The *International Dictionary of Black Composers* (IDBC) was released on April 27, 1989, and is now available from the publishers, Fitzroy Dearborn Publishers. The dictionary is extremely broad with regard to musical styles and includes entries for 186 composers of both concert music and various genres of vernacular music, including ragtime, social dance music, Broadway show music, early popular song, jazz, blues, gospel, and contemporary popular music.

The composers treated hail from twenty-three countries, including Brazil (5), Canada (2), Colombia (2), Cuba (5), Democratic Republic of Congo (1), Egypt (3), England (4), Ghana (1), Guadeloupe (1), Guinea (1), Haiti (3), Jamaica (2), Malawi (2), Nigeria (4), Panama (1), Portugal (1), Puerto Rico (4), Sierra Leone (1), South Africa (1), St. Thomas, U.S.V.I. (1), United States (139), Venezuela (1), and Zimbabwe (1). The historical range of the IDBC begins with Vicente Lustiano of Portugal, who in 1551 became the first known black composer to have his works published, and continues through composers who were born as late as the 1960s.

Each entry begins with a brief biographical paragraph consisting of information about birth and death dates and locations, education, composing and performing activities, military service, teaching career, commissions, memberships, and honors and awards. The biographical paragraph is followed by a list of music composed by the subject of the entry and a list of publications written by and about the composer. The entry concludes with essays of 500–1000 words concerning both the composer and between 1 and 4 of his/her compositions. In a few cases, particularly with composers whose output consists of short compositions that would not support a critical essay of this length, the discussion of the works has been combined into a single essay. The essays were written by 108 contributors.

*Black Composers* is a two-volume work of approximately 1,300 pages. Readers who are interested in securing a copy may contact the publisher, Fitzroy Dearborn Publishers, 70 E. Walton St., Chicago IL 60611; telephone: (312) 587-0131; email: fitzroyd@aol.com.
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CBMR Digest

Coming Events

1999

May 19–22
ARSC Conference, Madison, Wisc.

May 27–30
W. C. Handy Blues Awards Weekend, Memphis, Tenn.

May 31–June 5
Scott Joplin Ragtime Festival, Sedalia, Mo.

Oct. 7–9

Oct. 14–17
College Music Society Annual Meeting, Denver, Colo.

Nov. 4–7
American Musicological Society Annual Meeting, Kansas City, Mo.

Nov. 18–21
Society for Ethnomusicology Annual Meeting, Austin, Tex.

2000

Nov. 1–5
Joint meeting of the Society of Ethnomusicology, the American Musicological Society, the American Musical Instrument Society, the Association for Technology in Music Instruction, the Canadian University Music Society, the College Music Society, the Society of American Music, the Lyrica Society, and the Society for Music Theory, Toronto, Canada

2001

May 23–27
National Conference on Black Music Research, Joint meeting with the Society for American Music, Trinidad

Upcoming CBMR Publications

The two issues of volume 18 (1998) of Black Music Research Journal will be combined into a single book. It will contain 8 papers that resulted from the 1997 Inter-American Conference on Black Music Research. The authors include Paul Austerlitz, Mark Clague, Jacqueline Cogdoll DieDje, Julian Gerstin, Oliver N. Greene, Donald R. Hill, Gerhard Kubik, and David M. Powers. It is expected to be released in late spring.

Volume 19 of Black Music Research Journal will consist of two issues, as usual. The first issue should be released during the summer, with the second issue coming out in the fall.

The 1998 issue of Lenox Avenue: A Journal of Interartistic Inquiry (vol. 4) was released in mid-March. Subscribers who have not yet received their copy should contact the CBMR office for assistance.

The 1999 issue of Lenox Avenue: A Journal of Interartistic Inquiry will be released next fall.

These release dates will bring the publication schedule back on track. We appreciate your patience, and we look forward to your continuing participation and support.
In Memoriam

Theodore Charles Stone passed away on October 17, 1998, in Chicago. Dr. Stone, a mainstay of the classical music scene in Chicago, was a prominent member of the Chicago Music Association for more than fifty years and served as president of the National Association of Negro Musicians from 1966 to 1974. A baritone who had studied and performed in Europe, he gave annual recitals. He also served as a music critic for various Chicago newspapers. He will be remembered most, however, for his tireless mentoring of young performers. On November 1, 1998, members of the Chicago Music Association presented a memorial concert, "A Harvest of Music," at Metropolitan Community Church in Chicago.

Avril Coleridge-Taylor died at age 95 on December 21, 1998, in Seaford, England. The daughter of Afro-British composer Samuel Coleridge-Taylor, she was a pianist, conductor, and composer. She was the first woman to conduct the band of the Royal Marines, and she also conducted major orchestras, including the BBC Symphony Orchestra and the London Symphony Orchestra. She wrote more than ninety compositions.

Irene Britton Smith died in Chicago on February 15, 1999, at the age of 81. A teacher in the Chicago public schools for more than forty years, she was a lifelong student of music, using her summer vacations and sabbaticals to study composition at Juilliard, Tanglewood, and the American Conservatory in Fontainebleau, France. Some of her compositions have been edited and recorded by Helen Walker-Hill. Her oeuvre consists of thirteen compositions.

