debates, Art and Architecture, and Music. Samuel A. Floyd Jr. will organize the panel on music.

1997 INTER-AMERICAN CONFERENCE ON BLACK MUSIC RESEARCH

JOHANN S. BUIS

During July 17–20, the CBMR’s 1997 Inter-American Conference on Black Music Research took place at the Swissôtel, Chicago. The conference brought together two hundred attendees, many from abroad, to explore Africa-derived influences on music of the Caribbean and Latin America. Twenty-nine papers presented during eleven conference sessions offered state-of-the-art research.

The focus of the conference was the examination of the specific contributions of Africa-derived peoples to the musics of the West Indies and Latin America. The varieties of genres discussed, which ranged from sacred ritual to concert music, made the conference one of considerable interest and excitement.

Two keynote addresses were given at the Thursday night banquet, one by Rex Nettleford (University of the West Indies, Jamaica) and the other by Robert Stevenson (UCLA). Nettle-
1997 Inter-American Conference, continued

ford gave an eloquent argument for understanding the geographic location of all of the Americas as a domain of creolization, extending the definition of the term beyond its conventional use. Stevenson's address complemented Nettelford's philosophical conceptualization of the Americas with a lucid historical presentation of the sources of Latin-American and Caribbean musical documentation. The two keynote addresses set the tone for the meeting's various academic presentations.

The conference's wide scope of scholarship embraced topics that ranged from Haitian vodun to art songs by Haitian composers and from Rastafarianism to archival sources for information about Caribbean and Latin-American concert music. This encompassing sweep of topics gave participants the opportunity for interdisciplinary readings of topics—a natural extension of the setting in which, for example, Mark Clague applied the literary aesthetic theory of signification to the role of Alton Adams, the bandleader of the U.S. Navy Band of the Virgin Islands, who was an unusual exemplar of cultural politics during the Harlem Renaissance. Two presentations on dance-related analysis further broadened the transdisciplinary scope of the conference.

Other topics presented included West Indies blues recording history; dance band development (scratch band to calypso ensemble) in the Virgin Islands; rituals of the garifuna of Central America and Belize; the study of raddombi, issues relating to the contestation of santeria by Cuban socialism; Afro-Dominican jazz; French colonial theater as a means of political control during the eighteenth century; gender, number, and surrealistic elements in the Puerto Rican bomba; reggae; Melville and Frances Herskovits' music-related 1939 field recordings; rhythmic models in African-American cultures across the hemisphere; and early music sources in Jamaica. The conference underscored the continuing need for documentation and analysis of Africa-derived expressive arts in the region.

The mix of mature and younger scholars who presented their research reveals the breadth of the conference and confirms the continued growth in black music research. Although the focus was primarily on the Caribbean basin and Latin America, some papers broadened the scope to include Africa (Moya Malamusi's presentation on string traditions) and the United States (for instance, Martha Ellen Davis's paper on Afro-Dominicans in New York). The commercial release of the Herskovits' field recordings, on which linguist Lise Winer reported, is an example of the work of a second and third generation of researchers of Caribbean-related scholarship who bring their work to the attention of the academy.

Three performance sessions—one public, two for conference attendees—brought practical application to the theoretical discussions, illustrating the legacy of African diasporic peoples who were influenced by European and indigenous cultures in the Americas. The balance between public and private performances added a dimension to the proceedings that many conference-goers thought refreshing. The twelve-person Washington, D.C.-based group, Aretto, presented a vibrant musical journey through the Caribbean, categorizing their selections into three segments related to (1) music of the Orishas, (2) the role of the clave, and (3) the process of musical integration. Aretto's performance showed versatility and presented a diverse array of genres and styles from Cuba, Venezuela, the Dominican Republic, Puerto Rico, Colombia, and the United States.

The performance called "The Gospel According to Brown/Boyer" was a concert program of gospel melodies sung by tenor William Brown with pianist Horace Clarence Boyer. Preceding the concert presentation, Boyer presented insightful comments on the style and performance practice of black gospel music. Of particular note was his persuasive argument that a wide variety of vocal timbres is the key element in fine gospel performance.

The public performance on Friday, July 18, took place at the Skyline Stage on Chicago's Navy Pier before a near-capacity audience and featured the Rising Stars Youth Steel Orchestra and Ensemble Kalinda Chicago. The Rising Stars Orchestra showed its versatility by performing calypsons, adaptations of classical compositions, and original compositions of various types. The sheer virtuosity of the young people, who ranged in age from about eight to eighteen, was stunningly impressive. Under the dynamic leadership of John Hodge and his team of assistant teachers, the steel orchestra was at its most sublime in the few moments of exquisite soft playing.

Ensemble Kalinda Chicago (EKC) closed the public concert with one of its finest performances. Technically mature, with tight ensemble playing, the group delighted the large audience. EKC performed music from Portuguese-, English-, and Spanish-speaking regions of Latin America and the Caribbean, demonstrating the diverse musical expressions resulting from the African elements in the music of the Western hemisphere.

Throughout the conference, the eclectic preferences of conference-goers were sufficiently catered to by the variety of topics discussed and presented. Many participants commented favorably on the balance between scholarship and performance, between traditional and new research, and between hi-tech and low-tech presentations; they were impressed by the relatively intimate setting that the conference gatherings fostered.

EDUCATING OURSELVES IN THE CARIBBEAN AND THE AMERICAS FOR THE TWENTY-FIRST CENTURY
REX NETTELFORD

Association with Columbia College and specifically with this Center for Black Music Research continues to deepen my interest in what I want to believe is one of the most significant developments in human history during the past five hundred years. It is a fact that those of us who tenant this hemisphere are all creatures of the Americas. That the United States uses the term "America" as part of its national designation should not mislead us into thinking largely of differences. There is an underlying unity in the diversity that is admittedly decreed by those who came to the Americas at different times—whether from the Old World of Europe and the Mediterranean, from the Old World of Africa (Yoruba, Mandingo,
Akan, Ewe, Ga, Ibo, etc.), or from the Old World of Asia (China, Japan, Korea, etc.). All encountered each other and all encountered native Americans, themselves new arrivals time out of mind.

What forces the unity in diversity is the process by which we in the Caribbean set great store, if only because in that great act of becoming, all forces have been made to contend without surrendering to the denigration of things African. Such things have, after all, been of catalytic significance in the formation of "New World culture," what others would probably call the American sensibility. It is this sensibility that makes us capable of coping with the dilemma of difference, of riding the waves of contradictions and contrariness, of finding form in the maze of multilayered intertextual existence, and of eking out of the chaos that is life for all on planet Earth at end of century; and this has been the case for all of us "Americans" for the past half a millennium.

