CBMR Rockefeller Resident Fellowships for 2003–04

The CBMR will offer two nine-month Rockefeller Resident Fellowships for the 2003–04 academic year. The theme of the Fellowship year will be “Researching the Circum-Caribbean.”

Applications will be accepted for projects to pursue work on music-culture issues related to Latin-American and West Indian cultures in the circum-Caribbean region.

The Center for Black Music Research has conceived a research strategy that is meant to broaden the scope of inquiry to allow for the coverage of wide geographical ranges. This triangular research strategy is based on the research and comparison of single musical phenomena or musical practices in three different geographical regions. An example of triangular research might focus on Junkano, remnants of which exist on a few islands in the Caribbean and in one or two locations in the United States. The exploration of the character of the genre and perhaps also about its origins, migrations, and various transformations. Through this three-pronged approach to research, and using interarts inquiry as a modus of scholarly investigation, triangular research will complement studies that are more geographically restricted.

The CBMR (or the Virgin Islands); (2) an allowance of up to $2,000 for inter-island or intra-Caribbean research travel; and (3) free housing in both locations. The total value of the stipend, travel allowances, and housing equals $37,750.

Candidates must have completed the Ph.D. or equivalent at the time of application and should be able to demonstrate their familiarity with the research of or related to the circum-Caribbean region.

Applicants must submit the following documents in five (5) copies by February 1, 2003:

A. A 100-word abstract of the project (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)

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

Applicants should submit application materials by February 1, 2003, to Johann S. Buls at the Center for Black Music Research. All complete applications will be considered. Applicants will be notified

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## Coming Events

### 2002

- **Oct. 23–27**
  - Annual Meeting of the Society for Ethnomusicology
  - Estes Park, Colorado
  - [www.luconferences.indiana.edu/sem2002/](http://www.luconferences.indiana.edu/sem2002/)

- **Oct. 31–Nov. 3**
  - Joint Meeting of the American Musicological Society and the Society for Music Theory
  - Columbus, Ohio
  - [www.sas.upenn.edu/music/ams/](http://www.sas.upenn.edu/music/ams/)

### 2003

- **Feb. 26–Mar. 2**
  - The Society for American Music Annual Conference
  - Tempe, Arizona
  - [www.american-music.org](http://www.american-music.org)

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From the Director
Rosita M. Sands

This issue of CBMR Digest is the first one distributed during the onset of a new period in the Center for Black Music Research—the transition of Samuel A. Floyd Jr. from Director to Director Emeritus. As you know, Sam is now on a full-year's sabbatical, at the conclusion of which he will officially retire from the college. He has, however, agreed to serve in the role of Consultant to the CBMR for a period of time following his retirement, particularly in the area of fund-raising.

I have personally received letters, cards, and e-mail messages from acquaintances, colleagues, and friends across the country and around the world, some of whom I have not yet met, who have graciously taken the time to send congratulatory messages for the new role I am assuming as Director and promises of continued support for the Center and its work. I know that Sam has heard from many of the Center's constituents and supporters who forwarded messages of gratitude tinged with sadness at the thought of Sam's departure from the helm of all that he has magnificently orchestrated over the years at the CBMR. These messages have much in common; they carry expressions of gratitude for and deep appreciation of the work that Sam has led and directed, now for close to 20 years, as the Founder and Director of the CBMR at Columbia College Chicago. And, to these expressions, may I add my voice in admiration of Sam's work, which stands before me as a towering example and quintessential model for the quality and depth of work that can, in fact, be done.

I first became acquainted with Sam Floyd during the 1980s, when I was enrolled in a doctoral program in music education at Teachers College, Columbia University. My interest in research in black music had already been piqued, as a result of an undergraduate course that I had completed at Florida State University using Eileen Southern's The Music of Black Americans as the required text. Choosing a dissertation topic was not difficult, as I recall. The selection was a logical amalgam of the two distinct interests that I held—my career choice in education and my love for the subject matter of black music, both of which coalesced in my dissertation, "An Annotated Sourcebook of Published and Unpublished Materials Focusing on the Pedagogy of Afro-American Music." At the 1985 Black American Music Symposium in Ann Arbor, Michigan, I met Sam in person for the first time and had the additional exhilarating experience of meeting a number of other important black music scholars and artists whose works I had encountered through my own research. Through the years, my relationship with the CBMR developed, resulting in the publication of my first article in Black Music Research Journal, which was followed by other articles that appeared in CBMR journals; the acquisition by the CBMR of a database I had compiled of theses and dissertations on black music; and in more recent years, my participation in Roundtable Discussions and service to the CBMR as a consultant on matters relating to education.

