Sterling Stueckey to Lecture

Sterling Stueckey, the 1999-2000 Rockefeller Foundation Resident Fellow at the Center for Black Music Research, will make two public presentations during his ten-month residency.

The first, titled “New Research: Paul Robeson, Trinidad, and Jamaica,” will take place on Tuesday, November 9, 1999. In this presentation, Dr. Stueckey will offer new research on Robeson’s love for and presence in the Caribbean, especially Trinidad and Jamaica. He will examine the reception of Robeson’s films and recordings in the Caribbean, which established the singer’s stature in the region long before he set foot there. Hollis Liverpool will serve as respondent.

The second presentation, titled “Paul Robeson, Richard Wright, and Black Intellectual History,” will take place on Thursday, March 16, 2000. Drawing on the work of Robeson, Wright, Bontemps, and Baldwin, Stueckey will present a reading of black intellectual history from the vantage point of Robeson’s multifaceted activity in the arts and socio-political arenas.

Each lecture will be held at 6:00 P.M. in the Music Center Concert Hall, Columbia College Chicago, 1014 South Michigan Avenue, Chicago, Ill. The lectures are free and open to the public, and a reception will follow each event.

Paul Oliver Lectures

The Center for Black Music Research co-hosted, with the DuSable Museum of African American History, a public lecture by Paul Oliver, one of the foremost scholars, researchers, and authors on the blues, on June 7. Dr. Oliver’s lecture was titled “The Influence of African-American Song Writers on the Repertoires of Songsters and Blues Singers.”

As one of the first authors to publish works about African-American blues, Paul Oliver is a pioneer in blues research and scholarship. Since his seminal Blues Fell This Morning: The Meaning of the Blues (1960), Dr. Oliver’s contribution to this field has included several books and countless critical reviews, book chapters, and articles in journals, encyclopedias, anthologies, and serial publications.

Hollis Liverpool in Residence at the CBMR

Hollis Liverpool, known in the world of calypso as “The Mighty Chalkdust,” will be in residence at Columbia College Chicago for five weeks during fall 1999. The residency is being jointly supported by the Center for Black Music Research and the Graduate School of Columbia College, the former with funding from the Center’s Rockefeller Resident Fellows program, the latter with funding from the David and Roberta Rubin Fund for Visiting Artists and Scholars. Dr. Liverpool is the first recipient of funding from the Rubin Fund, which was established in memory of David Rubin, a trustee and friend of the college, with contributions from his wife, children, and friends.

In addition to conducting his own research at the CBMR Library and Archives, he will present workshops and master classes on and off campus and will serve as a respondent to an address given by historian Sterling Stuecky, the 1999-2000 CBMR Rockefeller Resident Fellow.

Liverpool is Director of Culture for Trinidad and, until his retirement, taught at the University of the West Indies in Port of Spain. As a published scholar, he has written articles about Caribbean steel pan music; as a vocalist, guitar player, and steel pan virtuoso, he has been crowned Trinidad’s Calypso Monarch five times and the 1994 Calypso King of the World.
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Coming Events
1999

Sept. 30  Ensemble Stop-Time's Second Season Opening Concert
Paul Robeson Theater, South Shore Cultural Center, 7059 South
Shore Drive, Chicago, Illinois
7:30 P.M., Free Admission

and the Diaspora"
University of Pittsburgh, Pittsburgh, Pennsylvania

Oct. 14  New Black Music Repertory Ensemble Concert
Paul Robeson Theater, South Shore Cultural Center, 7059 South
Shore Drive, Chicago, Illinois
7:30 P.M., Free Admission

Oct. 14-17  College Music Society Annual Meeting
CBMR Session: "Interarts Inquiry: Exploring a New Analytical
Approach to Music and the Black Expressive Arts"
Denver, Colorado

Oct. 28-29  Joint Annual Meeting of the American Studies Association–Canadian
Association of American Studies
CBMR Session: "Interarts Inquiry: A New Approach to Scholarly
Border Crossing in the Black Expressive Arts"
Montreal, Quebec, Canada

Nov. 4-7  American Musicological Society Annual Meeting
Kansas City, Missouri

Nov. 9  Public Lecture: "New Research: Paul Robeson, Trinidad, and Jamaica”
Sterling Stuckey, with Hollis Liverpool, respondent
Columbia College Music Center, 1014 South Michigan Avenue,
Chicago, Illinois
6:00 P.M., Free Admission

Nov. 11  New Black Music Repertory Ensemble Concert
Paul Robeson Theater, South Shore Cultural Center, 7059 South
Shore Drive, Chicago, Illinois
7:30 P.M., Free Admission

Nov. 18-21  Society for Ethnomusicology Annual Meeting
Austin, Texas

2000

Mar. 1-5  Society for American Music Twenty-Sixth National Conference
Charleston, South Carolina