Those who have had to reach beyond survival by the exercise of creative intellect and imagination have probably latched on to the most effective tools to find ideal form and purpose on the rocky road to being. It is not by accident that the notion of integrated studies in the academy should have found advocacy at the Center for Black Music Research. Music produced by black people, besides being sweet in the celebration of life, is also bitter with the anguish of suffering and severance. Some people say that such music, where it is usually for fun, as in the Caribbean, cannot possibly be profound. But herein lies the mistake, since the whole range of musical expression where I come from speaks to the totality of life and ingeniously sheds the deeper feelings about self and society in a way that is often inexpressible in musical play that shows off the virtuosity of the human voice in performance.

The centrality of the African presence to us all as creatures of the Americas comes through strongly in our response to what is called "black music." Jazz belongs to all of us because it is the music of the Americas. Spurious claims to its paternity by devotees of Bach or Delius need not detain us. This musical form belongs to all of us—black, white, red-skinned, or yellow-skinned. So does much of the popular music of the Americas, from blues to rap, from calypso to reggae, from samba, merengue, and zouk to rhumba and salsa.

These music has emerged out of the contradictions, contrariness, turbulence, schizophrenia, and dialectic of life in the Americas during these past five hundred years; and Europe and Asia understand this even as the former tries to regain supremacy and the latter tries to shift world focus from the North Atlantic to Southeast Asia.

The continuing deepening of difference in a place like the United States runs therefore against a particular reality. White America is after all as Negritized as the black Caribbean is Europeanized. Neither is exclusively the one or the other. They are in reality both, and many other things, thereby something uniquely distinctive. The Americas, in many senses, are the state of the future, their current state completing a circle that runs from, and now back to, John Locke's statement that "in the beginning all was America" (quoted in Adams 1995, ix).

Why then are we designating mainstreams that exclude the seminal contributors to the flow? The United States' biggest problem in its becoming whole may well lie in this devastating error.

We in the Caribbean dare not make the same mistake! We are creoles of the Americas, textured and multifaceted—part African, part European, part Asian, part Native American, and totally Caribbean! Too bad if this confuses the people of the rest of the world at the moment. They, too, will take to it soon enough, for they, too, are part this, that, the other, and more.

I see a real challenge for education in the third millennium. And the Americas can lead the way—all of us, not just governments. The concept of "leadership by the State" does not justify a monopoly of the functions employed to move education forward—least of all for the field to be hijacked by departments of education served by unimaginative pedestrian technocrats who forget that there are a number of human values that need to be activated and kept alive in human communities. Values such as the dignity and responsibility of the individual, the freely chosen participation of individuals in communities, equality of opportunity, and the search for the common good and cultural certitude can be realized through education.

The neglect of the notion of culture as integral to education persists among many in the public bureaucracy and the teaching profession throughout the Americas, despite some of the clearest evidence that many of the people who have had anything of value to say about life are those who have exercised their creative imagination to make sense of our historical experience and existential reality. The list is long and should be made longer by institutions like the CBMR, Columbia College, and the University of the West Indies, where I teach, and they together build their list of past achievements and nurture creators for the future.

The educational system, with the help of those who are charged with directing it (especially the governments), should take full responsibility for the promotion of dynamic interaction and coordination between artistic creativity and other policy domains such as education itself, working life, urban planning, and industrial and economic development strategies for the benefit of all. It is interesting that national economic reports in some countries of the Caribbean still list culture and education in the "non-productive" category. Yet children learn the meaning of process and are better able as a normal part of their education to relate outcome to effort if they are encouraged to create a poem or a song, act in a play, make up a dance, sing in a choir, or play an instrument in an orchestra.

I might remind us all that even Karl Marx—mind you, writing in the nineteenth century—did recommend some inclusion of the arts in education for people who wanted to be whole. The discipline that underpins the mastery of the craft, the demands made on continuous re-creation of effort and application, the challenges encountered on the journey to excellence, habits of realistic self-evaluation, the capacity for dealing with diversity, and the dilemma of difference, whether in the performing arts or in the key branches of sports (themselves for me a performing art), constitute excellent preparation for learning to be (which is the stuff of ontology), learning to know (the substance of epistemology), and learning to live together (the essence of the creative diversity that characterizes Caribbean existence and is

Continued on page 6
Educating Ourselves, continued

about to overtake the entire world. All of this must serve individuals throughout their lives.

I often get the impression that, in the United States of America, many of the people who fall on bad times after a brilliant career and adoration by the public are people who have been taught how to make a living but not how to live. Because those are two different things, I have reservations about totally buying into the work-associated aspect of education without the other things that are going to make it successful. It is the opportunity to exercise the creative imagination from an early age that is likely to ensure safe passage throughout life; and the educational process in all its modes—formal and informal, curricular and co-curricular—provides an excellent channel through which all of this can flow. Adaptability, flexibility, ready code-switching, innovativeness, and a capacity to deal with the complexity of complexity are all attributes of the creative imagination that provide yet another route to cognition other than the Cartesian rationalism we have inherited. If we are because we think, we also exist because we feel.

Educators in the Americas need to take a look, then, at the long haul of human history and locate the hemisphere where it appropriately belongs, that is, on the trajectory of human becoming through social interaction. From the semi-schooled geniuses among the popular musicians to the poets and novelists of what some would mistakenly call “high culture,” one will find children of the community, of a place where the sense of coordinated social action is informed by integrated modes of operation involving school, workplace, church, and recreational programs that are seen as leisure-time gap-fillers or as the first step on a hobby-to-income trajectory.

The strengthening of bonds between education and community, and both with culture, makes eminent sense, for it speaks to the basics of civil society rooted in trust, mutual respect, the harnessing of collective will, and a fostering of that sense of fellowship without which sociability and the capacity to join forces to achieve greater ends for the good of all cannot be attained. An educational system that does not inculcate these values, that does not foster this notion, is not likely to be of much use, however brilliant one might be on the computer.

It is necessary for us to embody the sense of self-worth, the self-esteem that bolsters confidence in self, leading to a giving of self to the growth and development of society through trust in coordinated action. This is possible only when we discover and continue to rediscover who we really are, how our lives have been forged from the textured history of the past half a millennium, and how our place is determined in a complex, textured, groping world that is itself in search of certitude and ways of coming to terms with a physical environment that we all have despoiled and degraded.