As we move forward into a new era for the CBMR, in which we aim to further advance the Center's work and expand its constituency base, I welcome your continued support in our ongoing efforts to document, preserve, and disseminate information on the worldwide presence of black music in all its forms, styles, and genres, but I also welcome your participation in and support of our planned efforts toward making the accumulated body of black music scholarship more widely accessible to a broader audience that includes educators and students of all levels. You will hear more about these strategies in the year to come.

Let me close by pointing out that the Center is approaching its twentieth anniversary, during the 2003-04 academic year. I would love to hear from those of you who have been participants in and supporters of the work that the Center has sponsored and produced over the past twenty years regarding ways in which you might like to contribute to a celebration of this very special and momentous occasion. Please send a note, call, or e-mail with suggestions or ideas.

Database of Orchestral Musicians

As reported in the past two issues of CBMR Digest, the Center is working collaboratively with the Chicago Symphony Orchestra to compile a database of black orchestral musicians. The International Database of Performers of Instrumental Concert Music will provide a sophisticated tool to assist symphony orchestras in locating musicians and will provide statistical data that can be used to track trends in the participation of minority musicians in orchestral music.

A second round of mailings to colleges, universities, conservatories, symphony and opera orchestras, and individual musicians is in process, as are the initial mailings to chamber music organizations and artist managers and representatives.

Your Participation Can Help

Please contact the Center for information about how to participate in this project. We welcome support from education administrators and teachers, conductors and orchestra administrators, festival administrators, managers, and performers. The only requirements for inclusion in the database are that the musician be black and have orchestral performing experience at the college, university, or conservatory level, at minimum. Musician data will be used only for the purposes of the project and will not be shared with any commercial or marketing entities.

To request additional information about the project or to receive a Musicians Questionnaire, please contact the project's coordinator, Christina Harris (see page 2 for contact information). Printable forms are also available at www.cbmr.org/musdb/

Fellowships, continued from page 1

by April 1, 2003. Residencies will commence in September 2003. Please direct all inquiries to Johann S. Buil (see page 2 for contact information).
The CBMR Web Site: The De Paur Infantry Chorus

New on the CBMR Web site is a photo display devoted to the De Paur Infantry Chorus (www.cbmr.org/depaurn). The majority of the photos were donated to the Center by De Paur Chorus member Joseph S. Lewis. Included are several pictures of individual members, including Lewis himself, tenor Luther Saxon, and baritones Alan Ferguson and George Marshal.

There are also five group photos. A number of the names of the men in the group shots are missing. If you can help identify any of those who are presently unknown, please contact Librarian and Archivist Suzanne Flandreau (312-344-7586; sflandreau@cbmr.colum.edu).

Joseph S. Lewis

Planist: Unknown; back row (left to right): Curtis King, Paul Harris, Unknown, Charles Ernie, Abe Freels, Teddy Brown, Billy Stewart

Opportunities

Calls for Papers

Cultural Analysis is an interdisciplinary, peer-reviewed journal that encourages submissions from a variety of theoretical standpoints and from different disciplines, including (but not limited to) anthropology, cultural studies, folklore, media studies, popular culture, psychology, and sociology. Authors should submit research articles of approximately 20–30 pages in length that are in accordance with the Chicago Manual of Style and that include an abstract of 100 words and a "Works Cited" section (not a bibliography). Research articles and reviews of works (books, films, exhibitions, Web sites) are invited. For more information, contact Cultural Analysis by mail at 232 Kroeber Hall, University of California, Berkeley, Berkeley, CA 94720 or e-mail at cforum@socrates.berkeley.edu or visit the Web site at http://socrates.berkeley.edu/~cforum.