Mar. 16  Public Lecture: "Paul Robeson, Richard Wright, and Black Intellectual
History”
Sterling Stuckey
Columbia College Music Center, 1014 South Michigan Avenue,
Chicago, Illinois
6:00 P.M., Free Admission

Nov. 1-5  Mega-Meeting of Music Societies
Toronto, Canada

2001

May 23-27  National Conference on Black Music Research Joint Meeting with the
Society for American Music
Port of Spain, Trinidad
In Memoriam

Melba Liston, jazz trombonist, composer, and arranger, died April 23, 1999, in Los Angeles, California, at the age of 73. A pioneering woman performer in big bands, Liston gained a reputation in the 1940s as a composer and arranger with Gerald Wilson, Dizzy Gillespie, and Billie Holiday. She toured with Gillespie’s big band for the State Department and with Quincy Jones’ “Free and Easy.” Her most productive collaboration was with Randy Weston, for whom she arranged until shortly before her death. This collaboration resulted in many recordings, the last of which, Khepera (Verve 314 557 821-2), was released last year. A week before her death, Harvard University held a retrospective of her and Weston’s collaborative work. Memorials in her honor took place in California and New York.

South Africa lost two major musical figures in 1998: saxophonist West Nkosi died on October 8, and guitarist Marks Mankwane died on October 17. Both were bandleaders, composers, and producers. Nkosi produced recordings for Ladysmith Black Mambazo, and Mankwane was music director of Mahotella Queens.

Blues singer, guitarist, and songwriter Lowell Fulsom died March 7, 1999. Fulsom began as a country blues singer but went on to become one of the mainstays of the Oakland, California, blues sound. He recorded thirty albums and more than one hundred singles on numerous labels.

Harry “Sweets” Edison, jazz trumpeter, died July 27, 1999, at the age of 83. Edison played with the Count Basie band for twenty years and with numerous other bands and performers, including Frank Sinatra. He also led and recorded with his own groups. He received an American Jazz Masters Fellowship from the National Endowment for the Arts in 1991 and performed at the White House in 1997.

Don’t miss the free opening performance of Ensemble Stop-Time’s second season on Thursday, September 30, 7:30 p.m., at the Chicago Park District’s South Shore Cultural Center, 7059 South Shore Drive, Chicago, Ill. See page 9 for more about Ensemble Stop-Time.

Garifuna Materials Donated to CBMR

Filmmakers Andrea Leland and Kathy Berger have donated to the CBMR Library and Archives an extensive collection of field materials pertaining to the Garifuna, or Garínag, people of Belize. The collection includes more than fifty one-hour beta videotapes and thirty cassettes of taped music and interviews, plus logbooks, field notes, and transcriptions.

The Garifuna are of African, Arawak, and Carib descent. During the past three centuries, the Garifuna have suffered persecution and dispersal because of their militant opposition to colonialism and slavery. In spite of this, they have maintained their traditional language and culture. The recordings center around two events: Garifuna Settlement Day (November 19), a holiday that marks the 1797 transportation of Garifuna exiles from St. Vincent in the Caribbean to what is now Belize; and the dugu ceremony honoring ancestors, which is central to Garifuna beliefs and traditions. The collection includes footage and tapes of interviews, food preparation, music and drumming, construction of a temple for the dugu ceremony, and the dugu ceremony itself.

In 1998, Berger and Leland completed their documentary, The Garifuna Journey, filmed and produced in collaboration with the National Garifuna Council, which has agreed to the placement of the footage at the CBMR. The collaborative nature of the production of The Garifuna Journey and the involvement of tradition-bearers in its production are considered path-breaking. The film has won several awards, including an Award of Merit in Film from the Latin American Studies Association (fall 1998), Finalist for Best Documentary at the Pan African Film Fest (spring 1999), and the Bronze Apple at the National Film and Video Festival (May 1999). Copies of the forty-six-minute video may be purchased or rented from New Day Film Library, 22 D Hollywood Avenue, Hohokus, NJ 07423; telephone (toll free): (888) 367-9154; fax: (201) 652-1973.

The Garifuna materials are available for use in the CBMR Library and Archives.

Music of the African Diaspora Series

The books in this series, published jointly by the University of California Press and the Center for Black Music Research, examine the various musics of the African diaspora by analyzing issues critical to the interpretation of the music itself and exploring the relationships between music and the other black expressive arts.

In addition to the books listed in the Fall 1998 edition of CBMR Digest as having been accepted, one additional title has been added to the list of forthcoming volumes:

Blowin’ the Blues Away: Performance and Meaning on the New York Jazz Scene

Travis Jackson

Inquiries about the series may be directed either to Samuel A. Floyd Jr. or to Lynn Withey at the following addresses.