Rockefeller Foundation Fellowship Awarded to Sterling Stuckey

On March 29, 1999, the Center for Black Music Research awarded a Rockefeller Foundation Resident Fellowship for the academic year 1999–2000 to historian Sterling Stuckey, holder of the Presidential Chair, University of California, Riverside.

The theme of the fellowship year is "International Scholarship and the Black Expressive Arts." Stuckey's proposal, titled "The Scholarship and Art of Paul Robeson," explores the continuity of the musical tradition from West Africa to the American South, culminating in Robeson's travels to the West Indies for what Stuckey calls "a special musical and spiritual homecoming." This latter issue is virtually unknown in the United States. Stuckey's work at the Center will examine the link between Robeson's scholarship and linguistic brilliance on the one hand, and his role as a performer within and outside the black musical tradition, on the other hand.


CBMR and Society for American Music to Meet Jointly in Trinidad

The Center for Black Music Research reminds readers of CBMR Digest about the 2001 joint conference that will be held in Trinidad with the Society for American Music (formerly the Sonneck Society for American Music). Collaboration between the CBMR and the SAM has yielded plans for exciting scholarly and performance sessions as well as many opportunities to enjoy the nation of Trinidad and Tobago. In addition to the individual sessions presented by each organization, several joint sessions are being planned.

Preliminary plans include a major steel pan performance, a tour of a unique steel pan exhibit, and, if negotiations are successful, tours to several pan yards. However, there is much more than calypso and steel pan to study in that region. CBMR papers will also deal with tuck tuck, goombay, bèlé, big drum, parang, voodoo, and gesture, dance, and somatic expression. Papers have also been proposed that will deal with musical traditions from the Bahamas, Bolivia, Peru, and Haiti.

The conference will be held over Memorial Day weekend, May 23–27, 2001. Begin making plans now to attend the 2001 conference and take advantage of accommodations at the Trinidad Hilton. Come early, stay late, and bring your family.
Join the CBMR Associates Program

The Center for Black Music Research invites you to become a CBMR Associate. Since 1988, the Center's Associate members have played an important role in helping to realize the Center's goals and mission. This auxiliary guild is dedicated to the preservation and perpetuation of knowledge about the music of black Americans and to mainstreaming this knowledge in American cultural history.

For the annual membership rate of $75.00 ($45 for students), individuals can support the mission of the CBMR and receive the following publications released during the year of their subscription:

- **The CBMR Associate**, the Center's weekly electronic newsletter (see sidebar)
- **CBMR Digest**, the Center's informational newsletter (2 issues yearly)
- **Black Music Research Journal** (2 issues yearly)
- **Lenox Avenue: A Journal of Interartistic Inquiry** (1 issue yearly)

In addition to these benefits, Institutional Associates also have the opportunity to post all music-related academic and administrative job vacancies on the Center's website and in *The CBMR Associate*.

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CBMR Associates Enrollment Form

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☐ $75 Individual Associates membership
☐ $45 Student Associates membership
   (Photocopy of current student ID must accompany this form.)
☐ $150 Institutional Associates membership
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☐ P.O. number _________________________________

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☐ Visa ☐ MasterCard ☐ Discover ☐ Am. Ex.

Account # __________ Expiration Date __________
Signature ________________________________

Please return enrollment form to: CBMR Associates, Center for Black Music Research, Columbia College Chicago, 800 South Michigan Avenue, Chicago, IL 60605-1996.
CBMR Web Page Update

Visitors to the CBMR's newly designed, updated, and upgraded Web page will find a more structured menu and a new organization of the page, which has been divided into the following areas: Research and Resources, Education, Performances, Publications, Support & Join CBMR, and About CBMR.

Research and Resources includes information about CBMR conferences, the Rockefeller Resident Fellowships at the CBMR, library services available to users, and a list of job postings from the CBMR Institutional Associates. Among the library services are several bibliographies and discographies, descriptions of the major collections held at the CBMR Library and Archive, and an online Reference Request form.

The Education page includes information about Project Stop-Time's activities. Future plans for this section include descriptions of the courses taught by CBMR faculty at Columbia College.

The Performances area will include a calendar of performances of CBMR performing groups, including the Black Music Repertory Ensemble, Ensemble Stop-Time, and Ensemble Kalinda Chicago. Sample programs of concerts that feature works by black composers are also posted in this area.

The Publications section includes lists of in-print back issues of the CBMR journals, sample entries from the International Dictionary of Black Composers, on-line order forms for CBMR publications, and a bookstore that features the new books and recordings cited in The CBMR Associate (see sample issue on page 4).

In the Support & Join area, users can join either the CBMR Individual Associates or the CBMR Institutional Associates using a secure order form.

About CBMR includes a page of facts about the CBMR, news from the Center, a list of CBMR staff and lists of CBMR Institutional and Individual Associates.

Future plans for the site include a password-protected area for CBMR Associates containing sound files that can be downloaded and access to the CBMR Database (a detailed on-line catalog of the CBMR Library and Archives). A search function for the pages on the CBMR site will also be added during the coming months.

