Alton Augustus Adams Music Research Institute Opens

The Alton Augustus Adams Music Research Institute (AMRI) was opened this fall in St. Thomas, U.S. Virgin Islands. The site is located at 1-B Kongens Gade in the town of Charlotte Amalie. During its first year of operations, the site will be open four days a week, from 9 A.M. to 3 P.M. Tuesdays through Fridays, and will be staffed by three part-time employees. Martin Lamkin serves as the Institute's Site Manager and Shirley Lincoln as its Resource Center Director. A receptionist position was still to be filled at the time this publication went to press.

The Institute, which was established in the fall of 2001, is a new branch of the CBMR that focuses on music of the Caribbean, in general, and the Virgin Islands, in particular. It is named after Alton Augustus Adams Sr., a renowned St. Thomas native who was a composer, writer, and the first black bandleader in the U.S. Navy. The Institute is housed on the first floor of Adams' ancestral home, in remodeled space donated to the CBMR by Alton Adams Jr. and the Adams family.

The site consists of a resource center of black music reference materials focused on music of the circum-Caribbean and a reading room with powerful computer terminals, an audio/video viewing station, and wall plaques that feature the Virgin Islands musical tradition bearers who have been honored and featured at AMRI's Summits of Tradition Bearers—public programs that were presented in St. Thomas in June 2002 and in St. Croix in March 2003. The plaques, which were framed and donated by Mango Tango, a local art gallery, list the tradition bearers: Alwyn "Lad" Richards, "Janesie" Brewster, Stanley Jacobs, Eldred Christian, Delita O'Connor, Fred Thomas, "Blinkie" McIntosh, Leona Brady-Watson, Ethel McIntosh, Gail Watson-Chiang, and Helen Joseph. Plaques will be added as additional tradition bearers are honored and documented.

AMRI will host the CBMR's two current Rockefeller fellows for this year. Dr. Dominique Cyrille will be at the Institute from September through mid-January, and Dr. Kenneth Bilby will be in residence from January through May 2004. On Saturday, November 8, at Chase Auditorium, University of the Virgin Islands, St. Thomas campus, Dr. Cyrille will present a public lecture on "The Politics of French Creole and Creole Performance in St. Lucia, Dominica, and Haiti." The event is sponsored by the Rockefeller Foundation and co-hosted by the Music Department of the University of the Virgin Islands. Dr. Bilby's lecture on "Sounding Out Jonkonnu (Junkanoo) in the Circum-Caribbean: Explorations in Depth and Breadth," will be scheduled for spring 2004. Public programs designed to complement the fellows' research topics and an oral history and documentation workshop, following the same concept as the workshops presented in St. Thomas and St. Croix in 2002 and 2003, are being planned as part of AMRI's 2003-04 programming.

The first issue of AMRI's new newsletter, Carisol, was released in summer 2003. Its purpose is to disseminate information on the Institute's work and to contribute to the documentation of music of the Virgin Islands and the circum-Caribbean. It will include articles written by local experts and scholars and will be released on a biannual schedule. The second issue will be published early in 2004.

If you would like additional information on AMRI and its programming,
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Coming Events
2003

Oct. 17–19 Midwest Popular Culture Association Conference
Minneapolis, Minnesota
www.niu.edu/mpca

Nov. 5–8 Society for Music Theory Annual Meeting
Madison, Wisconsin

Nov. 8 CBMR Fellow Dominque Cyrille Lecture
St. Thomas, Virgin Islands

Nov. 13–16 American Musicological Society Annual Meeting
Houston, Texas
www.amsnet.org/annual.html

2004

Feb. 11–14 Movement (R)evolution Dialogues: Contemporary Performance
in and out of Africa
Gainesville, Florida
www.arts.ufl.edu/cwa

Mar. 10–14 Society for American Music Annual Conference
Cleveland, Ohio
www.american-music.org

Apr. 15–18 Conference on Interdisciplinary Musicology (CIM04)
Graz, Austria
www.gevi.uni-graz.at/~cim04

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www.cbmr.org/support.htm.