Samuel A. Floyd Jr.
Center for Black Music Research
Columbia College Chicago
600 South Michigan Avenue
Chicago, IL 60605-1996
sfloyd@popmail.colum.edu

Lynne Withey
University of California Press
2120 Berkeley Way
Berkeley, CA 94720
lynne.withey@ucop.edu
Rockefeller Fellowships at the CBMR

Under the auspices of the Rockefeller Foundation, the Center for Black Music Research (CBMR) is offering resident fellowships during the 2000–01 academic year on the theme of "International Scholarship and the Black Expressive Arts."

As humanities disciplines, the arts have been treated separately under the rubric of history and criticism, with the fields of literature, musicology, art history, dance, and theater varying in their respective degrees of productivity. Interarts inquiry is based on the analysis of two or more art works in interaction. The basic assumptions of interarts inquiry are (1) that a work or performance of art belonging to one artistic mode can yield knowledge not only about itself individually but also about works and performances of other artistic modes and (2) that such study can produce deeper and wider knowledge about the art works themselves, about the nature of art, and about the world or worlds from which they spring.

Applications for the 2000–01 fellowships will be considered from scholars in various fields of the black expressive arts, including 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, criminology, 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. Two fellowships will be offered. One fellow will be in residence for ten months and will receive a $25,000 stipend. A second fellow will be in residence for six months and will receive $15,000. Each will receive a moving allowance, if needed. Applicants will be notified by April 1, 2000. The ten-month residency will commence in September 2000; the six-month residency may begin either in September 2000 or January 2001.

Requirements and Eligibility

Applicants must hold the Ph.D. degree or its equivalent. They must have completed work on their terminal degree at the time of application and should be able to demonstrate their familiarity with the Center's Interarts Inquiry Program. (The Center will provide detailed information on request.) The project will consider all complete applications.

Application Procedure

Applicants must submit the following documents in five (5) copies by February 1, 2000:

A. A 100-word abstract of the research proposal (with the name of the applicant beneath the heading)
B. A research proposal not to exceed twelve double-spaced pages, consisting of statements of:
   (1) the purpose and rationale of the project
   (2) applicant's work on the project to date
   (3) relationship of the applicant's project to the theme of the residency program
   (4) relevant work on the project by other scholars
   (5) a selected bibliography not to exceed one page
C. Curriculum Vitae (with complete contact information, including e-mail address)
D. Two letters of recommendation from scholars familiar with the proposal and with the applicant's work

Submit application materials by February 1, 2000, to:

Dr. Johann S. Buis, Project Coordinator
Center for Black Music Research, Columbia College Chicago
600 South Michigan Avenue
Chicago, IL 60605-1996

Additional details may be found on the CBMR Web site (www.cbmrr.org/fellow99.htm).

Direct all other inquiries to Johann S. Buis (jbsus@popmail.colum.edu).

Composers Notes


On March 4, 1999, Chanticleer, the a cappella singing group, gave the world premiere performance of "The Suit," commissioned from T. J. Anderson, in Santa Clara, California, as part of a series titled "Exploring Music by Today's Composers." In April, Anderson's composition Hah! What Did You Say? (violin, string trio, and clarinet) was premiered by the Cropped Quartet with Donald Oehler on clarinet at the National Humanities Center in Research Triangle Park, North Carolina.

A Webcast was the vehicle for the world premiere of Old Wine, New Bottles, a chamber work by David Baker, performed by Top Brass at Antioch College in Yellow Springs, Ohio, on the night of July 9, 1999. Seven other works by Baker were also featured. Visit http://www.topbrassmusic.com for more information and a recording of the Webcast.

The Cambridge Community Chorus of Cambridge, Massachusetts, presented a 100th anniversary performance of Samuel Colderidge-Taylor's cantata Hlwavatha's Wedding Feast (1898) on October 25, 1998, at Sanders Theater, Harvard University. The performance, conducted by William Thomas, also included other works by Colderidge-Taylor and a presentation of music of Eastern Woodland Native Americans by Bruce Curries, a Native-American singer and flutist.

Kay George Roberts conducted the Cleveland Orchestra's premiere performance of Adolphus Hallstok's Two Romances for Violin and Orchestra at a special concert at Cory United Methodist Church in Cleveland, on January 10, 1999, in honor of Dr. Martin Luther King's birthday. The soloist was Jennifer Arnold.

On May 2, 1999, the Chicago Youth Symphony Orchestra gave the world premiere of Jonathan Holland's The Great Race at Orchestra Hall in Chicago.
News and Notes

By a vote of the membership at its March 1999 meeting, the Sonneck Society became the Society for American Music, with which the CBMR will meet jointly in Trinidad May 23–27, 2001. See page 12 for additional information.

William B. Woods, director of the R. Nathaniel Dett Concert Choir at the Cleveland School of the Arts, received an honorary Doctor of Musical Arts degree from the Cleveland Institute of Music at its annual commencement on May 15, 1999. Woods was honored for his choral activities and for his thirty-two years of distinguished service with the Cleveland Public Schools.

D.W. Krummel, professor in the Graduate School of Library and Information Science at the University of Illinois at Urbana-Champaign and a longtime friend and supporter of the CBMR, has received the 1999 Beta Phi Mu Award from the American Library Association for distinguished service to education for librarianship.