Our anxiety is clearly the result of an acute sense of crisis. The anxiety is universal. Let me quote a recent assessment of the state of affairs by the well-known policy studies expert, Francis Fukuyama (1995, 10–11):

The decline of trust and sociability in the United States is evident in any number of changes in American society: the rise of violent crime and civil litigation, the breakdown of the family structure, the decline of a wide range of intermediate social structures like neighbourhoods, churches, unions, clubs, and charities, and the general sense among Americans of a lack of shared values and community with those around them.

Of course, Fukuyama could be writing about Jamaica, or Trinidad, or any of the bigger territories in the Caribbean. A creative response to this sense of crisis requires the social vision that I am challenging educators at all levels to help shape and implement. Governments, teachers, and institutions of learning must see themselves as major contributors to, and principal facilitators of, the cultivation of that kingdom of the mind capable of interdisciplinary contemplation with rank shoots of creativity sprouting from the exercise of both intellect and imagination, and these in turn working in tandem to produce a self-reliant, self-respecting, tolerant, more fully peaceful and far less violence-prone, enterprising, and productive community of souls. This cultivation of thought must be strategically placed at a point of the compass that is education; charting the course round the cycle of civilization that is the cycle of creativity.

I share the view of a United States citizen—an American—that the refusal to take the time to understand things in any number of dimensions greater than one is the chief source of the national stupidity. It is a trait that threatens all the Americas. We must resist this at all cost. The task for artists and educators in all of this is self-evident, though also awesome, frightening, challenging, and, for someone like myself, irritatingly satisfying.

References


HISTORIC LATIN COMPOSERS OF AFRICAN DESCENT: A KEYNOTE ADDRESS

ROBERT STEVENSON

In 1976, the year that the United States commemorated the nation's bicentennial, Northwestern University at Evanston engaged me to teach the bicentennial of the United States music history course. Eager as I was to include a unit celebrating the first African-American composers whose works were published, I searched all the textbooks then available for the names of Francis Johnson (1792–1844), James Hemenway (1800–1849), and others of their generation. But to no avail. Not one of the textbooks gave so much as a line to even Francis Johnson, who published some 200 compositions, who in 1837–1838 was the first American of any race to take his band on a triumphal tour to England, and who was in addition to being one of Philadelphia's most sought-after teachers, a nationally known virtuoso performer on the Kent bugle, the violin, and the string

We ask, why? Eileen Southern, who wrote the Francis Johnson article in The New Grove Dictionary of 1980, and of course covered him in her 1982 biographical dictionary, gives us the most plausible reason. Nothing in Johnson's approximately 200 published compositions—not even his Recognition March dedicated in 1825 to President Boyer of Haiti—contains anything now recognized as an African-American trait. James Hemenway published a piece entitled Bolivar, Simón Bolívar having been the hero of South American independence. What African traits were lacking? Illustrious Germaine Béhague, author of the definitive Prentice-Hall text, Music in Latin America: An Introduction, gives one reason when he identifies syncopation as an element needed to give African nuance to any Latin-American music, just as surely it is needed, along with call-and-response, to give African character to North American music. And how shall we define syncopation?

We remember the story of the inebriate who tries to shield his wife from knowing that he was an alcoholic. Not recognizing what was the root of his problem, she insists that he visit a physician. In the doctor's office, the hard-drinking husband is immediately told that he is a likely delirium tremens victim. "But I am paying you a fee; I cannot go home and confess to my wife that alcohol is my problem." The doctor then tells him, "you can inform her that you are afflicted with syncopation." That diagnosis sounds sufficiently impressive. Husband goes home and tells his wife, "I have syncopation." For a few days, she greets him with a kiss at the door, until she decides to look up the word "syncopation" in a Webster's dictionary. On doing so, she finds this definition of syncopation: "irregular beat from bar to bar."

Whatever definition is given the word syncopation, none of the five significant historical Latin Americans whom I shall now in alphabetical order briefly name, wrote anything recognizably imbued with call-and-response, syncopation, or the pentatonicism that characterizes the great majority of so-called Negro Spirituals. The first two shared a distinction with the sixteenth-century Vicente Lusitano who ranks as the first published composer and theorist boasting African descent, their shared distinction being that of ranking as both composers and theorists. José Bernardino Alcedo (1788–1878) composed the Peruvian national anthem that was broadcast worldwide when the hostages in the Japanese embassy at Lima were freed. He directed the music in Santiago de Chile Cathedral for forty years, helped found the first Chilean music periodical, and published in 1868 the lengthiest and most learned music treatise issued anywhere in the nineteenth-century Americas—a 216-page volume entitled Filosofía elemental de la música, the contents and importance of which occupy a major part of my article on Alcedo that takes up the whole issue of Inter-American Music Bulletin 80 (March–June 1971). His vast legacy of orchestral and choral masterpieces that presently slumber in the National Library at Lima and in the Santiago de Chile Cathedral archive await the rescue, publication, performance, and recording promised by emissaries who will be pensioned by the nonpareil organizer of our present conference.

Second in my alphabetical summary comes Alcedo's Peruvian predecessor of African descent, José Onofre Antonio de la Cadena y Herrera, who published at Lima in 1763 a Catálogo Musical and whose manuscript, Diálogo Cathe-músico que pertenece a cantar, preserved at Seville in the Archive of the Indies, contains discussion of such problems as when to use root positions and when to employ inversions above an unfigured bass, when the fourth should be considered dissonant and when consonant, and the distinctions between single-line and multiple-voice counterpoint. Cadena, a native of Trujillo in northern Peru, candidly and unfortunately for the director of music in Trujillo Cathedral, his race counting against him, according to his later testimony.

Third in my alphabetical list comes the most prolific and profound Brazilian composer of sacred works, José Maurício Nunes Garcia (1767–1830). Called the "father of Brazilian music," he directed the music in the Rio de Janeiro Cathedral during a lifetime and also directed it in the royal chapel for several years after the arrival in 1808 of the Prince Regent D. João VI. Garcia is the only historic Latin American whose works have been both meticulously catalogued and, in recent years, selected for a complete works edition. Dr. Floyd gave me the honor of providing an analysis of Garcia's work to be published in his forthcoming International Dictionary of Black Composers. He also generously allowed me the same privilege in the entry for the earliest Venezuelan composer whose works survive, Juan Manuel Olivares.