The successor to the journal Music Review, which was inaugurated by A. F. Leighton-Thomas over 50 years ago, Nineteenth-Century Music Review aims to locate music within the widest possible framework of intellectual activity during 1789–1914. Of particular interest are submissions that explore interdisciplinary scholarship of music, other artistic fields, and scientific discourse. Articles containing fine visual or iconographic material are encouraged, as are articles rich in musically illustrative material. Articles accepted for publication will reflect a diversity of critical viewpoints. All material submitted for consideration will receive generous editorial attention and anonymous peer review. Books and music will be reviewed extensively in each issue, with the aim of extending awareness of music literature into extramusical disciplines. Information on academic conferences, exhibitions, public lectures, and university seminars will be included. Nineteenth-Century Music Review is published by Ashgate in association with the Centre for Nineteenth-Century Music at the University of Durham, England. The first issue of the journal will be published in November 2003. For guidelines on submitting an article, please contact Rachael Lynch via mail at Ashgate Publishing, Gower House, Croft Road, Aldershot, Hampshire GU11 3HR, United Kingdom, or e-mail at rlynch@ashgatepub.co.uk.

CBMR/Columbia College Radio Collaboration Wins Awards

A collaboration between the CBMR and Columbia College’s radio department (WCRX Radio), which produced twenty twenty-minute programs on musical styles and genres of black music, was honored at the 2002 Silver Microphone National Finalist awards. Johann Buis, CBMR Coordinator of International Initiatives, facilitated the project, which consisted of scripts written by undergraduate radio majors with the assistance of Cheryl Morton Langston and Joel Yeast. Two of seven broadcast awards garnered by the radio department in a national competition were products of this collaboration. The awards are given to broadcast professionals who write and produce the best local and regional radio commercials, audio programs, and Web sites. The competition was open to more than 40,000 advertising agencies, production studios, and radio stations in the United States. Entries were judged for creativity, production, quality, copywriting, talent, and overall effectiveness.
In Memoriam

Composer **Noel Da Costa** died in New York on June 8, 2002, at the age of 72. He was born in Nigeria. His parents were from Jamaica and were missionaries for the Salvation Army; they insisted that their children study music. After undergraduate work at Queens College, Da Costa studied composition with Otto Luening and Jack Beeson at Columbia University and with Luigi Dallapiccola in Italy. After teaching at Hampton University and the City University of New York, he taught for thirty years at Rutgers, retiring in 2001. He received numerous commissions and performances. A recent composition, *Trio Fantasia for Violin, Viola and Cello*, was premiered in October of 2001 by Sanford Allen, Jesse Levine, and Tahira Whittington at the Leaf Peepers Concert Series in Chatham, New York. He was a founding member of the Society of Black Composers, a group promoting the performance of music by African Americans.

**William Warfield** died on August 25, 2002, in Chicago at the age of 82. Known for his performances in revivals of *Porgy and Bess* and *Showboat*, he also had an extensive career as a concert singer and educator. He made his Town Hall recital debut in 1950, which led to theatrical opportunities, including the chance in 1951 to sing his signature song “Ole Man River” in *Showboat* and an extended tour as Porgy. He made many recordings, including Handel's *Messiah* with Eugene Ormandy and the Philadelphia Orchestra and with Leonard Bernstein and the New York Philharmonic. He was also much admired as a recitalist and is particularly known for his performances and recordings of Aaron Copland's *Old American Songs*, which are considered definitive. In later life, he performed as a narrator of such works as Copland's *Lincoln Portrait*. He taught at the University of Illinois at Champaign-Urbana starting in 1975 and at Northwestern University beginning in 1994. He was a staunch and gracious supporter of the work of the Center for Black Music Research throughout its existence. This past February, he served as narrator for two of a series of programs featuring works by black composers produced by the CBMR and WFMT in Chicago.

Jazzman **Lionel Hampton** died in New York on August 31, 2002, at the age of 94. Hampton began his career as a drummer, but it was for his virtuosity on the vibraphone that he became best known. During the 1930s, as a member of the Benny Goodman Quartet, he was one of the first African-American jazz musicians to share the stage with white musicians. With his big band, founded in 1940, he performed for over fifty years. He was awarded a National Medal of the Arts in 1997.