Conductor Kay George Roberts was honored in February 1999 by the Office of Cultural Affairs of the city of Lowell, Massachusetts, for "outstanding contributions to cultural development . . . and for service to community outreach as an artist and educator dedicated to the performance of contemporary composition and the works of African-American composers." Between January 1999 and June 1999, Roberts conducted concerts featuring black composers for the Shreveport Symphony Orchestra, the Cleveland Orchestra, the Detroit Symphony Orchestra, the Greater Bridgeport (Connecticut) Symphony, the Louisiana Philharmonic, and the National Symphony Orchestra.

Recipients of the 1999 National Heritage Fellowships presented by the National Endowment for the Arts include Haitian drummer Frisner Augustin, gospel singer Shirley Caesar, tap dancer Jimmy "Slyde" Godbolt, and Elliott Munnette, a steel pan builder and player. The National Heritage Fellowships are the most prestigious honor in the folk and traditional arts.

During July 8–11, 1999, the New England Conservatory presented its first annual Thomas A. Dorsey Gospel Institute, featuring a combination of performances and practical workshops and sessions. For information about future programs, contact Calvin Hicks, New England Conservatory, 290 Huntington Avenue, Boston, MA 02115; telephone: (617) 585-1136; fax: (617) 585-1135.

Staff Notes

Two new staff members joined the CBMR in the spring of 1999.

Lynette A. Whittle is the Center's Administrative Assistant. She comes to the CBMR with four years of office experience and extensive knowledge of software programs and computer applications. Lynette is responsible for reception and general clerical support of CBMR staff. Laura J. Haefner is the Center's new Publications Specialist. Laura has experience in publishing, most recently as a Production Editor for Taylor & Francis Publishing in Philadelphia. Laura is responsible for production of CBMR publications.

CBMR Director Samuel A. Floyd Jr. was among twenty-one leaders honored by National Black Expo, Inc., at its "Salute to Black Presidents" awards in Chicago on July 24, 1999.

Librarian and Archivist Suzanne Flandreau made a presentation on the library services of the Center to the Major Orchestra Librarians' Association in St. Petersburg Beach, Fla., on May 23. On July 13, she made a similar presentation at a workshop titled "Making Connections: Libraries and the Arts," sponsored by the Chicago Library System, the Illinois Arts Alliance Foundation, and the Chicago Public Library.
In 1976, the Cuban constitution stated that "women have the same rights as men in the economic, political and social fields as well as in the family" (quoted in de Aguila 1988, 183). Despite this, women were discouraged from taking jobs that were deemed inappropriate to their physical make-up. This contradiction can be seen clearly in the case of the religious batá drums. Women are free to study in music programs where batá is taught, learning the technique, but they still are prohibited from performing the drums in their typical setting—the religious ceremony.

Just as the Federation of Cuban Women has fought for women to have access to all jobs, Nagybe Madariaga Pouymiró is fighting for women to have the right to play batá in religious settings. I had the pleasure of hearing her lecture on this subject on July 4, 1996, at the 16th Festival of Caribbean Culture, where she effectively argued points from the book she is currently writing. Nagybe plays the batá and is the only female percussionist in the Conjunto Folclórico de Oriente in Santiago de Cuba, Cuba. She spoke with me at a friend's house in Santiago de Cuba on July 14, 1996.

A.P.: Describe your work with the Conjunto Folclórico de Oriente.

N.M.P.: For me, the conjunto is my school; it's my life; the conjunto trained me as a percussionist of the different genres of Afro-Cuban folklore that exist. The conjunto is something that for me marks a very important point in my life; we always remember the moment when I arrived at the conjunto. In the beginning, they didn't accept me as a percussionist because they said I had small hands, but they weren't able to reject me completely because I had the technique and all the rhythm necessary to play the batá. The conjunto is something important in my life, and everything I've done artistically up to this point in percussion has been with it.

In the conjunto, I am a percussionist, but at the same time, I serve as an historian, since I am an historian of Afro-Cuban folklore at La Casa de Estudios de Caribe [Center of Caribbean Studies], which is part of La Casa de Caribe here in Santiago de Cuba. In the beginning, the conjunto was my center of study... and now, actually, it is where I work professionally.

A.P.: When did you begin to study, and when did you begin to work?

N.M.P.: In 1984, the conjunto opened a school of Afro-Cuban percussion where you could also study Afro-Cuban song and dance. I enrolled in the school, and in 1991, I finished my studies and graduated. Based on technique, the school choses the best students, and they chose me. So I did an audition and passed, and that's how I came to grow as a percussionist inside the institution.

A.P.: Now I'd like to know the story of how you started playing drums.

N.M.P.: It's interesting, because when the conjunto opened the school here, I was working as an actress with a theater group.

A.P.: And how old were you?