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From the Director

For the CBMR, the start of this new academic year, 2003-04, provides an unprecedented opportunity to look back in reflection as we mark the twentieth anniversary of the Center's founding at Columbia College. It also provides an opportunity to look forward in anticipation as we enter a brand-new phase of our work with the opening of our new branch office, the Alton Augustus Adams Music Research Institute (AMRI). And finally, we have the opportunity to enjoy the return of a familiar aspect of CBMR programming—two resident fellows whose presence marks the beginning of the Center's third round of Resident Fellowships supported by the Rockefeller Foundation.

Let me begin with the fellows by stating that we are honored to have with us for the academic year Dr. Dominique Cyrille and Dr. Kenneth Bilby. I had the pleasure of welcoming Dr. Cyrille when she arrived in St. Thomas, U.S. Virgin Islands, to begin the first half of her fellowship period at the AMRI site. On my return to Chicago, I greeted Dr. Bilby as he began the first part of his fellowship at the CBMR. Both fellows will present public lectures at their respective locations in November and will switch locations in January 2004 and present a second lecture in the spring. A research colloquium involving the fellows and other invited scholars is being planned for spring 2004 in St. Thomas, and we are planning AMRI programs that will complement each fellow's research subjects—quadriple and contradans for Dr. Cyrille and jorunonu festival traditions for Dr. Bilby—through public programs of discussions, demonstrations, and performances of local Virgin Islands traditions. We are excited about the opportunity to advance—through two distinct components of the Center's work, AMRI programming and the Rockefeller research fellows—an increasingly important goal of the CBMR's: the documentation of diasporal unities that exist in black music in general, in the musics and cultures of the Circum-Caribbean in particular, and more specifically, in Virgin Islands cultural traditions and the regions being investigated in the fellows' triangular research projects.

We are pleased to announce that the physical site housing AMRI is now completely renovated and open to the public. You can learn more about that on page 1.

The Center's 20th anniversary will be formally celebrated this academic year in events that will take place during the weekend of May 1 and 2, 2004. Plans are being made for a series of panel discussions reflecting on the Center's scholarly work, a banquet, and a gala performance of the Center's New Black Music Repertory Ensemble, incorporating a new commissioned work for the ensemble and repertoire representative of the Center's previous performing ensembles, Ensemble Kalinda and Ensemble Stop Time. The twentieth anniversary events are funded in part by a grant from the National Endowment for the Arts. All events will take place at Symphony Center in downtown Chicago. More details on the planned events will be forthcoming, but for now, we ask you to save these dates. We hope to see many of you who have participated in, contributed to, and supported the Center's work here with us to help celebrate this anniversary and to look back on the twenty-year history of the work of the CBMR under the leadership of Founder and Director Emeritus, Samuel A. Floyd Jr. Other aspects of the twentieth anniversary celebration include two special issues of Black Music Research Journal: a Best of the BMRI issue, edited by renowned scholar Dena J. Epstein, which will include reprints of previously published articles from among the most frequently cited articles in the history of the publication, selected by a panel of scholars representing many of the styles and genres of black music, and an issue that examines aspects of the state of the field of black music research, with articles addressing the scholarship on selected genres of the music written by scholars in these areas.

As always, I thank you for your continued support of the Center for Black Music Research as we pause for a moment to reflect on the work that has been accomplished over the past twenty years and then move onward toward further advancement of our core mission and the development of promising new facets of our programming.

BMRJ Editorship

Christopher Wilkinson has agreed to serve as Editor for volumes 25 and 26 of Black Music Research Journal. Dr. Wilkinson is Professor of Music History in the College of Creative Arts at West Virginia University. His scholarship addresses developments in the history of African-American music, with particular attention to jazz as well as to the history of concert music from a multicultural perspective. Currently, his research focuses on the reception of jazz in the African-American communities of West Virginia during the Swing Era. In 2001, the University of California Press and the Center for Black Music Research published his biographical study Jazz on the Road: Don Albert's Musical Life. He has also published articles in American Music, Black Music Research Journal, and The New Grove Dictionary of Music and Musicians, 2nd edition. His research has been supported by the National Endowment for the Humanities, the West Virginia Humanities Council, and West Virginia University.