The Brazilian who wrote the first music treatise was the native of Recife who was also a composer and playwright, Luís Alves Pinto. I discuss at length his Arte de Solfear, a treatise written in 1761 when he was forty-two years old, in my article, "Some Portuguese Sources for Early Brazilian Music History," published in Volume IV of Gilbert Chase's Inter-American Institute for Music Research Yearbook (1968), and in this same article I elaborate on the achievements of another dozen Brazilian musicians of African descent who flourished before Brazilian independence.

Last in my present list of historic Latinos of African descent comes the Cuban violinist José White. James Monroe Trotter gave White a chapter and included his portrait in Music and Some Highly Musical People. In 1875, White's triumphs in New York City included his lustrous performance of the Mendelssohn violin concerto with the Philharmonic. Later he triumphantly toured Mexico, where he was the first to play Bach's Chaconne, and then all of South America, climaxing by nine years as director of chamber music at D. Pedro II's court.

When will we as educators be able to influence our students to embrace classical music and persuade them to embrace the glowing United States and Latin-American African heritage? Can we then join our handshakes with Tupac Shakur, Snoop Dogg, Ice-T, Ice-Cube, B.I.G., and the many other rappers who are now our life-blood, with handshakes of respect and love for what is most beautiful in our heritages? Continued on page 8.
References


DONATIONS TO THE CBMR LIBRARY AND ARCHIVES

FEBRUARY 1—AUGUST 31, 1997


Corián Aharónián. His article “Si vos no cantás no va” Breche, (June 7, 1996).

Flora Anderson. Cassette: Celebration (Belize Arts Council BAC 011), a tribute to the traditional musics of Belize by composer Francis Renua.

T. J. Anderson. Two cassettes of works by Anderson performed at a tribute concert at the National Black Music Caucus twenty-fifth anniversary conference in Atlanta, Georgia, March 1997, plus programs for the concert and the conference.


Continued on page 13

ARThUR CUNNINGHAM
(1928–1997)

MARK CLAGUE

Composer, pianist, bassist, conductor, writer, and music educator, Arthur Cunningham died at his home in Nyack, New York, on March 31, 1997. He was sixty-eight years old. With the encouragement of his wife, singer Kate Davidson, Cunningham had continued to compose and teach despite illness. Only a month before his death, Rockland Community College sponsored a retrospective tribute to his work entitled “A Celebration of the Life and Music of Arthur Cunningham.” This concert and discussion featured an interview with the composer as well as performances of his chamber, vocal, and solo piano works.

Born in Pemont, New York, on November 11, 1928, Cunningham began playing the piano at age five. At twelve he was composing and arranging for his own thirteen-piece jazz band. About this same time, he received a scholarship to attend the Metropolitan Music School in New York City. As a teenager, he studied at the summer sessions of the Juilliard School and later completed a bachelor's degree in music education and journalism at Fisk University. Cunningham continued his education at Juilliard and received a master's degree in theory and conducting from Columbia University Teachers' College in 1957. Cunningham worked as a vocal coach on Broadway for such shows as A Chorus Line, Follies, Company, and Promises, Promises. In later years, he toured throughout the United States as a lecturer and conductor of his own works and performed as a jazz pianist and accompanist for his wife. In 1992, the pair served as U.S. Goodwill Ambassadors to Amsterdam, France, and Spain.

Composing diligently during his six decades of creative work, Cunningham had quietly become one of the most prolific and performed composers of his generation. His very first orchestral commission, Concentratos (1968), was nominated for a Pulitzer Prize in 1969, and its revised orchestration was featured at four concerts by the New York Philharmonic under the direction of Zubin Mehta in 1989. In the mid-1970s, his Harlem Suite and Jubilee Songs topped the choral music sales charts at Theodore Presser. He composed over 140 classical pieces including full-scale symphonic and choral works, and his most frequently performed work, the blues-inspired orchestral poem, Lullaby for a Jazz Baby, was choreographed by the Alvin Alley American Dance Theater in 1983. Several of his unpublished works will receive their world premiere during a conference on the multicultural aesthetic at Rutgers University in March 1998. The conference will feature a lecture recital by John Ellis concerning...
Cunningham's piano works and a concert of Cunningham's jazz compositions.

As a composer, Cunningham refused to limit himself to any single source of musical inspiration. His music contains elements borrowed from romantic music, serialism, jazz, rock, and the gospel tradition. A poem he wrote in the early 1970s served as his artistic credo. Reprinted frequently, this poem has appeared on record jackets and in the New York Times. It was even chosen by the United Nations as the official poem for World Children's Day:

Let Others Dream
What They Dream
I Dream
Music

My Body
Ills Height Width Length and Color
Is My House
The Earth
The Universe
My Place

Call Me What You Will
Call My Music
Music.


VISITING SCHOLAR

Weerachat Premananda, associate professor of music and Vice Dean in Research Affairs, Faculty of Fine and Applied Arts, at Chulalongkorn University in Bangkok, Thailand, has begun a three-month residency at the Center for Black Music Research. A composer, conductor, and researcher, Premananda comes to the CBR as a visiting researcher under the auspices of the Fulbright Scholar Program and the Council for the International Exchange of Scholars. While in residence, he will explore "The Study of Improvisational Technique and Creativity of Thai Traditional Music and American Music in Contemporary Compositions."

Premananda's articles include "Music of 'Puthai' in Northeastern Thailand" (SPAF, 1984). "Philosophy, Concept, and Compositional Technique of Thai Contemporary Music" (Chulalongkorn University, 1993), and "Computer Technology for Music Education" (Chulalongkorn University Research Affairs Department, 1995). He has served as conductor for the Chulalongkorn University Symphony Orchestra, the Philippines Youth Orchestra, and the Vietnamese National Symphony Orchestra.

An active composer, Premananda has written for various instruments. His compositions include Cataleya for violin and piano (1985), Kaleidoscope for symphony orchestra (1995), Magic for small ensemble (1992), Overture on the Theme by M. L. Pongraoy Sanlityong (1989), Piano Concerto on the theme by King Rama IV (1987), and Precedence for string quartet (1994). His works have been performed by the Bangkok Symphony Orchestra, the Vietnamese National Symphony Orchestra, the Shenandoah Conservatory Symphony Orchestra, the Auckland Philharmonic Orchestra, and other orchestras, choirs, and ensembles. In 1993, Premananda received the Documentary Film Music Award for the film Kanrongthai and was the 1994 first prize winner of the Nelson Composers Workshop by the Composers Association of New Zealand.