Visit the new site at www.colum.edu/cbmr/ or www.cbmr.org.

CBMR Forum Presents Guest Speakers

This spring, the Center sponsored four guest speakers in the CBMR Forum series. The 1998–1999 CBMR Rockefeller Resident Fellows, Patricia Alleyne-Detmers and James Hall, made their final project presentations on March 15. Dr. Alleyne-Detmers' presentation was titled "The African Cultural Renascence in Notting Hill Carnival" and Dr. Hall's presentation was titled "The Ellington Sacred Concerts: Jazz, Religiosity, and African American Intellectual Life in the 1960s."

Mr. Robert Owens, composer, performer, and actor, made a presentation on April 8 about his vocal music and his career as an African-American composer in Europe, where he has lived and worked since 1959. Mr. Owens' presentation primarily focused on his art songs. Mr. Philip J. Rogers, a graduate student at the University of Illinois, assisted Mr. Owens by performing two of Mr. Owens' songs: "Border Line" and "Mortal Storm."

On April 26, Dr. Travis Jackson of the University of Michigan made a presentation titled "The Literature of Rap."

If you live in the Chicago area and wish to become a member of CBMR Forum, please call Morris Phibbs at (312) 344-7563.

Joyce Foundation Announces Support for New CBMR Programming

The Joyce Foundation of Chicago recently awarded the CBMR a grant of $115,000 to support an audience development campaign designed to strengthen current ties with the Center's Chicago constituencies, create links between these constituencies, and increase substantially the number of neighborhoods, communities, and individuals served by the Center. The Center's public programming addresses black music in many forms and styles, including black popular music of the United States, concert and art music from the sixteenth century through today, and Afro-Caribbean and Afro-Latin American music. With the Joyce Foundation's support, the Center will demonstrate to the general public the common heritage of all of these music.

The Joyce Foundation has been a consistent supporter of the Center for Black Music Research, most recently as a major sponsor of Project Kalinda and Ensemble Kalinda Chicago.
Opportunities

Aaron Copland Awards

The Copland Heritage Association announces the 1999 Aaron Copland Awards. Emerging or mid-career American composers are invited each year to reside at The Copland House, Aaron Copland’s newly restored home near the Hudson River in Westchester County, New York, in order to concentrate on their creative work. They are guests of the Copland Heritage Association for periods of one to three months, with meals, housekeeping, and other amenities provided.

Residencies for the 1999 awards will take place between December 1, 1999, and December 20, 2000. The deadline for applications is June 1, 1999.

For information and guidelines contact: The Aaron Copland Awards, c/o The Copland Heritage Association, Inc., P.O. Box 2177, Cortlandt Manor, NY 10567; telephone (914) 788-4659; e-mail: info@coplandhouse.org; web site: www.coplandhouse.org.

MUSA

MUSA (Music of the United States of America) continues to seek proposals concerning all genres and periods of American music-making from scholars interested in preparing editions of American music for publication.

Please direct inquiries to Mark Ciesla, Executive Editor, Burton Memorial Tower #606, University of Michigan, Ann Arbor, MI 48109-1270; telephone (734) 647-4850; fax: (734) 647-1897; e-mail: musa-info@umich.edu; website: www.umich.edu/~musausa/.

Imani Winds Quintet


In addition to its regular recitals, gigs, and community outreach performances, 1998–1999 performance highlights included: the Stokely Carmichael Memorial Service; a recording with Steve Coleman on the BMG France Label; performance at the 1998 Goodwill Games; a world premiere at Princeton University; and a summer 1999 European tour with Steve Coleman.

The Fall 1999 season will include competitions, a CD project, several commissions, and travel opportunities. For more information, please contact Ms. Valerie Coleman at imaniwin@aol.com.

Is Your Contact Information Up-to-Date?
Correct It on Our Website.

Out-of-date address, phone, e-mail, or fax number information can be corrected through our website. Visit http://www.colum.edu/cbmr/ and click on the “Interact with the CBMR” link.

Women Composers Symposium

Helen Walker-Hill

This winter I attended two events that have featured black women composers: the three-day Second Symposium of Black Women Composers hosted by the Music Department of Hampton University, Virginia, during February 15–17; and a panel discussion and concert presented by the New Jersey Symphony Orchestra at the Newark Museum on March 21.

Symposium

The Second Symposium of Black Women Composers was organized by Dr. Effie T. Gardner, former faculty member and Chair of the Music Department at Hampton University, who also initiated the First Symposium of Black Women Composers in February 1997. For this latest symposium, she assembled a stellar group of composers, scholars, and musicians presented in twenty-one-hour-long sessions and concerts of exceptional quality and interest.

In the opening session, I spoke on “In Search of Our Mothers’ Songs.” I also served as resident musicologist for the symposium, a role filled by Georgia Ryder at the First Symposium two years earlier.

The featured composers were Undine Smith Moore, Lettie Beckon Alston, and Valerie Capers. Other notable composers in attendance were Jeraldine Herbison, Jacqueline Hairston, Eurydice Osterman, Maxine Temple, and Diane White.