N.M.P.: Twenty-six or twenty-seven.

A.P.: And you'd never played percussion before?

N.M.P.: I'd never played percussion before, but we were doing a piece, and the day before the first performance the percussionist for the piece broke his arm. They asked me if I would play, because they had to have someone and no one else could do it. And since in rehearsals, day after day, one gets to know the sound of the instrument, they gave me the bongo and I played incredibly—exactly how it needed to be done. And since that day, I've never stopped playing drums. Finally, after two months, I completely abandoned acting and dedicated myself to (studying) percussion exclusively. That's how my life started as a percussionist. I'll never be able to live without percussion; now I have to play batá every day in order to feel well.

A.P.: You mentioned earlier that when you started playing in the conjunto, people weren't encouraging because you had small hands. Other than that, were people [drummers and nondrummers] generally supportive of your decision to be a percussionist? How did people react?

N.M.P.: In general, there's been a lot of machismo. In the beginning, it was a problem; now I've been able to break down the barriers. In the beginning, the most difficult thing for me was to be accepted as a woman playing congas, playing bongo, playing batá—to break the barrier, to fight against a group of people in society that [wasn't] able to accept that a woman could play like that, play those instruments.

The social position of women in Cuba is different than other places. We have equal rights between men and women. This possibility to have a high place in society also offers us the possibility to do the same jobs as men. So the first thing was to break down the barrier. After that, I had to create an identity for myself, something that was exclusively mine, because it is [even more unusual] to see a woman playing bata than bongo or congas, and my specialty is the batá. The batá is a religious drum, a sacred drum, a completely liturgical drum, and therefore we've been fighting for a long time in Cuba for women to be allowed to play batá.

[Around] 1979, a woman here in Santiago de Cuba named Carmen (I don't have her last name) was the first woman to play batá in public in Cuba.
She was analyzed in Matanzas, which is the center of the Yoruba religion in Cuba, and the masters of the religion met in Matanzas and decided that women would be allowed to play bata in nonreligious settings. Since then, a group has formed in Havana that exists today called Obini Bata, or “women bata” in the Yoruba language. From then on, the number of women in bata has increased, and thanks to them, I could play the bata. I was able to break that barrier and able to create my originality as an artist. Above all, people feel very satisfied when I finish playing, because it’s still uncommon to see a woman playing /ya (largest and lead bata).

A.P.: Are there other women drummers in the conjunto? If not now, have there ever been?

N.M.P.: Since they’ve opened the school in the conjunto, the only woman to enroll and graduate in percussion has been myself. Within the conjunto, there are dancers [who] have been there longer than I have, and the time they’ve spent in the conjunto has allowed them knowledge of the drum parts. Therefore, they know many of the bata parts even though they aren’t graduates of the school. They know how to play some, not all, but some bata parts and some other drums as well.

A.P.: So you are allowed to play bata in the conjunto and in performances but not in religious ceremonies. Do all the other [male] drummers get to perform in religious ceremonies? You’re the only one that can’t?

N.M.P.: Yes, this was the first of the problems because many of them are my colleagues. But in the beginning, they were my professors, and at that time they really rejected me for religious reasons, because they are initiates of tambor año [Santería]; and even though Havana and Matanzas had authorized women [to play bata], their personal belief was that women should not play bata.

They had to give me classes because they didn’t have a choice; they were obligated, but they didn’t want me to learn. Because I wanted to advance, [their reluctance] held me back in my studies. Of all my professors, [Buenaventura Bell, director of percussion in the conjunto] was the only one who didn’t reject me in the beginning. Little by little, I prepared myself and accomplished something: above all, to break all those liturgical systems. I had to confront the religious arguments . . . the religion really rejected me. I had to convince the religion that I didn’t want to confront it, that I was only interested in playing the bata for cultural purposes, that if [only men were allowed] to play the religious drums, I wasn’t going to violate the laws of the religion. And so people, my peers, and my professors believed in me and realized that I love the religion and its bata as much as they do.

I am not a santera [initiate of Santería], but I respect the gods and the drums very much. Despite the fact that I am currently preparing a work where I argue that under certain conditions, women should be allowed to play sacred bata drums, I have never violated the laws of the religion; I keep my distance from the religious drums. What has to happen is that people believe in you and respect you. And, therefore, under these conditions I’ve gained the confidence of my peers, and many of them now feel satisfied that they have taught me and count me as one of their colleagues [and I feel very content with that fact].

A.P.: Briefly talk about the main thesis of the book that you are writing.

N.M.P.: The book discusses how women have had an important role in Yoruba culture since their arrival here in Cuba. I also allude to the contributions to society of Latiún, the [woman] who created Santería in Cuba. Therefore, if Latiún was a woman and created Santería, if many of the gods are women, if women formed part of the Yoruba-Lucumi culture, then the woman has always had an active role in the culture. It’s worth it to defend a place for women in sacred drumming.