COMPOSERS NOTES

Leslie Adams' Prelude and Fugue for Solo Organ has recently been published by Vivace Press. His Love Expressions (1990) was performed in February by the Amherst Chamber Orchestra in Eggertsville, New York, as part of a Black History Month concert that also featured the works of Scott Joplin, Samuel Akpabat, and William Grant Still.

The National Black Music Caucus at its 25th Anniversary Celebration paid tribute to T. J. Anderson with a concert of his music, including a first performance of his Broke Baroque

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ISAM SEEKs DIRECTor

The Brooklyn College Conservatory of Music invites applications from musicologists specializing in American art music for a full-time, tenure-track appointment as Director of the Institute for Studies in American Music, to begin in fall 1998. The responsibilities of the position are divided between ISAM and teaching, including a course in American music for undergraduate majors and graduate seminars at Brooklyn College and the Graduate Center of the City University of New York. The Institute for Studies in American Music is a research center established in 1971 to support and propagate research on all aspects of American music. The director edits the newsletter, works with the institute's professional staff in planning special projects and writing grant proposals, and generally oversees the operations of the ISAM office.

A doctorate and prior teaching experience are required, specialization in twentieth-century music is preferred, and administrative experience is desirable. Salary: $48,414–$66,808 commensurate with experience. Send resume and names and addresses of three references to Dr. Jean Rome, Director of Personnel, Brooklyn College, 2900 Bedford Avenue, Brooklyn NY 11210. Review of applications begins December 1, 1997.

NEW CBMR STAFF

Johann S. Buis was appointed in August as the Center's Coordinator of Education and Outreach. In addition to teaching in rotation a series of six undergraduate courses in black music, Buis will work with the Center's community and outreach programs. He comes to Columbia College Chicago from the University of Georgia, where he was Associate Professor of Musicology. He holds degrees and diplomas from the University of Cape Town; University of South Africa; University of the Western Cape, Bellville, South Africa; London University; Ball State University; and the Orff Institute, Salzburg. He was one of the CBMR's Rockefeller Fellows during 1995–1996.


NEWS AND NOTES

William T. Dargan received a research fellowship from the Library of Congress through the Gerald E. and Corinne L. Parsons Fund for Ethnography in the Library of Congress. He traveled to Washington, D.C., to research the lining out tradition in black churches for a projected book on black vernacular hymnody.

For the seventieth anniversary of the Broadway musical Show Boat, Ronald High will present concerts honoring two of the greatest interpreters of the role of Joe—Julia Bledsoe and Paul Robeson—during 1998, the centennial of their births. High will present a concert of spirituals in tribute to Robeson in Beaumont, Texas, on February 6, 1998, and a tribute recital to Bledsoe, including Bledsoe's own compositions, in Waco, Texas, Bledsoe's home, on a date still to be announced. A similar tribute to Bledsoe and Robeson will be presented by baritone Thomas Carey at Cameron University, Lawton, Oklahoma, on February 22, 1998.

Toni-Marie Montgomery is now Director of the School of Music at Arizona State University.

Choreographer and educator Scott Douglas Morrow has received a three-year grant from the Josephine and Randolph Stewart African Heritage Fund for Education and Research to present performances and conduct research in several West African nations. The Scott Morrow Dance Theatre recently presented the world premiere of Morrow's "Rapsodia Afrikiko" at the Centre for National Culture in Kumasi, Ghana.

Robert Pruter's book on popular music groups in Chicago in the 1940s and 1950s, Doowop: The Chicago Scene (University of Illinois Press, 1996), has won the 1997 ARSC Award for Excellence from the Association for Recorded Sound Collections in the category "Recorded Rock, Rhythm & Blues or Soul."

Composers Notes, continued

(1996) for violin and piano. The event took place in Atlanta on March 7, 1997. Anderson now has a website that can be found at http://www2.emj.l.net/tjanderson/.

Regina Harris Baiocchi reports two October 1997 premieres: a staged reading of her one-act drama with incidental music, Dreamhopper, on October 24 at Chicago's Harold Washington Library Center; and performances of her African drum concerto, African Hands, on October 19 and 26 by the Seattle Philharmonic Orchestra, conducted by Marsha Mabry.

Bill Banfield has been appointed to an NEA-endowed chair in the humanities and fine arts at the University of St. Thomas, St. Paul, Minnesota. He will work in the Twin Cities to link the University of St. Thomas with local arts organizations and will teach courses as an associate professor of music. He has also received a Lila Wallace Readers Digest Opera America commission. His opera Lyra, with story and libretto by Penelope Bridgers, will premiere at Duke University in 1999. Two CDs of
his works were released this spring, *Extensions of the Tradition* on the Innova label and *Towards the Future* by Collins Classics.

Ed Bland has now gone on-line with a new website (http://members.aol.com/EdBland/edindex.htm), which reports the August premiere of his *Round Robin* by Jozef Balogh and the Hungarian Clarinet Association Clarinet Choir in Budapest, Hungary, as well as several recordings in progress.

In April, at the Conference on Music and Dance of Africa and the Diaspora held at the University of Michigan, Akin Euba presented a program titled "Towards an African Planism: Nigerian Composer Akin Euba Performs and Discusses His Piano Music." His opera, *Chaka*, will be recorded by the City of Birmingham (U.K.) Touring Opera in June 1998.

Antoinette Handy's *Hommage à Haute Savoie: Five Short Impressions for Solo Flute* has been published by ClarInNan Editions.

Keyed bugler Steve Charpie continues to perform and promote the compositions of Frank Johnson. A concert on November 6 in Philadelphia at the Afro-American Cultural Center and Museum was sponsored by the Museum and the Library Company of Philadelphia. Accompanying the performance was a display of sheet music of Johnson's compositions from the collection of Kurt Stein.

J. LanYé composed the anthem "Cleveland, My Home!" for that city's bicentennial celebration in 1996. The piece was performed several times during the bicentennial year and recorded for inclusion in a time capsule to be opened in 2096. LanYé was recently appointed conductor of the Shaker Symphony of Shaker Heights, Ohio.

Wynton Marsalis's jazz oratorio *Blood on the Fields* received the 1997 Pulitzer Prize for music. A CD is now available on the Sony Music label (57694).