The music of each of these composers—as well as by Florence Price, Margaret Bonds, Avril Coleridge-Taylor, Betty Jackson King, Tania León, Ruth Norman, Dolores White, Zenobia Powell Perry, and Mary Watkins—was performed by many fine musicians, including sopranos Donna Cox, JoAnn Stephenson, Serenette Barnes, and Lorraine Bell, whose voice students at Hampton also performed. Other outstanding musicians were pianists Kathy Bullock, Kimberly Tucker, and Sharon Guerin Shafer; cellists James Herbison; oboist Harvey Stokes; and flutist Lea Pearson.

It was particularly rewarding to hear works by the featured composers performed both by a variety of small instrumental and vocal ensembles and by the larger Hampton University ensembles: the Concert Choir, the Wind Symphony, and the University Orchestra. The symposium was brought to a triumphant close by the Valerie Capers Trio in concert.

Panel and Concert

“African American Women Composers: Legacy of Music,” presented by the New Jersey Symphony Orchestra, included a panel discussion by myself and composers Dorothy Rudd Moore and Nkieru Okoye. A concert of chamber works followed, featuring Florence Price’s Five Folksongs in Counterpoint for String Quartet and three songs to poetry by Langston Hughes; Undine Smith Moore’s piano trio Soweto; Dorothy Rudd Moore’s Modes for String Quartet; and Nkieru Okoye’s Canciones Españolas for tenor and string quintet.
The CBMR presents the members of the CBMR Editorial Advisory Committee. These members serve as readers for the Music in the Diaspora book series as well as for articles that are published in *Black Music Research Journal* and *Lenox Avenue: A Journal of Interart Inquiry*. Their expertise and service in this capacity are very much appreciated both by Center staff and by the authors who are the recipients of their helpful and often extensive comments and suggestions.


**T. J. Anderson** is an emeritus professor and professor emeritus of Tufts University.

**Calvert Bean** has been a member of the Editorial Advisory Committee since the inception of *Black Music Research Journal* in 1980. Recently retired, he is a former music editor at Theodore Presser and was the Program Director of radio station WPLN in Nashville, Tennessee. He was an Associate Editor of the *International Dictionary of Black Composers* (Fitzroy Dearborn, 1993).


**Rae Linda Brown** is associate professor of music at the University of California, Irvine. She is the author of "The Women’s Symphony Orchestra of Chicago and Florence B. Price's Piano Concerto in One Movement" (American Music, 1993) and *Music: Printed and Manuscript, in the James Weldon Johnson Memorial Collection of Negro Arts and Letters: An Annotated Catalog* (Garland Publishing, 1982).

**Richard Crawford** is professor of music at the University of Michigan, Ann Arbor. He is the author of *The American Musical Landscape* (University of California Press, 1993) and co-author (with Jeffrey Magee) of *Jazz Standards on Record, 1900–1942: A Core Repertory* (Center for Black Music Research, Columbia College Chicago, 1992), among others.


**Jocelyne Guillault** is professor of ethnomusicology at the University of California, Berkeley. She is the author of *Zouk: World Music in the West Indies* (University of Chicago Press, 1993).

**Paul Carter Harrison** is writer-in-residence at Columbia College Chicago and the author of *The Great MacDaddy* (for which he won an Obie Award), the book titled *The Drama of Nonno* (Grove, 1972), and other works.


**Lawrence Kramer** is professor of music at Fordham University. He is the author of *Music as Cultural Practice, 1800–1900* (University of California Press, 1990), *Classical Music and Postmodern Knowledge* (University of California Press, 1995), and other works.


**Orin Moe** has been a member of the Editorial Advisory Committee since the inception of *Black Music Research Journal* in 1980.

**Ronald Radano** is associate professor of music and Afro-American studies at the University of Wisconsin–Madison. He is the author of *New Musical Figurations: Anthony Braxton’s Cultural Critique* (University of Chicago Press, 1993).

**Guthrie P. Ramsey Jr.** is assistant professor of music at Temple University.


**Bruce Tucker** is a freelance writer and co-author with James Brown of *James Brown: The Godfather of Soul* (Macmillan, 1986) and other articles on the topic of black music biography and autobiography.

**Mark Tucker** is professor of music and American studies at the College of William and Mary, Williamsburg, Virginia. He is the author of *The Duke Ellington Reader* (Oxford University Press, 1983) and *Ellington: The Early Years* (University of Illinois Press, 1991).

**Richard A. Wang** is professor of music, University of Illinois–Chicago.

**Olly Wilson** is an emeritus composer and Professor and Chairman of the Music Department at the University of California, Berkeley.

**Composers Notes**

On March 7–8, the Cleveland Chamber Symphony premiered chamber orchestra versions of James Newton's *Suffering Servant for Tenor, Bassoon and Orchestra and Hale Smith's Meditations In Passage.*

Nkèiru Okoye's composition *Hymns* was included in a tribute to Vernon Jarrett at the national NAACP ACT-SO Awards in August 1998. The program aired on various stations throughout the country. Okoye was also an adjudicator and presenter for the event. In 1999, the world premiere of her composition *The Creation* took place at the Nicholas Music Center, New Brunswick, N.J., on February 21, and on March 21 her Spanish Songs for Tenor and String Orchestra were performed by members of the New Jersey Symphony Orchestra as part of a concert featuring works by African-American women.