We anticipate being able to release the two issues of volumes 25 and 26 during 2005 and 2006. Planning for these issues has begun, and manuscripts are being accepted for publication consideration. Please send 5 copies of manuscripts to Dr. Christopher Wilkinson, Division of Music, West Virginia University, Morgantown, WV 26506-6111.
CBMR Rockefeller Resident Fellowships for 2004–05

Under the auspices of the Rockefeller Foundation, the Center for Black Music Research of Columbia College will offer two nine-month resident fellowships for the 2004–05 academic year.

The theme for the year will be "Researching the Circum-Caribbean." The CBMR will accept applications to pursue work on musico-cultural issues related to Latin-American and West Indian cultures in the circum-Caribbean region. Applications will be considered from scholars in a range of fields that include but are not limited to music and music librarianship, history, Caribbean studies, and American cultural studies.

The Center 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 Junkanoo, remnants of which exist on several islands in the Caribbean and in a few locations in the United States. The exploration of the character of Junkanoo remnants in each of three such locations will illuminate the basic 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 mode of scholarly investigation, triangular research will complement studies that are more geographically restricted.

Other examples of triangular research and additional information about the fellowships can be found on the CBMR Web site at www.cbmr.org/fellows0405.htm.

During the period of their appointment, the fellows will spend half their time in residence at the Alton Augustus Adams Music Research Institute (AMRI), located in St. Thomas, USVI, from which they will do field or archival research, and the other half at the CBMR in Chicago preparing for or writing the results of the work to be accomplished while at the Caribbean site or other field research sites. The fellows will present work-in-progress at colloquia and public lectures and will have opportunities to interact with faculty, students, and members of the Chicago and St. Thomas arts, cultural, and educational communities. Residencies will commence in September 2004.

Each fellowship will carry a stipend of $25,000 plus the following benefits: (1) an allowance of up to $4,000 for moving to and from the fellow’s home and the CBMR (or the Virgin Islands); (2) an allowance of up to $2,000 for research travel; and (3) free housing in a studio or one-bedroom apartment 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.

The application deadline is February 2, 2004. Application details can be found at www.cbmr.org/fellows0405.htm.

Direct all inquiries to Linda Hunter (lhunter@cbmr.columbia.edu), telephone: (312) 344-7559.

BMRJ Joins JSTOR

This fall, Black Music Research Journal will join thirty other prominent music research journals in JSTOR’s Music and Arts & Sciences III Collections, available online. Users will be able to browse and conduct full-text searches of all BMRJ issues, excluding the most recent three years. Of particular interest will be the issues that are currently out-of-print and no longer available for purchase, including the first eight volumes and the issue on “Contemporary Theory and Black Music.”

According to recent information from JSTOR, Arts & Sciences III is a multidisciplinary collection that will contain a minimum of 120 journals that focus on the arts and culture. In addition to the music journals, the collection will encompass many of the journals from JSTOR’s Language & Literature Collection, as well as titles in other fields such as Art & Architecture, Cultural Studies, Film, Folklore, Performing Arts, and Religion.

Institutions that have already licensed the collection include 190 American and 27 international libraries and institutions, ranging from large universities such as Yale to specialized schools such as the Canadian Royal Conservatory of Music. An announcement will be made in The CBMR Associate electronic newsletter to inform its CBMR members of the release date. For information on becoming a member, see www.cbmr.org/support.htm.
CBMR Outreach

On May 27, 2003, the CBMR presented the legendary blues harmonica player Billy Branch for an in-school workshop for elementary children at the U.S. Grant Elementary School in Chicago. Branch sang, played, and taught the third-grade students the basic form of structure of the blues, typical chord changes, and basic harmonica performance techniques. Each student was provided with a new harmonica, which was his or hers to keep. Branch was accompanied on guitar by CBMR Assistant Librarian and Archivist Andrew Leach, who is an accomplished guitarist in many popular music forms, including blues. Teacher resource materials on the blues were developed by CBMR Director Rosita M. Sands. The program is indicative of the Center’s expanding interest in exploring ways of incorporating black music as content and as a pedagogical tool in elementary and secondary school curricula.