Jeffrey Mumford's *eight aspects of appreciation* for violin and viola was premiered by Robert and Nicholas Mann on February 9 at the Phillips Collection in Washington, D.C. Mumford had two other premières scheduled for this fall: *a window of resonant light*, on October 15 at Bowling Green State University, performed by the CORE Ensemble; and a string quartet, *in forests of evaporating dawns*, at Rice University on November 7.

Stephen Michael Newby and his group CROSS provided the program for the Gospel/Church Music Interest Group of the Sonneck Society during the organization's 1997 meeting in Seattle. Newby's *Gospel Quintet* for string quartet and baritone voice was premiered in the spring at Indiana University.

Ralph Russell reports several premières at Grinnell College in Iowa. His *String Quartet no. 2* was performed by the Connoisseur Musica String Ensemble on February 22. Three works—*Trio for Violin, Violoncello and Piano*, *Jazz Sketches for Piano*, and *Kirsten Smiles* for jazz combo—premiered on April 26.

The Chicago Sinfonietta presented the world première of Kimo Williams' *symphony titled Two Gather*, on February 9, 1997, and the West End String Quartet premiered his string quartet, *Quiet Shadows*, in August 1996. The CD recording of his *Fanfare for Life* by the Czech National Symphony will be released in November 1997. Kimo has received two commissions: from the Joffrey Ballet for a new work (Affection) for their 1998 season at Ravinia and from the U.S. military academy at West Point for a work for the academy's bicentennial to be performed in 2002 at Carnegie Hall.

After a national competition, the Detroit Symphony Orchestra presented works by Cedric Adderley, Regina Baiocchi, Nkirkoka Okoye, Henry Panion III, and Ralph Russell in May at the orchestra's annual open rehearsal in conjunction with the Unisys African American Composer's Residency and National Symposium.

Joyce Solomon Moorman and Coleridge-Taylor Perkin-son are two of three winners of the Vienna Modern Masters 1996 Millennium commissions. There were fifty-three entrants to the competition from fourteen countries.

In February, the music department of Cameron University in Lawton, Oklahoma, presented a concert of vocal and choral music by African-American women. Ronald H. High organized the concert, which featured several local choirs and concentrated on the gospel music tradition, including works by Betty Jackson King, Eva Jessye, Lena McLin, Lucy Smith Collier, Doris Akers, Roberta Martin, Lucie E. Campbell, Francine Reese Morrison, Alice Felix Ramsey, Margaret Pleasant Douroux, and Sandra Crouch, in addition to art songs by King, Florence Price, and Margaret Bonds.

The Martin Luther King commemorative concert presented in Los Angeles on January 19, 1997, by Alpha Kappa Alpha sororities included works by Jacqueline Butts Hairston and Betty Jackson King, in addition to the West Coast première of Glenn Burleigh's *Ngugo Saba Suite*, written especially for Kwanzaa.

The members' recital of the American Guild of Organists, Milwaukee Chapter, on April 27, 1997, was devoted to organ works by black composers. Composers included were George Walker, Mark Fax, David Hurd, Wallace Cheatham, Ulysses Kay, Fela Sowande, William Cooper, William Dawson, Evelyn Simpson Curenton, Robert A. Harris, Thomas Dorsey, and Ralph R. Simpson.

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**Rutgers Offers Jazz Degree**

Rutgers University has instituted a new course of study leading to a master of arts degree in jazz history and research. The program requires thirty-six credit hours and will focus on historiography and research, including transcription, musical analysis, archival research, interviewing, and field research. The program will prepare students to conduct research, publish, and teach. Students will have access to the Institute of Jazz Studies, and the Jazz Institute's staff will be involved in the program. Applicants should have a bachelor's degree in any field, with competence in music reading and performance. For additional information, contact Professor Lewis Porter, Department of Visual and Performing Arts, Bradley Hall 254, Rutgers University, Newark NJ 07102; telephone: (201) 648-5600; fax: (201) 648-1392; e-mail: 73300.2264@compserv.com.
Calls for Papers and Scores, continued

must be recorded on audiocassette tape or CD. Please send
abstracts to: Ms. Josie Childs, Ellington '98 Program Chair,
6935 South Candler Avenue, Apt. 2D, Chicago IL 60649;
television: (773) 288-1DUKE or (773) 288-3853. Abstracts must
be received no later than December 15, 1997.

All conference events will be held at the Congress Hotel
(Ramada), 520 South Michigan Avenue, Chicago, IL 60605;
television: (312) 427-3600.

American Composers Orchestra Call for Scores

The American Composers Orchestra seeks orchestral works
for its 1997-1998 Whitaker New Music Reading Sessions to be
held in New York City on May 19, 1998. Orchestral works not
previously performed, written after January 1993, and up to
fifteen minutes in duration will be considered. One of the se-
lected composers will be commissioned for an ACO perfo-
mance at Carnegie Hall. For complete guidelines, contact Bridget
Force, American Composers Orchestra, at (212) 977-8495; fax:
(212) 977-8995; e-mail: AmCompOrch@aol.com.

IN MEMORIAM

Afrobeat superstar Fela Anikulapo-Kuti died in Nigeria
August 2 at the age of fifty-eight. A social and political critic in
his African home, he used his music to reach a worldwide
audience.

Reverend Milton Brunson, Chicago gospel musician and
choral conductor, passed away on April 1, 1997, at age sixty-
seven. He made numerous gospel recordings, many with
the Thompson Community Singers, which he founded in 1948.

Jazz trumpeter Adolphus Anthony "Doc" Cheatham
died in Washington, D.C., on June 2, shortly before his ninety-
second birthday. From his beginnings as an accompanist for Bessie
Smith and Ma Rainey in the 1920s, Cheatham went on to play
with the likes of McKinney's Cotton Pickers, Perez Prado, and
Benny Goodman in a career that lasted into the 1990s.

Musicologist Francisco Curt Lange, an expert on early
Afro-Brazilian composers, particularly José Maurício Nunes
Garcia, died in Montevideo, Uruguay, on May 3 at the age of
ninety-four.

Horst Lippmann, impresario and record producer, died in
Germany on May 18, at the age of seventy. Lippmann and
partner Fritz Rau introduced many American blues and gospel
musicians to European audiences through the American Folk
Blues Festivals of the 1960s and through their L & R record
label.