Coleridge-Taylor Perkins has been busy with projects in two regional theaters. In January, he served as music director and composed the music for Derek Walcott's *Dream on Monkey Mountain* for the Denver Center Theater Company. He also served in the same capacity for Regina Taylor's *Oo Bia Dee* at Chicago's Goodman Theatre in March and April. Pianist Karen Walwyn recently performed Perkins' "Statements" (Piano Sonata no. 2) in New York and is now recording it. His "Mop Mop" was recently recorded by Vienna Modern Masters (VMM 3045) for the Millennium Commission series and is now commercially available. The Washington Symphony Orchestra, the United States Congressional Choral Society, and the Church Association for Community Service Chorus performed the orchestrated version of his *Fraddone-Freedom* (along with works by Ives, Copland, and Randall Thompson) in a concert entitled "Voices of Freedom" at the Washington National Cathedral on March 19.

Langston Hughes' *Ask Your Mama: Twelve Moods for Jazz,* read by Maggie Brown and Sterling Plump with music by Hale Smith, was performed on March 19 and 20 at Chicago's DuSable Museum of African-American History, under the sponsorship of the Jazz Institute of Chicago.

On February 27 and March 2, the Chicago Symphony Orchestra, conducted by William Eddins, premiered Olly Wilson's *Hold On: Symphony no. 3,* which had been commissioned by the orchestra. A special performance took place at Christ Universal Temple in Chicago on February 26.

Mike Woods provided the musical arrangements for a jazz vespers service at Hamilton College on February 28. His cantata *War, Peace, Anger and Love* was featured in the Martin Luther King Jr. Day Fourth Annual Celebration Concert in Midland, Michigan, where it shared the program with works by William L. Dawson and William Grant Still.

The Chicago Sinfonietta's King Tribute Concert on January 11, conducted by Paul Freeman, included Adolphus Hailstork's *An American Porte of Call,* traditional spirituals arranged by Hale Smith and sung by soprano Angela Brown with the Apostolic Church of God Sanctuary Choir, and a special reading of Dr. King's "I Have a Dream" speech accompanied by the first movement of William Grant Still's *Afro-American Symphony.*

The Philadelphia Orchestra's tribute concert to Dr. King featured Jubilant Sykes and the Morgan State University Choir. In addition to spiritual arrangements, the program included *Suite from Three Black Kings* composed by Duke and Mercer Ellington and orchestrated by Maurice Peress, *Kimo Williams' Symphony for the Sons of Nam,* and Adolphus Hailstork's *Songs of Isaiah.* It was conducted by André Raphel Smith.

The annual "Witness!" concert of the Plymouth Music series of Minnesota included three premiers: the Midwest Premiere of Billy Taylor's *Peaceful Warrior,* which featured the composer and his trio; the world premiere of an anthem by Rosephanye Powell, *Ascribe to the Lord,* and the world premiere of an extended choral work, *Ties That Bind,* by Robert L. Morris, whose Leigh Morris Chorale was also featured. Works by William L. Dawson and Michael Abels rounded out the program.
Call for Manuscripts
Black Music Research Journal

The Center for Black Music Research requests the submission of manuscript articles devoted to the philosophy and pedagogy of the interart inquiry into the black expressive arts. Manuscripts submitted to Black Music Research Journal should address the teaching of the analysis and comparison of two or more works or performances of black music, drama, dance, literature, and the visual and plastic arts, revealing the artistic, cultural, historical, and philosophical relationships among them. The implications of such writings to teaching and their potential application to curricular structures in higher education are central to this issue of the journal.

Articles submitted and accepted by an Editorial Advisory Board will appear in the Spring 2000 issue of Black Music Research Journal, a scholarly refereed publication. Please adhere to the following guidelines:

- Manuscripts must be philosophical or pedagogical in nature. Articles that are quantitative in nature will not be accepted.
- Manuscripts must conform to the CBMR Style Guide, copies of which are available on request from the Guest Editor (see address below) or from the CBMR. Requests for style guides may be made via e-mail (cbmr@popmail.colum.edu). Manuscripts must be double-spaced and fall within the range of 25-30 pages.
- Manuscripts should be submitted in five (5) copies with a cover page listing the author's name, address, current affiliation/position, telephone number, fax number, and e-mail address.
- Submissions should be sent to Dr. Carletta Elliott Speerman, Guest Editor, F3 Black Oak Drive, Nashua, NH 03062, and must be postmarked by July 1, 1999. Manuscripts will not be returned.

For information about the Center's Integrative Studies Program and the concept of interart inquiry, e-mail to Johann Buis (jbuis@popmail.colum.edu).

For general information about the CBMR, visit www.colum.edu/cbmr/ or write to Center for Black Music Research, Columbia College Chicago, 600 South Michigan Avenue, Chicago, IL 60605-1996.