**Alan Lomax**, folklorist, ethnomusicologist, and film and record producer, died on July 19, 2002, in Florida, at the age of 89. He began his career recording American folk music for the Library of Congress in the 1930s with his father, John A. Lomax. Later, he hosted radio shows and television documentaries, recorded traditional music in Britain, Europe, and the Caribbean, and produced commercial recordings based on his fieldwork. From 1980 on, he was engaged in developing The Global Jukebox, a comprehensive database of world music styles.

**Charles V. “Truck” Parham**, jazz bassist, died on June 5, 2002, in Chicago. He was 91. Having spent his boyhood as a neighbor to jazz musicians (including Louis Armstrong and Freddie Keppard), Parham began playing tuba with Albert Ammons in 1928 and switched to bass by the early 1930s. Over the course of his career, he played with Roy Eldridge, Art Tatum, Jimmy Lunceford, Earl Hines, Muggsy Spanier, Louis Bellson, and many more. In his later years, he played jazz festivals and toured Europe with all-star bands.

**Jimmie Lee Robinson**, blues musician, died in Chicago on July 13, 2002, at the age of 71. One of the last old-time street musicians, he had played guitar and bass with a number of Chicago bluesmen, including Howlin’ Wolf and Little Walter. Recently, he was active in the unsuccessful attempt to save from demolition Chicago’s Maxwell Street, a traditional open-air market and blues venue.

**Archie Thomas**, legendary Virgin Islands saxophonist, bandleader, and teacher, died on St. Croix on July 14, 2002, at the age of 83. His bands entertained Virgin Islanders for over thirty years. He retired from active performing in the mid-1980s and began Archie’s Music Association to teach music to local children.
Alton Augustus Adams Research Institute (AMRI) Workshops

Guest Lecturer Lauren Larsen (St. Croix) speaks of his work preserving the music of tradition bearers.

“Documenting Living Treasures,” a workshop held during June 4–8, 2002, in St. Thomas, Virgin Islands, was the first public program presented by the Alton Augustus Adams Research Institute (AMRI). One important goal of the workshop was to have individuals from within the culture involved in the documentation and preservation of their own traditions so that the distinctive voice of the cultural insider would continue to have its rightful presence in the analysis and interpretation of the music and culture.

Nine participants and several observers, nearly all local residents, learned how to plan, implement, and complete oral history projects on musical tradition bearers in the Virgin Islands. Participants included two senior University of the Virgin Islands faculty members, a school principal, three community activists, a university student, a professional cultural preservationist, and a civil servant. Johann Buis, CBMR Coordinator of International Initiatives, was the instructor. In five four-hour sessions, special attention was given to interview techniques, transcription methods, technological and ethical issues, note-taking, and techniques for recording and photography.

On the first day, participants paired up and conducted simple mock-interviews with one another. Shortly afterward, they were asked to share a memorable experience that a tradition bearer had given them. The depth of the stories that emerged from these two exercises illustrated the high level of commitment among the interviewees.

Suzanne Flandreau, CBMR Librarian and Archivist, conducted a presentation on intellectual property rights, ethical concerns, and other archival matters.

Two Virgin Islands experts in documenting tradition bearers, Gilbert Sprauve, Professor Emeritus of Linguistics, University of the Virgin Islands, and Lauren Larsen, Director of Curriculum, Assessment, and Teaching, Department of Education, were guest speakers. Larsen, who built his own recording studio, produces CDs of the work of tradition bearers. Sprauve has dedicated many years to researching speakers of Creole Dutch. The breadth of the knowledge that these two guest speakers brought to the workshop invigorated all who heard them speak.

Virgin Islands Music Supervisor Emeritus Larry Benjamin, Alton Augustus Adams Jr., CBMR Director Roleta M. Sands, Director of Historic Preservation Myron Jackson, and CBMR Director Emeritus Samuel A. Floyd Jr. were visitors who made valuable contributions to the workshop.

In addition, participants browsed the von Scholten Collection of rare books at the Enid M. Baa Library, Charlotte Amalie, St. Thomas, and commented on the usefulness of valuable materials in this collection.