Folklorist and ethnomusicologist Ronald Richard Smith
died on June 18 at the age of fifty-eight. He had been a member
of the faculty of the Folklore Institute at Indiana University since
1978, serving as director of the ethnomusicology program and
briefly as director of the Archives of Traditional Music. A memo-
rial scholarship has been established in his name at Indiana
University.

MATERIALS RECEIVED FROM PUBLISHERS

Books

Austerlitz, Paul. <i>Merengue: Dominican Music and Domin-
1-56639-464-8, $15.99 (paper).

Averill, Gage. <i>A Day for the Hunter, a Day for the Prey</i>. Chicago:
4, $17.95 (paper).

Cassidy, Donna M. <i>Painting the Musical City: Jazz and Cul-
Smithsonian Institution Press, 1997. ISBN 1-56098-877-8,
$45.00 (hardcover).

Ferguson, Otis. <i>The Spirit of Jazz: The Otis Ferguson
Reader</i>. Dorothy Chamberlain and Robert Wilson, eds. New
$15.95 (paper).

Lees, Gene. <i>Leader of the Band: The Life of Woody Herman</i>.
$15.95 (paper).

Martin, Henry. <i>Charlie Parker and Thematic Improvisa-
$28.00 (hardcover).

Oakley, Giles. <i>The Devil's Music: A History of the Blues</i>. 2nd ed.,
80743-2, $14.95 (paper).

Spencer, Jon Michael. <i>The New Negroes and Their Music: The
Success of the Harlem Renaissance</i>. Knoxville: University of
per).

per).

Compact Discs

Berry, Chuck. <i>Chuck Berry: His Best</i>. Volume 1 MCA/Chess
CHD-8371 and Volume 2 CHD-8381.

Bo Diddley. <i>Bo Diddley: His Best</i>. MCA/Chess CHD-8373.
NEW CBMR ASSOCIATES

The Center for Black Music Research gratefully acknowledges the support of the following individuals and organizations who, through their new or renewing membership in the CBMR Associates Program during the past six months, greatly contribute to the CBMR's continuing growth and success.

Regina Harris Baiocchi
Chicago, Ill.

Audley Chambers
Huntsville, Ala.

Mark Clague
Ann Arbor, Mich.

Donald Clarke
Norton, England

Daniel de Coppet
Paris, France

Brian Dorsey
Linz, Austria

Mary Ellison
Staffordshire, U.K.

Manfred Paul Galden
Hude, Germany

David Griffiths
Swanse, Wales

Cheryl Halliburton-Beatty
Hempstead, N.Y.

Calvin L. Hicks
Boston, Mass.

Bonita S. Hyman
Giessen, Germany

Lee Koonce
Chicago, Ill.

Pierre Lambelin
Vilvoorde, Belgium

Mary A. Lyons
Newport Beach, Calif.

Fannie E. Mayer
Evanston, Ill.

Georgiary McElveen
Chapel Hill, N.C.

New York Public Library
New York, N.Y.

Lewis Porter
Yonkers, N.Y.

David M. Powers
Oakland, Calif.

Elizabeth Sayre
East Hampton, Conn.

Carola Schormann
Bad Bevensen, Germany

Carlesta E. Spearman
Nashua, N.H.

Robert Springer
Longeville L. M., France

Samuel Taylor
Knoxville, Tenn.

Carol Vannardwyk
Lansing, Mich.

Randy Weston
Brooklyn, N.Y.

Timothy Woods
Tucson, Ariz.

Donations, continued

JoAnne Barry, Philadelphia Orchestra. About two inches of programs, flyers, and clippings, including coverage of the Philadelphia Orchestra's performance of symphonies by William Dawson (1934) and William Grant Still (1937); a performance by the Hall Johnson Choir (1934); numerous promotional materials concerning William Warfield, including five photographs; and programs from the Orchestra's Martin Luther King Tribute Concerts in 1993, 1995, and 1997.


Cal Bean Jr. Numerous clippings, including two articles from the New York Times of February 23, 1997: "Two Marion Andersons, Both Real," by David Merenstein, and "Songs of Slavery Lifted by a Chorus of Horns," by Theodore Rosengarten; two reviews of

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Donations, continued


Emmanuel Boyd. 45 rpm record of the semicentennial souvenir recording of two marches by Alton Augustus Adams, “The Official Virgin Islands March” and “The Governor’s Own Ceremonial March” performed by the Goldman Band (VI 82867).

Malcolm J. Breda. Photocopies of programs and other materials concerning Clarence Cameron White and the performance of his opera Owanga at Xavier University in 1955, including a libretto of the opera.


Wallace M. Cheatham. Program for a concert of music by African-American composers by the Milwaukee Chapter of the American Guild of Organists on April 27, 1997, at which one of his works was performed.

Mark Allen Clague. Program for a concert “Music of African American Composers in Tribute to the Memory of Dr. Martin Luther King, Jr.” on January 20, 1997, presented by the University of Michigan School of Music.


Akin Euba. Copies of eleven of his scores, plus a cassette of his music.


Paul Garen. About one inch of clippings, primarily from Chicago newspapers, dating from the 1970s and 1980s, concerning jazz and jazz musicians.

Andy Gibbons. Additions to his collection of Louis Armstrong recordings: forty-four CDs by Louis Armstrong and ten by other artists; four cassettes, thirteen LPs, forty-two singles, plus one 45 rpm album, one album of 78s, one four-inch reel-to-reel tape, and seven videocassettes.

Ronald H. High. Programs and clippings documenting his recent activities and performances.


Glenn Jenkins. Two CDs on which he plays reggae piano: Easy Winners: Classic and Original Piano Ragtime (Bennie Banks BB 108CD) and American Beauties: Piano Ragtime (Bennie Banks BB 106CD).


Gerhard Kubik and Moya Aliya Malamusi. Six videocassettes: field recordings of dance and music in Africa, with accompanying documentation.


Wendell M. Logan. Scores for six of his compositions, plus a cassette of Willy Wilson’s Shango Memory performed by the New York Philharmonic Orchestra.


Moya Aliya Malamusi. Three musical bows: nyakafangali, nyakazeve, and nkangala from Malawi and Mozambique.


Frances T. Matlock. Souvenir program of the fifth annual tour of DePauw’s Infantry Chorus, 1951, plus a program for the chorus’s appearance in Chicago in 1953; ten photographs of Lillian Evanti, including photographs of Evanti costumed for various roles; typescript of the prologue to Evanti’s projected autobiography Where My Caravan Has Rested with handwritten notes (probably given
as a speech); letter from Owen Dodson to Evanti concerning her donation to costumes to Howard University, June 6, 1963.