News and Notes

The Albert McNeil Jubilee Singers made their Carnegie Hall debut on January 18, 1999, performing excerpts of José Mauricio Nunes Garcia's Requiem and Larry Farrow's Spiritual Roots, a suite for chorus and orchestra. In 1998, the Jubilee Singers toured in Hawaii, the Midwest, Italy, and Spain. The Men of Jubilee also appeared via worldwide satellite link under the auspices of China Television, in a performance celebrating China's fiftieth year as a nation.

The Chicago Symphony Orchestra and the Chicago Park District's South Shore Cultural Center sponsor a musicians residency program in the Southside community, featuring free classes taught by CSO musicians. A highlight of the program this spring was a production by the Black Ensemble Theater of Mahalal—a life of the great gospel singer that presents a history of gospel music through drama.

In February, Bonita Suzanne Hyman made her debut at the Grand Theatre Geneve as Tatian in Tania León's opera Scourge of Hyacinths. The performance was repeated in Nancy, France, and St. Polten, Austria. The opera was conducted by the composer.

Timothy M. Kail gave a lecture recital, "Thomas A. Dorsey and the Development and Diffusion of Traditional Black Gospel Piano circa 1930," at Kent State University Trumbull Campus.

Focus on:
The International African to American Music Society

The International African to American Music Society was organized in 1996 by Mike Wright. The major objectives of the Society are:

- To educate and promote public awareness of art music written by all composers of African origin or descent, whether living or deceased.
- To encourage performances, broadcasts, and recordings of the music of William Grant Still and the art music of other composers, living or deceased, of African origin or descent.
- To provide contacts and information for all who are interested in performing, teaching, researching, or studying the music of composers of African origin or descent.
- To provide contacts and information for all composers of African origin or descent, their agents, or others with genuine interest.
- To raise funds and interest, so as to encourage the education and development of new composers and production of new works by established composers of African origin or descent.
- By gentle persuasion, not confrontation, to seek to overcome barriers of race and creed and discourage any form of prejudice and hindrance as a result of racial intolerance in all aspects of the music industry.

The efforts of the society have resulted in performances of works that would not have been otherwise heard. For more information, contact Mike Wright, 49 Waltham Avenue, Guildford, Surrey, GU2 6OF, UK; telephone: +44 1483 536689; e-mail: mswright@vsatkins.co.uk.

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Materials Received from Publishers

Books


Score


Compact Discs


Cotten, Elizabeth. Elizabeth Cotton Live! Arhoolie CD 477.


Jenkins, Ella, and the Goodwill Spiritual Choir of Monumental Baptist Church. African American Folk Rhythms. Smithsonian Folkways SFW CD 45003.


Maximum R & B. Elektra 62089-2.


MC Lyte. Seven & Seven. EastWest Records America 62246-2.

Nicole. Elektra 62304-2.


Rhythm & Quad 166. EastWest Records America 62151-2.


Why Do Fools Fall in Love. EastWest Records America 62265-2.

Call for Papers

Popular Music and Society is seeking article-length manuscripts for a special issue on nineteenth-century American popular music, to be published in 2001. All kinds of research on music are invited. Manuscripts should not be exclusively musico- logical in focus and intent, and all musical genres will be considered. Articles that explore issues of race, class, and/or gender are especially welcome.

Deadline for receipt of manuscripts is May 1, 2000. For each manuscript, four blind copies should be submitted, with author identified only on a detachable title page. Manuscripts must be double-spaced, carry notes at the end, follow the MLA Handbook for style, and include a stamped return business envelope. Manuscripts must not be under review with any other publication.

Send manuscripts to: Juanita Karpf, School of Music, University of Georgia, Athens, GA 30602-7287; (706) 542-3737; fax: (706) 542-2773; e-mail: nkarpf@arches.uga.edu.
CBMR Associates

The Center for Black Music Research acknowledges the support of the following institutions and individuals, who through their membership in the CBMR Associates Program, contribute to our continuing growth and success.

Institutional Associates

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Maryland-National Capital Park and Planning Commission, Riverdale MD
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Middle Tennessee State University, Murfreesboro TN
Mills College, Department of Music, Oakland CA
Morehouse College, Department of Music, Atlanta GA
The Musical Source, Washington, DC
National Underground Railroad Freedom Center, Cincinnati OH
The Negro Spiritual Scholarship Foundation, Orlando FL.
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Rawn W. Spearman Sr., Nashua NH
John Spitzer, Baltimore MD
Joanne Stephenson, Casselberry FL
Alexander Stewart, Douglas Manor NY
Donald Steven, Chicago IL
Judith Anne Still, Flagstaff AZ
Ellen Stone-Belt, Winnetka IL
Chuck Supler, New Orleans LA

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Donations to the CBMR Library and Archives
September 1, 1998 to February 28, 1999

Leslie Adams. Finding aid to the Leslie Adams Music Archives at the Cleveland Public Library.