The completed audiotape interviews, transcripts, photographs, summary essays and accompanying materials will be deposited at the Alton Augustus Adams Music Research Institute (AMRI) in St. Thomas and at the CBMR Library and Archives. A duplicate set of oral history materials will be donated to the Enid Baa Public Library, St. Thomas, Virgin Islands.

“Lad” Richards (St. Thomas)

The culminating event of the workshop was a free public forum titled Summit of Tradition Bearers, which was held on June 8, 2002, and which brought together five local musicians in a roundtable discussion. Gilbert Sprauve moderated the panel, which included James “Jamesie” Brewster (St. Thomas), Eldred Christian (St. Croix), bandleader Stanley Jacobs (St. Croix), Delita O’Connor (St. John), and “Lad” Richards (St. Thomas). A special highlight of the evening was when the tradition bearers wove into their personal narratives demonstrations or performances of music genres that ranged from hymns to quebee to calypso.

We look forward to offering the documentation workshop on other islands and to adding another workshop called “Preserving the Legacies,” during which participants will learn how to preserve artifacts, memorabilia, and ephemera.

▼Continued on page 7
Composers Notes

Vocal music by H. Leslie Adams was featured in two "All-Adams" concerts, at Tufts University on April 2, 2002, and at Millersville University, Lancaster, Pennsylvania, on April 9, 2002. On April 5, 2002, "H. Leslie Adams: Composer and His Music" was presented by students from Marygrove College, Wayne State University, and the University of Northern Iowa at the Central Regional Conference of the National Association of Negro Musicians in Detroit.

Slavery Documents 2 by T. J. Anderson, commissioned by the Cantata Singers, premiered at Symphony Hall, Boston, on March 17, 2002. Based on historical documents, the work is intended as a companion piece to a 1990 composition with the same title by Donald Sur.

Two operas and a symphonic work by William C. Banfield premiered in 2002. Gertrude Stein Invents a Jump was produced by The New American Opera Association and Opera Index, Inc. at the Manhattan School of Music on March 10. Soul Gone Home, a one-woman opera set to a play by Langston Hughes and composed for vocalist Nnenna Freelon and the Mallarme Chamber Players, premiered in Raleigh-Durham, North Carolina, on May 4. The concert also featured works by William Grant Still and Undine Smith Moore. On May 12, the Chicago Sinfonietta performed the Midwest premiere of Banfield's Essay for Orchestra, with Paul Freeman conducting.

Donal Fox was featured in an article by New York critic Greg Sandow in the November 2001 issue of NewMusicBox, the online magazine of the American Music Center. The article, "View from the East: The Talented Donal Fox," can be found in the archives at www.newmusicbox.org.

Jeffrey Mumford's a landscape of interior resonances premiered at the Phillips Collection in Washington, D.C., on May 5, 2002, performed by pianist Margaret Kampmeier. The work was jointly commissioned by the Phillips Collection, the Miller Theater at Columbia University, and the Schubert Club in St. Paul, Minnesota. The Miller Theater will present the work in New York on December 4, 2002.

Zenoia Powell Perry is the subject of a dissertation, "The Life and Music of Zenoia Powell Perry, an American Composer" by Jeannie Gayle Pool, who received her Ph.D. in music from the Claremont Graduate University Department of Music in May of 2002. It is based on numerous interviews with Perry, as well as on her personal papers and scores. Jeannie Pool is a founder of the International Congress on Women in Music and is currently teaching courses at Fullerton College.

Tafelmusik, the Canadian early music ensemble, is collaborating on a documentary on the life of the Chevalier de Saint-Georges with the Canadian Broadcasting Company, the BBC, and others. The group presented music of Saint-Georges and his contemporaries April 10–14, 2002, in Toronto.

"Alvin Singleton: Composing in the Key of Life" by Pierre Ruhe, a feature article and interview, appeared in the Atlanta Journal-Constitution on May 19, 2002, before a performance of Singleton's cantata PraiseMaker by the Atlanta Symphony Orchestra the following week.