Albert J. McNeil. CD: An American Heritage of Spirituals (BVE Classics, BVE 0097) by the Mormon Tabernacle Choir conducted by Albert McNeil and Moses Hogan.

John N. Migliaccio. Cassettes of a presentation by The Excello Legends (Earl Gaines, Roscoe Shelton, and Clifford Curry) at the annual meeting of the American Society on Aging in Nashville, March 27, 1997, plus a poster and article about the event.


Mike Moss. Program and handout for a presentation, "Band Music of African-American Composers," for the College Band Directors Association national conference at the University of Georgia, Athens, on March 1, 1997, at which he was assisted by the Florida A & M University Symphonic Band.

Kurtz Myers. Nine 78s and one LP of early popular music and jazz.

Nedra Olida Neal. Two collections of recordings by black performers: Stars of the Apollo (Columbia/Legacy C2K 53407) and A Tribute to Black Entertainers (Columbia/Legacy C2T 52454).


Ethel M. Norris. Two programs and a clippings concerning the Undine Smith Moore Festival held at Virginia State University, March 8, 1997, plus the first issue of "VSU Department of Music Newsletter" (Summer 1997).

Carol Oja. Her files from her service as co-chair of the Committee on Cultural Diversity of the American Musicalological Society.

Sid Ordower. Sheet music "Song for My Brother" by Ruth Rosenbaum and Naomi Spiegel (Chicago: Mahalia Jackson Music Company, 1994), plus a cassette of Jackson singing the song.


Ann Perlton. Three articles concerning jazz musician Banjo Ikey Robinson, including a handwritten note from him, and an issue of 5 Stringer (No. 115, Fall 1974) with an article about nineteenth-century banjoist Horace Weston that includes two of his compositions.

Vincent Plush. Cassette of music of Edmund Thornton Jenkins performed at various concerts in Charleston, S.C., in October 1996, including a performance of Jenkins's Charlestonia orchestrated by Plush for the Charleston Symphony Orchestra; cassette of Plush's composition Denmark Vesey Takes the Stand, performed in January 1997 by tenor William Brown with the Pittsburgh New Music Ensemble, plus various clippings about the concerts.


Pemberton Roach. Three NYNO Records CDs: Alien Toussaint, Connected (NYNO 9601-2); Amadee Castanell, Amadee (NYNO 9602-2); Wallace Johnson, Whoever's Thrillin' You (NYNO 9603-2).

Robert Sacre. Two books: his Blues and Rhythm Magazine Index, issues 1 to 120 (July 1944–June 1997) (Lille: University of Lille Center for American Studies, 1997) and Saints and Sinners: Religion, Blues and the Devil in African-American Music and Literature (Lille: Université de Lille, 1996), which he edited.


Allen Shaw. CD by Tamarack: Tamarack on the Grand (Folk Era FE 1421 D).


Territorial Court of the U.S. Virgin Islands. Recordings of the Rising Stars Youth Steel Orchestra. One double cassette: On Tour with the Rising Stars Youth Steel Orchestra (Panyard Posse Productions LP00042); one VHS video: Educate Yourself; two Umatic videos: Educate Yourself and The Lord's Prayer; and one CD: Educate Yourself.


Helen S. Walker-Hill. One issue of Women of Note Quarterly (vol. 5, issue 1, February 1997), containing her article "Chicago Composer Irene Britton Smith.

Rand Westen. His latest CD: Saga (Verve 314 529 237-2); a poster for the Miles Davis Symposium at Washington University, St. Louis (May 3–4, 1997) on "Jazz and the Civil Rights Movement"; and a promotional flier.

Michael Woods. Twenty-eight of his jazz charts and scores, plus concert programs.

ROCKEFELLER FOUNDATION  
RESIDENT FELLOWSHIPS,  
1998-1999

Under the auspices of the Rockefeller Foundation, the Center for Black Music Research of Columbia College Chicago is offering resident fellowships during the 1998-1999 academic year. The theme will be "In the Spirit of Paul Robeson: International Scholarship in Music." The figure and memory of Paul Robeson will stand as a symbol of and metaphor for integrative and international scholarship.

The program is based on the assumption that true international scholarship treating black culture must embrace not only musical thought and practice but also the thought and practice of all the black expressive arts—including dance, poetry, literature, the visual arts, and dramaturgy—and that humanist scholars will negotiate the boundaries between and among these expressions, thereby eliding notions of artistic autonomy and expressive distinctiveness.

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.

The Fellows will be in residence full-time at Columbia College Chicago during the period of their appointment and will present works-in-progress at colloquia and seminars. With their primary focus on their own research and writing, the Fellows will also have opportunities to interact with Columbia College faculty and students, with members of the Chicago arts, cultural, and educational communities, and with members of the Center’s Integrative Studies Round Table, who also will be in residence for short periods.

Applicants must hold the Ph.D. degree or its equivalent. They must have completed work on their terminal degrees at the time of application and should be able to demonstrate familiarity with the Center’s Integrative Studies Program. (The Center will provide detailed information on request.) The project will consider all complete applications and will also reserve the right to invite applications from unusually qualified individuals.

The Fellow in residence for ten months will receive a $35,000 stipend; the Fellow in residence for six months will receive $15,000; each will receive an allowance for moving.

Special Features of the Fellows Program

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

A panel of artists and scholars has been formed to explore issues that embody the relationships between the arts and the humanities, between intellect and creativity. Among the visiting scholars who will be in residence different times during the year are Lawrence Kramer, Professor of Music, Fordham University; Richard Long, Atticus Haygood Professor of Interdisciplinary Studies, Emory University; Rex Nettleford, founder of the National Dance Theatre of Jamaica; Bruce Tucker, freelance writer, Highland Park, N.J.

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 by February 2, 1998:

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 of the project by other scholars; and (5) a selected bibliography not to exceed one page.

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

Submit application materials to Ms. Trenace Ford, Project Assistant, Center for Black Music Research, Columbia College Chicago, 600 South Michigan Avenue, Chicago IL 60605-1998; telephone (312) 344-7565; fax (312) 663-9018; e-mail: tford@popmail.colum.edu.

Applicants will be notified by April 1, 1998. Residencies will commence in September 1998.