The staff of the CBMR Library and Archives made presentations to several classes from Columbia College and other institutions during spring 2003. In April, Assistant Librarian and Archivist Andrew Leach gave a lecture-performance titled “African-American Guitar Styles of the Pre-War Era” in two classes at Columbia College (“Black Popular Music: Race Records to Videos” and “The Blues as Literature”). In August, he spoke to a group of Dominican University graduate students about the CBMR Library and Archives and issues relating to music librarianship. In March, CBMR Librarian and Archivist Suzanne Flandreau served as guest lecturer on women’s blues in a Columbia College English Department class, “The Blues as Literature,” taught by George Bailey. In April, she hosted a class of twenty students from DePaul University taught by Ivor Miller, who came for an introduction to the CBMR Library and Archives and a presentation on Caribbean music that centered on quadrille and contradanza.

Opportunities

Calls for Abstracts

During April 15–18, 2004, CIM04, the first Conference on Interdisciplinary Musicology, will be held in Graz, Austria. It will be a forum for constructive interaction between and among subdisciplines of musicology, such as acoustics, computing, cultural studies, education, ethnomusicology, history, psychology, and theory/analysis. The conference will be hosted by the European Society for the Cognitive Sciences of Music and the Department of Musicology, University of Graz. The deadline for submission of abstracts is October 31, 2003. For more information, visit http://gewi.unigraz.at/~cim04.

During June 21–25, 2004, the Fifth Conference of the Latin American Branch of the International Association for the Study of Popular Music (IASPM-LA) will be held in Rio de Janeiro, hosted by the University of Rio de Janeiro and Candido Mendes University. The four thematic areas proposed for the conference are: (1) popular music and (de)territorialization: city, place, globalization; (2) popular music and violence;

News and Notes

CBMR Associate Thomas Brothers of Duke University will be a fellow at the National Humanities Center in 2004. The title of his project is “Crossing and Passing in Musical New Orleans, 1890–1920.” In May 2003, California State University, Northridge, awarded the Honorary Doctor of Fine Arts degree to CBMR Associate Albert J. McNeil, Professor of Music, Emeritus, University of California, Davis. CBMR Associate Carl Maultsby (director of Rejoicensemble) published two new books, Lift Every Voice and Sing II and Playing Gospel Piano: The Basics. Both books are published by Church Publishing.

A CD featuring CBMR Associate Orville Wright titled Reid, Wright, and Be Happy (SANCH CD 0301) has been released. The CD features Orville Wright (piano), Ron Reid (steelpan), and David “Happy” Williams (bass), with support from Harvey Wirt (drums) and Nia Allen (vocals). The repertoire represents pan-jazz from Trinidad and Tobago that fuses calypso music with jazz and includes a number of arrangements by Wright and two original compositions with lyrics written by Allen and Williams. AhhJay Records has released the debut recording of soprano Randye Jones and pianist Francis Conlon, titled Come Down Angels. The CD includes fourteen African-American spiritual arrangements by Edward Boatin, Margaret Bonds, H. T. Burleigh, John Carter, R. Nathaniel Dett, Roland Hayes, Hall Johnson, Betty Jackson King, Undine Smith Moore, Julia Perry, and Hale Smith. Come Down Angels is part of the Art of the Negro Spiritual performance series.

CBMR Associate Wallace Cheatham will be listed in the next edition of Who’s Who in America, published by A. N. Marquis. He also participated in concerts on April 13 and April 28 (see Donations to the CBMR Library and Archives on page 11).