From the religious point of view, you have to confront many liturgical arguments . . . It is also argued that women aren’t allowed to play because we have a menstrual cycle. It is my belief that this menstrual cycle is very important for all forms of life on earth. Thanks to this cycle, there is perpetuation of the species; everyone owes their existence to the menstrual cycle. So simply, it is in this period where the egg is fertilized and gives birth to new life. If the menstrual cycle did not exist, neither could the santeras or babalos who are able to evoke the gods in the Yoruba religion. Furthermore, no religion goes against the perpetuation of the human species.

I also develop the argument from other points of view. For example, in the Catholic religion, in the Bible, it says that the woman is condemned every twenty-eight days to cleanse her organism because the woman is the one who tempted Adam to eat the forbidden fruit. But when the slaves arrived here in Cuba, they were confronted with our culture and the religion of that time period. So the slaves were fed on Spanish culture and the Catholic religion that dominated that time period. Therefore, who’s to say and who can deny that these stories [that are negative toward women] that they have today in the Yoruba religion are the result of transculturation and syncretism? Today, in Nigeria there exist women who work as babalos, which is the highest position in the Yoruba religion. Therefore if here in our country, where we have transculturation, we haven’t evolved because it hasn’t been necessary . . . it seems that there’s no need as of yet. But it’s possible that there could be some changes in the religion, and we’d have a [possi-
The ability to play the sacred drums. The women who want to play sacred drums have had to accept looking at the drums from a distance. I'm searching for a way for us to get closer. It's a long process, but it's not impossible. If in Nigeria the religion evolved and there are women babalos, here in Cuba we can have women drummers, only they need to follow specific requirements. For example, the woman should be over forty-five years old and postmenopausal. They can be women who have this prerequisite and have also played bata for more than ten years in non-religious settings. Furthermore, the women who are going to play the sacred drums should be daughters of Yemaya, the mother of the orishas [gods]; they have to be legitimate daughters of the mother of all the orishas. [They must be initiates of Santeria, and Yemaya must have their head.]

These are the questions that my thesis revolves around. I think it will be successful because even though it has not been taken to Matanzas, it's been well received by many male sacred drummers. It has to be accepted in Matanzas and, for this reason, it will be a long process, but it's not impossible.

A.P.: Nagybe, is there anything else you'd like to add?

N.M.P.: I would really like to say that I would like to have cultural exchanges with other [musicians] or other professional percussionists from other places, because I have ideas for mixing bata drumming with other genres, for example with merengue. But not only to combine rhythms; above all, it's to take my culture, the most important part of our race, to other parts of the world. I'm looking for six women from different countries to form an international percussion group... I think that five or six women are the number I need for this type of project; a group solely of percussion that can do many things. But the main idea would be women on drums.

A.P.: You've mentioned to me earlier that you'd rather work with foreign women than Cuban women, and this idea for an international group is obviously one reason to work with foreign women. What other reasons are there that you'd rather work with foreigners?

N.M.P.: The Caribbean woman, and the Cuban woman most of all, is a completely rhythmical woman; it's an idiosyncrasy of the Cuban. I think [that Cuban] music is very hard to execute because it's very syncopated, so it's not the same to play with people [who] have already mastered the rhythm as it is to play with others [who] can learn [to play stylistically the way you like], because the feeling of the rhythm is not the same. I think it's harder to accomplish this work with women from other places, therefore the challenge is what I like. Furthermore, it would be a good experience, and it would be a commercial success. I want to show the world Afro-Cuban rhythms performed by women from different parts of the world.

A.P.: What do you feel is the biggest obstacle Cuban women face as percussionists?

N.M.P.: Machismo. The machismo of the men. Don't know what makes them go crazy when they see women playing bata. For example, I've lost two marriages, two great loves of my life, because of it, but I'm prepared to live without love.

Since granting this interview, Nagybe has left the Conjunto Folclorico de Oriente to live and work as a percussionist in Havana. She has also found a husband who supports her work with bata.

Reference


Editor's Note: The Kalinda column in the Spring 2000 issue of CBMR Digest will feature a related article by Elizabeth Sayres titled "Cuban Bata Drumming and Women Musicians: An Open Question."
Materials Received from Publishers

Books


McDonald, Anthony. The Catalogue of Music Written in Honor of Martin Luther King, Jr. 2nd ed. Columbus, Ohio: Author, 1999. Order from: Anthony McDonald, 3035 Kenlawn Street, Columbus, OH 43224; telephone: (614) 283-2874.


Compact Discs


Capers, Valerie. Wagner Takes the A Train. ERI Elysium Recordings GRK 715.

D'Arcy, In Jesus' Name. Jordan Records 1877.


Williams, Big Joe. Going Back to Crawford. Arhoolie CD9015.