Recent Grants Received

The Center for Black Music Research receives substantial support from individual donors, private foundations, and government agencies and is greatly appreciative for the following grants that have been received recently.

+ Rockefeller Foundation. $325,000 for a third series of Rockefeller Resident Fellowships, explained in greater detail on page 1.
Donations to the CBMR Library and Archives
March 1, 2002, to September 1, 2002


Lawrence Benjamin. A list of Virgin Islands composers and their compositions, plus about two inches of music.

Liz Callahan. Three volumes (nos. 2–4) of The Ethiopian Glee Book by Gumbo Chaff (1848–1850), a collection of minstrel songs sung by the Christy Minstrels and the New Orleans Serenaders.


Evelyn Cary and Judith Armstead. Collection of recordings, including about twelve feet of 78s, 45s, and LPs of popular music and jazz, to be known as the Saab Cary Collection.


Frederick Crane. Promotional materials for various jubilee quartets (ca. 1905–1952), including the Jubilee Singers, Glazier’s Carolinians, the Karamu Quartet, The Mundy World’s Fair Jubilee Octet, the Old Southland Sextette, the Southland Singers, and Williams’ Colored Singers. Also a flyer and a poster about Etta Moten (ca. 1936) and sheet music: “That’s a Plenty” by Bert Williams (Chicago: Will Rossiter, 1909).

Martha Ellen Davis. Programs from the 6th International Festival of Women Composers at the University of Florida (March 16–20, 2002).

Caleb Dube. About six inches of materials, including jazz and blues publications and files of clippings on popular music in South Africa and Zimbabwe.


Maurizio Franco. Two books: La musica jazz fra passato e futuro (Lucca: Libreria Musicale Italiana, 2001) and Django Reinhardt: dalla chitarra gitan a alla jazz (Milan: Sironica Jazz, 2002); and one periodical: Musica Oggi 21 (2001), with articles devoted to Louis Armstrong.

Frank French. A book of his compositions, Buon Ritmo Sempre Marcato: Original Works for Piano by Frank French (Umpqua, Ore.: The author, 2000), many of which are influenced by ragtime and Latin music forms.

Andy Gibbons. Life Magazine, April 15, 1968, which features Louis Armstrong; photographs of Louis Armstrong Park in New Orleans, and various clippings.

Martin Gray. His book Blues for Bird (Santa Monica, Calif.: Santa Monica Press, 2001).


Ronald H. High. Seven items, including programs and posters from his recent performances.


Sadie Husko. Twelve LPs of black popular music, including recordings by Louis Armstrong, Aretha Franklin, The Ink Spots, Charley Pride, Dionne Warwick, and Stevie Wonder.

Vivian L. Ladson. Four programs for recent concerts of the Ladsonian Foundation Heritage Symphony Orchestra.


Daisy Newman, Detroit Symphony. CDs: Ellington and the Modern Masters (Unysys DSO 1003) and Detroit Symphony Orchestra Black Composers Series (DSO-1111), which is a reissue of recordings originally released in 1974–1979 as part of The Black Composers Series on Columbia Masterworks.

News and Notes

Samuel A. Floyd Jr., CBMR Director Emeritus, was one of five recipients of the Irma Kingsley Johnson Distinguished Service Awards, presented by the Chicago Friends of the Amistad Research Center at an awards luncheon on June 15, 2002. The awards were presented for outstanding community service, contributions to humanity, and commitment to education and the preservation of African-American history.

CBMR Associate and composer T. J. Anderson received an honorary Doctor of Fine Arts degree from Northwestern University at their 2002 commencement ceremonies on June 21, 2002. The citation referred to Anderson as a "celestial linguistic" and noted that "With artistry, craft, and imagination you translate your understanding of the human experience into melody, reaching our hearts by way of our ears. When you became aware of research by a Northwestern history professor about an unjustly executed American slave, you were inspired to transform it into an opera [Slip Knot] and thus illuminate a disturbing part of our heritage. As an internationally renowned composer, conductor, orchestrator, and educator you generously share with the world your art and your passion for music."