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Opportunities, continued from page 5

subjects and objects, limits, conditions, and meanings; (3) popular genres: tango, choro, son, bolero, new song, rock, rap, and so forth; and (4) listeners' perceptions: focus and methods for studying popular music. Those interested in participating in the conference should submit the following before October 31, 2003: (1) title, thematic area, and a 200-word summary of the presentation in Spanish or Portuguese and (2) author's name, institution, profession, mailing and electronic addresses, and a 200-word curriculum vitae. Texts in Spanish should be sent to Juan Pablo González (jgonzaro@puc.cl), and texts in Portuguese should be sent to Martha Ulhôa (mulhoa@unirio.br).

During February 11–14, 2004, the University of Florida and the Congress on Research in Dance will present "Movement (R)evolution Dialogues: Contemporary Performance in and of Africa." The conference and festival will serve as a catalyst for deepening artistic and scholarly exchange on contemporary performance and will provide a forum for the voices of African artists. Submissions, in English or French, should include abstracts of approximately 500 words plus bibliography for twenty-minute paper presentations (eight to ten pages), theme-based panel presentations, workshops, lectures, demonstrations, or performances. Expanded papers may be submitted for consideration for publication in the conference anthology or in a Web-based publication. Submissions should be postmarked or e-mailed by November 3, 2003, to Joan D. Frosch, Assistant Chair, Department of Theatre and Dance, Co-Director, Center for World Arts, College of Fine Arts, University of Florida, P.O. Box 115900, Gainesville, FL 32611-6900. For more information, e-mail jfrosch@arts.ufl.edu or visit www.arts.ufl.edu/cwac.

During April 7–10, 2004, the 2004 Southwest/Texas Popular Culture/American Culture Association's 28th Annual Conference will be held in conjunction with the National Popular Culture/American Culture Associations Conference in San Antonio, Texas. Proposals are now being accepted in the area of Folk and Protest Music. Proposals should include a current curriculum vitae or résumé (3-page maximum) and a 250-word abstract, including name, institutional affiliation, and a working title. The deadline for submissions is November 15, 2003. Submissions should be sent by mail to Dr. Christopher Smith, Vernacular Music Center, Department of Music, History, and Literature, School of Music MS 2033, Texas Tech University, Lubbock, TX 79409, or by e-mail to christopher.smith@ttu.edu. For more information, visit www.h-net.org/~swpca.

Composers Notes

The American Guild of Organists Cleveland Chapter Region V Convention for 2003 included a workshop titled "Challenges in Performing the Music of H. Leslie Adams" on June 25. Presenters included the composer and artist apprentices from Lyric Opera Cleveland.

A staged workshop production of Slip Knot, an opera by T. J. Anderson with libretto by Yused Komunyakas, took place on April 24 at the Northwestern University School of Music in Evanston, Illinois.

William Banfield's book, Musical Landscapes in Color, has been published by Scarecrow Press. It contains interviews with forty composers, who discuss their musical training and compositional styles. Lists of selected works and photos are also included. The book is intended as a sequel to The Black Composer Speaks by David Baker, Lida M. Belt, and Herman C. Hudson, published by Scarecrow Press in 1978.

Halim El-Dabh is the subject of a new biographical study by Denise A. Seachrist, The Musical World of Halim El-Dabh, published by Kent State University Press. It includes a CD of previously unreleased recordings of El-Dabh's compositions.

Two works by Tania León were premiered in spring 2003. On March 8, Rocs was premiered in Los Angeles by the L.A. Master Chorale. On April 30, pianist Ursula Oppens performed the world premiere of Mistica at DePaul University in Chicago. On May 11, Oppens performed Mistica in Havana, the first performance of a work by León in her native Cuba. The world premiere of León's Duende by the Berlin Philharmonic was scheduled for September 27 at the Fest der Kontinente in Berlin.

Geoffrey Mumford's amid the light of quickening memory was premiered by the National Symphony Orchestra at the John F. Kennedy Center for the Performing Arts in Washington, D.C., on June 5, 2003. Leonard Slatkin conducted. Two other premieres were the milliner's fancy on April 9 at the Oberlin College Conservatory of Music by David Reminiick, alto saxophone, and, on September 17, four dances for Boris, performed by Lura Johnson, pianist for the Boris Willis Moves dance company at the Kennedy Center.