CBMR Web Site News

The newest large section on the CBMR World Wide Web site is the CBMR Bookstore. Established in association with Amazon.com, this online bookstore lists a wide range of books, sound recordings, and printed music related to black music the world over. As an Amazon.com affiliate, the CBMR receives fifteen percent of the proceeds of all orders placed on the Amazon.com site by a user who has followed a link from the CBMR site. Readers who are interested in purchasing books, records, and printed music online can support the Center through their purchases. In addition to the specific resources shown on the site, there is a search box that may be used to purchase books, CDs, videos, and electronic equipment, while giving five percent of the purchase price to the CBMR by way of the Amazon.com affiliation program. (Please note that the prices of the items to the purchaser are not increased by the amount of the donation.)

Also new on the CBMR Web site is the fifth edition of the CBMR Style Guide. It can be found at http://www.cbmr.org/sguide.htm. This publication will be of particular interest to authors who are preparing manuscripts for submission to Black Music Research Journal or Lenox Avenue and who may wish to consult the online Style Guide for guidance. To secure a bound printed copy, e-mail cbmr@popmail.colostate.edu.

Visit www.colum.edu/cbmr.

Stompin' at the Regal

The New Regal Theater on Chicago's South Side was the venue for the closing public event of the first year of the Center's Project Stop-Time. After providing nine lecture-performances throughout the Chicago metropolitan area, Ensemble Stop-Time gave an all-out performance that showed off the musical prowess of the group—a successful conclusion to year one of Project Stop-Time. During the year, the Ensemble performed for audiences totaling an estimated 4,000 people, and the first two issues of Stop-Time newsletter reached approximately 6,000 readers. A schedule for the 1999-2000 lecture-performances and other public appearances by Ensemble Stop-Time will be forthcoming. Interested readers may consult the CBMR Web site for details as they become available (www.cbmr.org/stopcalendar.htm).
Donations to the CBMR Library and Archives
March 1, 1999, to July 31, 1999


Ben E. Bailey. His books: Kornit W. Holley: The Unsung Hero (Jackson, Miss.: Lavonia Holley, 1996) and Music in the History of Tougaloo College (Jackson, Miss.: Tougaloo College, 1996).


Michel Faïgand. Six issues of Percussions: Cahier bimestriel d'études et d'information sur les arts de la percussion (nos. 55–60, 1998).


Sean F. Killeen. Special issue of Tennessee Folklore Society Bulletin (vol. 59, no. 1 [1999]), containing a tribute to Harlan Daniels and white gospel music.


David Margolick. Photocopy of his article "Strange Fruit" (Vanity Fair, September 1998, pp. 310–320).

Andy McKaie. Six CDs: B. B. King, Live in Japan (MCAD-11810); Earl Hooker: Simply the Best (MCAD-11811); Bobby Bland, Blues and Ballads (MCAD-11977); The Best of B.B. King (MCAD-11939); The Best of Chuck Berry (MCAD-11944); The Best of Etta James (MCAD-11953).

Robert Leigh Morris. Choral octavos for nine of his compositions; poster for a concert by the Leigh Morris Chorale, April 24, 1999, honoring the centennials of William L. Dawson, Thomas A. Dorsey, and Duke Ellington; the program for his presentation on African-American classical composers of choral music at Chorus America, June 4, 1999; and about two inches of materials to be added to his collection.
Robert Owens. Seven scores of his compositions, including a photocopy of the manuscript of his opera *Das ist Kultur* (n.d.).

Huel Perkins. Sixteen photos of musicians at the Great Lakes Naval Training Station during World War II.

Coleridge-Taylor Perkins. Promotional packet for the Denver production of Derek Walcott's play *Dream on Monkey Mountain*, for which he wrote the music.


Oscar Pettit. Photocopy of his article: "Meeting the Challenge" (Double Reed, March 1999, p. 74); three clippings concerning his current activities and the Gateways Music Festival at Eastman School of Music.

Bertha Phibbs. Program for a concert by the Boys Choir of Harlem at James Madison University, April 10, 1999.

Mark Ragovin. Three reel-to-reel tapes of Ahmad Jamal, including two commercial releases, *Happy Foods* (Bel Canto ST-111) and *Portfolio of Ahmad Jamal* (Bel Canto ST-110) and one unidentified tape. Two LPs: Michael Jackson, *Off the Wall* (Epic 35745) and *Modern Jazz Quartet, In Memoriam* (Little David LD 3001).


Charles A. Sengstock Jr. One issue of *Mississippi Rag* (June 1978), with an article about Joe Jordan; and one photo of Joe Jordan and Will Tyler (n.d.).


Hala and Juanita Smith. Eighteen 78 rpm recordings by Bert Williams.

Charles Suber. Seventy LP recordings, primarily jazz.


Peter Vacher. Seven photocopies of his obituaries of jazz musicians written for the *Manchester Guardian* in 1998.


Helen F. Wallace. Seven clippings concerning the controversy about the Charlie Parker burial site and memorial statue in Kansas City; plus one issue of JAM (Jazz Ambassador Magazine [April/May 1999]) with more about the same.