CBMR Associate and composer Wallace McClain Cheatham received an honorary Doctor of Fine Arts degree from the University of Wisconsin Milwaukee (UWM) at its spring 2002 commencement ceremonies on May 12. A teacher, researcher, pianist, and composer, Cheatham was the first African-American student to receive the Master of Music degree at UWM.

CBMR Associate Wolfram Knauser was awarded the Hessischer Jazz Preis 2002 for his achievements in establishing the Jazz-Institut Darmstadt as an internationally acclaimed information and documentation center on jazz.

The Detroit Symphony Orchestra (DSO) has recently reissued on CD its contribution to a series of recordings featuring music by African-American composers titled the CBS Record's Black Composers Series. The DSO contributed two LPs to the series, which originally was recorded between 1974 and 1979. In 1986, the DSO and the College Music Society reissued the entire series in a boxed set of nine vinyl, long-playing records.

The Chicago Symphony Orchestra (CSO) announced on July 1, 2002, the appointment of Tage Larsen as Fourth/Utility Trumpet. Larsen is the first African-American musician to be appointed as a permanent member of the CSO. He comes to the CSO from the Saint Louis Symphony Orchestra, where he had served as Second Trumpet since September 2000; previously, he held the positions of Principal Trumpet at the Minneapolis Symphony Orchestra and Solo Cornet with the "President's Own" U.S. Marine Band.

The International Dictionary of Black Composers has won two additional awards, Booklist's "Editor's Choice: Reference" and Library Journal's "Best Reference Source," bringing the total number of awards that it has won to seven. The editor and his colleagues at the CBMR would like to take this opportunity to thank all who participated in the preparation of a set worthy of such positive critical notice.

James Hall, CBMR Associate and previous Rockefeller Foundation Fellow, has accepted the position of Director of New College at the University of Alabama, Tuscaloosa, Alabama.


Pledges for the Center’s NEH Challenge Grant

On July 31, the Center met the 2002 goal of $250,000 in matching funds for its National Endowment for the Humanities Challenge Grant. To date, $318,908 has been donated or pledged, and we are indebted to all who have helped us attain this level of funding. Our next goal of $550,000 must be certified by July 31, 2003, and the final goal of an additional $500,000 will be due by July 2004.

When the campaign has been completed, the funds will be placed in an endowment account that will generate interest income sufficient to support aspects of the Center’s operations. In awarding a Challenge Grant to the Center for Black Music Research, the National Endowment for the Humanities has formally recognized the high value of the Center as an institution and the necessity for the perpetuation of its work.

Pledges and contributions to the NEH Challenge Grant matching funds may be made at any time during the term of the grant. Please consider making the Center a high priority for your giving during the coming years, including your year-end contributions for 2002. Your donation will be tax-exempt to the full extent allowed by law. For those of you who work in the corporate world, please investigate the availability of matching funds from your employer.

Through its public programming, publications, teaching, and the CBMR Library and Archives, the Center for Black Music Research addresses issues that are critical to the understanding of American music and to the celebration of African-derived musical cultures. Please join the NEH in supporting the Center by adding your own generous support to theirs or by contributing to the Center’s operating fund. You may make your contribution or pledge using the form at right or by visiting the Center’s Web site at www.cbmr.org/NEHcontribute.htm.

CHALLENGE GRANT MATCHING FUND

Donor Pledge

The National Endowment for the Humanities has awarded Columbia College Chicago’s Center for Black Music Research a $450,000 challenge grant that must be matched three-to-one ($1,350,000), thus yielding a $1.8 million endowment.

Please accept my/our gift pledge to match and to be expended for the approved purposes of the National Endowment for the Humanities Challenge Grant.

I/WE INTEND TO DONATE $ __________________ (TOTAL AMOUNT)
(Full pledge must be paid by July 31, 2004.)

I/We wish to fulfill our commitment in the following way:

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

☐ CHECK enclosed payable to Columbia College Chicago/CBMR

☐ CHARGE to ___ VISA ___ MasterCard ___ Discover ___ AmerEx

Credit Card Number ___________________________ Expiration Date ____________

☐ PAYMENTS of $ __________________

☐ quarterly ☐ semiannually ☐ annually

or as follows:

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

☐ I/We wish to remain anonymous on all public donor listings.