T. J. Anderson. Program for his 70th birthday concert at Duke University, September 17, 1998: a cassette of his compositions "Bop in 2" and "Boogie Woogie Fantasy," which were performed at the event; and a score for "Boogie Woogie Fantasy." (1957).


Edward O. Bland. CD of his compositions: Dancing through the Walls (Delos DE 4030) with Daniel Lozano, flute, and the Virtual World Percussion Ensemble, programmed by Bland.


Dorothy L. Bristol. 10-inch LP: Marian Anderson Sings (Royale 18105).


Centro de Investigación y Desarrollo de la Música Cubana. Three books: Los cabildos y la fiesta afrocubanos del Día de Reyes, by Fernando Ortiz (La Habana: Editorial de Ciencias Sociales, 1992); Toques, by Héctor Angulo (La Habana: Editorial las Letras Cubanas, 1989); Cantos y toques de Kinsóli (Ciudad Habana: Departamento de Investigaciones Fundamentales, 1986). Three LPs: Amalia Batista (zarzuelita) (Egrem LD-3929); Folk Music of Carriacou (Egrem C-001); Familia Valera Miranda, Antología integral del Son, vol. 1 (Egrem LD-267).

Stephen K. Charpié. Materials concerning his concert appearance playing music of Francis Johnson at a Martin Luther King memorial concert with the Black Classical Artists of Louisville at Bellarmine College, Louisville, Kentucky, January 17, 1999; and his arrangement for brass of Henry H. Williams’ "Maysville March."

Valerie Coleman. Cassette of her Kwanzaa compositions Umoja and Myob and the Rainbow Bird.

Jonathan Kevan Davis. Four jazz periodicals: Down Beat (January and October, 1998); Jazz Times (October and November 1998), Jazz Times (1998/1999), and Jazz Education Guide; plus twenty Chicago Symphony Orchestra programs from various concerts.


William P. Foster. "Press Releases, Quotes, Excerpts and Comments on the Career of Dr. William P. Foster" (1958), a booklet of quotes honoring him on his retirement from FAMU; plus an updated vita.

Andy Gibbons. Circa 1/2-inch of documentation to accompany his record collections.

Felipe Hall. Score: Nawkt-Soufiane Book IV Mekta, 'in the Art of Kitā', by Halim al-Dabh (1998), which is dedicated to Hall; plus information on a prospective project.


Phoebe Jacobs. Bock: Peter Guralnick's Searching for Robert Johnson (New York: Plume, 1989); booklet: A Portrait of Dorothy Donegan, by William Komaiko (n.d.); booklet about the Lionel and Gladys Hampton Educational Foundation (Studio City, Calif.: 1998?); eight photographs of jazz musicians from the 1940s, including a signed photo of Lucky Millinder; circa five inches of jazz-related materials, mostly concerning jazz education.

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Donations, continued from page 13


Dan Kierskov. His CD: Dan Kierskov & the Honey Drippers (Clearwood Records CLEAR-981).


Elaine B. Mack. Thirty-three cassette of oral history interviews with classical musicians in Philadelphia, compiled for a book; and two diskettes of transcriptions.


Andy McKale. MCA Records. CDs: Louis Jordan: Let the Good Times Roll (MCAD2-11907) and Women Blues Singers (MCAD2-11788).


Robert Leigh Morris. Sheet music to his spiritual setting "Now We Take This Body" (Champaign, Ill.: Mark Foster, 1998).


Corderidge-Taylor Parkinson. Score: his "Lamentations: Black Folk Song Suite for Unaccompanied Cello" (New York: Toscl Music, 1980); two programs for concerts featuring his music at Indiana University and Olomouc, Czech Republic (1996) plus permission to copy two scores; his Sinfonietta No. 1 for Strings (1954–1955) and Generations: Sinfonietta no. 2 for Strings (1996); a cassette of performances of the two works.

Edford Providence. Scores of his string quartets 1–6 (1990–1998) and of his Piano Concerto no. 2 (1998); script to his musical play, Viadorta, with programs and flyers from its production in Toronto in 1995; cassette of his music.


Jeanine Wegner. Magazine: Perspectives: Research and Creative Activities at Southern Illinois University at Carbondale (Spring 1998), with an article "In Search of Song" about her research with Margaret Simmons on art songs by black composers.
Clifford Sykes, Pontiac MI  
Daniele Taylor-Guthrie, Chicago IL  
Steven Teeter, New Orleans LA  
Jewel Thompson, Teaneck NJ  
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Allison Tucker, Dallas TX  
Mark Tucker, Williamsburg VA  
Jeanine Wagner, Carbondale IL  
Althea Waites, Malibu CA  
Charles Walker, Philadelphia PA  
Helen Walker-Hill, Evergreen CO  
Richard A. Wang, Chicago IL  
Daryl Waters, New York NY  
Randy Weston, Brooklyn NY  
Trevor Weston, Crawfordsville IN  
Christopher Wilkinson, Morgantown WV  
Audrey Lee Williams, Boston MA  
David Russell Williams, Memphis TN  
Carmen Willoughby, Washington DC  
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Olly W. Wilson, Berkeley CA  
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Timothy Woods, Tucson AZ  
Pascal Youngs, Morgantown WV

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Tomas Olivera Chirimini, Montevideo

**U.S. Virgin Islands**  
Leo Carty, St. Croix  
Ruth C. H. Frank, St. John  
Myron D. Jackson, St. Thomas  
Jeff Medina, St. Thomas  
Erroy Sprauve, St. John  
St. Croix Landmarks Society, St. Croix  
Rudy Wells, St. John  
Austen A. Venzel, St. Thomas  
Virgin Islands Humanities Council, St. Thomas

**Wales**  
David Griffiths, Swansea


Jazz Unités presented its fifteenth annual historical/musical tribute to Marian Anderson and a salute to Duke Ellington's *Sacred Music* in February. The program was produced by Geraldine de Haas.