Arthur White. Promotional packet on banjo and Sims' CD *African American Folk Songs* (Cantil Records 9801).

Barry Wiener. 78 rpm recordings by Paul Robeson: *A Robeson Recital of Popular Favorites* (Columbia MM-732) and "Water Boy"/"John Henry" (Columbia MM-610).

Cathryn Wilkinson, Choral Arts Society of Washington. CD: *A Choral Tribute to Dr. Martin Luther King, Jr.: The First Ten Years*, recorded by the Choral Arts Society of Washington (ChoralArts 10106); plus a folder of information about the society.

Bobbi Wilsyn. Eighteen gospel-related items, including gospel songbooks and gospel sheet music.

Charlotte Wolfe. Program of a concert of choral music by black composers given by the Brazeal Dennard Chorale at the University of Michigan, January 18, 1999.

Michael Woods. Ten jazz charts for his latest compositions plus four programs and posters reflecting his activities.
2001 Inter-American Conference on Black Music Research

The Center’s 2001 Inter-American Conference on Black Music Research will be held jointly with the Society for American Music during May 23–27 in Port of Spain, Trinidad. In keeping with the Center’s tradition of working far in advance to secure the best possible papers that address black music issues in the geographic areas in which it meets, the CBMR program is now nearly complete.

In addition to the papers listed here, there will be several sessions hosted jointly by both organizations. Dr. Hollis Urban Liverpool, former Director of Culture of Trinidad and Tobago and Lecturer at the University of the West Indies, will be the conference’s keynote speaker.

As has become expected of CBMR conferences, there will be exciting and unique performances and special events. Plans are being made to present a large steel pan performance, an outdoor reception and kalinda demonstration, tours through several steel pan yards, a performance of piano literature of the Caribbean, a banquet, and excursion tours of Trinidad.

Opportunities, continued from page 8

Calls for Papers

National Orff-Schulwerk Association National Conference, Rochester, New York, November 8–12, 2000. Papers dealing with any aspect of music learning through movement, speech, playing instruments, singing, improvisation, or composition in general music or music therapy settings are solicited for a poster session. For application guidelines, contact Dr. Lori Custodero, Teachers College, Columbia University, Music and Music Education, Box 139, 525 West 120th Street, New York, NY 10027-6668; telephone: (212) 678-3467; e-mail: custodero@exchange.tc.columbia.edu. Submissions must be postmarked by May 15, 2000.

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 in the area of music are invited; there are no limits on musical genres. Articles should not be exclusively musicological in focus and intent; articles that explore issues of race, class, and/or gender are especially welcome. For submission guidelines, contact Juanita Karpf, School of Music, University of Georgia, Athens, GA 30602-7287; telephone: (706) 542-3737; fax: (706) 542-2773; e-mail: nkarpf@arches.uga.edu. The deadline for receipt of manuscripts is May 1, 2000.

CBMR Paper Sessions

Session One
Kenneth Bilby, "The Workings of a Stylistic Continuum: Contemporary Maroon Music in the Guianas"
Joyce Jackson, "Rockin' and Rushin' for the Savior: Power and Circularly in Ritual Performances"
Timothy Rommen, "Home Sweet Home: Junkanoo as National Discourse in the Bahamas"

Session Two
Yvonne Daniel, "Locking Homeward: Gesture in Dance of the Caribbean and the United States"
Leasa Farrar Fortune, "Hollywood's Hait: The Genesis of 'Voodoo Movies'"
Julio Tavarres, title to be announced

Session Three
Shannon Dudley, "The Steelband 'Own Tune': Pushing the Limits of Competition and Creativity in Panorama"
Julian Gerstein, "Kalenda from Colonial Origins to Contemporary Invention: A Study in Distant and Recent History"
Lorna McDaniel, "Musical Thoughts on Unresolved Questions in Big Drum Research"

Session Four
Patricia Alleyne-Dettmers, "Black Kings: Aesthetic Representation in Carnival—Trinidad, London, and New Orleans"
Hollis Liverpool, speaking on tuck tuck and calypso

Session Five
Robert Nicholls, "Music and Dance in Virgin Island Masquerade"
Kathleen Nosco, "African-Influenced Music and Dance in Bolivia, Peru, and Haiti"

Session Six
Gerard Behague, speaking on bridging Latin America and the United States
Robert Witmer, speaking on bridging the West Indies and the United States

Session Seven
Hollis Liverpool, speaking on Trinidadian musicians and tradition bearers discussing their crafts

Session Eight
Paul Austerlitz, "Latin Jazz in Cuba and Latin Jazz in the United States: A Comparison"
Travis Jackson, "Diasporic Interactions: The Interconnections between Jazz and Afro-Caribbean Musics"
Timothy Rommen, "Singing Place through Time: Constructing Identities in Baptist Trinidad and Tobago"

Session Nine
Henry Santos, performance of piano music of the Caribbean