☐ My/Our employer has a matching gift program.

Name(s) ________________________________

Address ________________________________

City ____________________________ State ________ Zip __________

Day Phone (____) ____________ Evening Phone (____) ____________

E-Mail Address ________________________________

(Signature) ___________________________________ (Date) ____________

Columbia College Chicago is a 501(c)(3) not-for-profit, charitable and educational organization. All contributions to the Center for Black Music Research NEH Challenge Grant Matching Fund are tax-deductible to the fullest extent allowed by law. Columbia College Chicago will manage the endowment fund according to terms prescribed by the NEH.
Materials Received from Publishers

Books


Compact Discs


Hoover, John Lee. The Real Folk Blues / More Real Folk Blues. MCA Chess 088 112 821-2.

Howlin' Wolf. The Real Folk Blues / More Real Folk Blues. MCA Chess 088 112 820-2.

John Celona's BlueCity. City Lights. Bluecityjazz [unnumbered].


Mapfumo, Thomas, and The Blacks Unlimited. Chimurenga Rebele/Manhungetunga. ANONym ANON 0250.


Muddy Waters. The Real Folk Blues / More Real Folk Blues. MCA Chess 088 112 822-2.

Williamson, Sonny Boy. The Real Folk Blues / More Real Folk Blues. MCA Chess 088 112 823-2.

Staff Notes

Johann Buiss, Coordinator of International Initiatives, presented a paper titled "Tradition, Training, and Black Music Aesthetics: Issues of Wind Performance in the United States" at IGEF, the International Society for Research and Promotion of Wind Music, during July 3–9, 2002. The conference was held in Lana, Alto Adige, Italy. Attendees came from various countries, including Germany, Austria, Bulgaria, Balorus, Finland, Israel, Canada, and the United States.

Andrew Leach, Assistant Librarian, is a contributing author of several articles for The Routledge Encyclopedia of the Blues, which is projected to be published in 2004. He will also present a paper titled "Old-Time Music and Bluegrass: A Reference Refresher" at the Music Library Association Midwest Chapter conference in Bloomington, Illinois, in October 2002.

Rajinder Mago joined the CEMR as its Accountant in July 2002. She comes to us with eight years of accounting experience and a B.A. in economics. Raj is responsible for tracking the Center's budgets and financial transactions.

Coleridge-Taylor Perkinson, Coordinator of Performance Activities, had two works performed by the Ritz Chamber Players during their inaugural season; Scherzo for solo piano was performed on April 28, 2002, and Lamentations: A Black Folk/Song/Suite for unaccompanied cello was performed on June 2. In May 2002, the Chicago Sinfonietta recorded his Generations: Sinfonietta no. 2, which will be released this fall by Cedilla Records. Perkinslon served as guest conductor of the Antara Ensemble for two concerts at the Graduate Center, City University of New York. He has been named to the Steering Committee of the Second International Symposium and Festival on African Music and the Diaspora at Churchill College, University of Cambridge, England.
The National Association of Negro Musicians (NANM) is the oldest organization in the United States that is concerned with African-American classical music and musicians. This hardcover book presents the history of the NANM through primary and secondary documents. Its emphasis is on the formative years, beginning in 1906 as the Association began to be organized, but its coverage extends through the 2000 address of the Association's president to the membership. Chosen for their interest in addition to their informative value, the documents—both manuscript and printed—form a selective rather than an exhaustive collection. They reveal much about the inner workings of the organization, in the words of NANM members and observers, and something of the world that affected the organization, in the words of contemporary writers.

The National Association of Negro Musicians
A Documentary History
Edited by Eileen Southern and Doris McGinty

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       B. Commentary and Editorial
       C. Correspondence
       D. Reports
       E. Presidents

To be published by the Center for Black Music Research for
The National Association of Negro Musicians in early 2003

Order your copy at the pre-publication price of $28 (shipping included).
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Charge my credit card: ☐ American Express ☐ MasterCard ☐ Visa ☐ Discover
Name as it appears on the card
Account number Exp. date

This book may also be ordered on the CBMR's secure Web site at www.cbmr.org/forms/NANM.htm.

Send this form with payment to:
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