During a convention in Chicago in February, the American Choral Directors Association featured a session on "Travels and Trends in African American Gospel Music—Chicago Style." Speakers were Gerome Bell, Director of Music at Chicago's First Church of Deliverance, and Horace Clarence Boyer, University of Massachusetts—Amherst. The demonstration choir was Essence of Joy from Pennsylvania State University, directed by Anthony Leach, and the Ebony Heritage Singers from the University of Dayton, directed by Donna M. Cox.

CBMR Rockefeller Fellow Patricia Alleyne-Dettmers presented a paper on "Carnival and Diaspora" at the second annual African American/Caribbean Heritage Program at Northeastern Illinois University in January.

Donations, continued from page 14

Helen S. Walker-Hill. Materials to be added to her collection, including two scores by Margaret Bonds and three scores by Amanda McSwain, plus a handwritten autobiographical sketch by McSwain and photos of the unmarked graves of Florence Price and Margaret Bonds. Randy Weston. Promotional photograph plus a promotional copy of his CD *Khepera* with photocopied liner notes; his CD *Khepera* (Verve 314 557 821-2).


Michael Woods. Eleven scores plus fillet for Martin Luther King Day concert featuring his cantata *War, Peace, Anger and Love*, Midland, Michigan, Midland Center for the Arts, January 18, 1999.
Ensemble Stop-Time can be heard in a concert at the New Regal Theater on Saturday evening, May 14, 1999. On this single evening and on the same stage will be heard Ensemble Stop-Time, Ensemble Kalinda Chicago, and the incomparable Jerry "The Iceman" Butler in a special guest star appearance.

The sixteen-member Ensemble Stop-Time made its debut at the South Shore Cultural Center in October 1998. It is the musical component of the Center’s Project Stop-Time, which highlights black musical forms and styles ranging from Jelly Roll Morton’s 1906 "King Porter Stomp" to Grandmaster Flash’s 1982 "The Message." The ensemble bridges the musical and generational gaps between traditional and avant-garde jazz; between gospel song and R&B; and between traditional forms, such as the Negro spiritual, and twentieth-century soul and rap. It has a unique ability to perform all of these musical styles in a single show.

About its debut performance, Howard Reich of the Chicago Tribune wrote:

"Chicago never has lacked for extraordinary talent when it comes to jazz, blues, gospel and related musical idioms, but worthy institutional support for that talent has been harder to come by. As if to address that issue, and many others, a remarkable ensemble made its debut Monday night at the South Shore Cultural Center. The often brilliant performance by Ensemble Stop-Time augured well for the future of this versatile band and the glorious cultural traditions it represents.

Ensemble Kalinda Chicago

Ensemble Kalinda Chicago was the Center’s performance organization for legendary performing and recording R&B, artist Jerry "The Iceman" Butler, who will perform some of his greatest hits with Ensemble Stop-Time. Among Mr. Butler’s many hits are "For Your Precious Love" (with the Impressions), "Moon River," "Let It Be Me," "Hey Western Union Man," and "Only the Strong Survive." Mr. Butler, who is a member of the Project Stop-Time Advisory Committee, topped the R&B and pop music charts for several years during the 1950s and 1960s. Join us for a unique experience.

Tickets

The New Regal Theater, 1645 East 79th Street, Chicago, is located at the intersection of Stony Island and 79th. From Lake Shore Drive, exit at 57th Street (Museum of Science and Industry). From 57th, take Stony Island south to 79th. Parking is available.

Tickets are available from the New Regal Theater Box Office or from TicketMaster outlets, including Carson Pirie Scott; Dominicks; Blockbuster Music; and Tower Records.

To order tickets from the New Regal Theater, call (773) 721-9301, or visit the Box Office at 1665 East 79th Street, Monday and Saturday, 10 A.M. to 4 P.M.; Tuesday through Friday, 10 A.M. to 6 P.M. To purchase tickets from TicketMaster, call (312) 902-1500. Please note that service charges are added to the price of all tickets purchased through TicketMaster.

$35* (Main Floor, Rows DD-X)
$25* (Mezzanine, Rows A-H)
$15* (Balcony, Rows J-S)
$10* (Balcony, Rows T-Y)

*Ticket price includes a $1 New Regal Theater Restoration Fee.
*All tickets bought at the New Regal Theater Box Office will be assessed an additional $1 Box Office Handling Fee.