Valerie Coleman Page has received the 2003 Van Lier Fellowship Award from Meet the Composer. The $10,000 unrestricted fellowship is awarded by institutional nomination to promising young composers of color. Coleman Page was nominated for the fellowship by Young Audiences of New York. She has also received a year-long composer residency with Young Audiences, through which she will give composition workshops in a New York inner-city public school. She is flutist/composer with Imani Winds, a wind ensemble currently in residence with the Chamber Music Society of Lincoln Center. The ensemble will premiere her work Speech and Canzone in April 2004 in its "Double Exposure" concert series.

Alvin Singleton was the recipient of a Guggenheim Fellowship for 2003.

Call for Applications

Antioch Education Abroad offers a variety of opportunities for students to live and study abroad. Applications are being accepted for the 2004 fall term to study in Mali. The application deadline is March 30, 2004. For more information and an application, please contact Art and Culture in Mali, Antioch Education Abroad, Antioch College, 795 Livermore Street, Yellow Springs, OH 45387-1697; phone: (800) 874-7988; e-mail: AEA@antioch-college.edu/aea. Also visit www.antioch-college.edu/aea.
In Memoriam

Little Eva (Eva Narcissus Boyd), the teenaged babysitter whose performance of "The Loco-Motion" started a dance craze in 1962, died on April 10 in North Carolina. She was in her late fifties.

Nigerian musician Babatunde Olatunji died on April 6 in Salinas Valley, California, at the age of 78. He was an educator and composer who, in addition to leading a performing ensemble, founded a school of African music in Harlem and wrote music for Broadway and films. In 1959, his album Drums of Passion, the first album of African music recorded in a recording studio, introduced American audiences to African music.

Jazz singer and pianist Nina Simone died at age 70 on April 21 in Carry-le-Rouet, France. Born Eunice Kathleen Waymon, she studied piano at Juilliard before changing her name and beginning her recording career as a singer. At the height of her popularity, she was an activist for civil rights.

Benny Carter, jazz soloist, composer, and bandleader, died on July 12 in Los Angeles at the age of 95. A multi-instrumentalist specializing in alto saxophone and a bandleader from 1929 to 1948, he also arranged music for a number of major bandleaders—including Fletcher Henderson, Benny Goodman, Glenn Miller, and Count Basie—and for performers such as Billie Holiday, Sarah Vaughan, Ella Fitzgerald, and Louis Armstrong. He was also one of the first African Americans to arrange music for television. He received the National Medal of Arts in 2000.

Cuban traditional musician Compay Segundo (Maximo Francisco Replado Munoz) died in Havana on July 13 at the age of 95. A singer, guitarist, and songwriter, he was a member of The Buena Vista Social Club, the band of musicians who became an international sensation in the late 1990s.

Celia Cruz, the renowned Cuban singer of a number of genres from son to rumba to salsa, died in Fort Lee, New Jersey, on July 16 at the age of 77. During her fifty-year career, she performed songs in a spectrum of Latin styles with major bandleaders such as Tito Puente and Willie Colon. Her awards included three Grammies, an honorary degree from Yale, and a National Medal of Arts in 1994.

Howard Armstrong, one of the last practitioners of the African-American string-band tradition, died on August 6 in Boston at the age of 94. Although he was best known as a fiddler and mandolin player, he played twenty-two instruments and spoke seven languages. He toured and recorded in the 1930s and 1940s and then again in the 1970s after the folk revival sparked renewed interest in his music. He was the subject of two feature documentaries and received a National Heritage Fellowship in 1990.

Tap dancer Gregory Hines died on August 9 in Los Angeles at the age of 57. His career in show business began when he was five and included numerous shows, movies, and revues. He won a Tony Award for his performance in Jelly's Last Jam.

El Rey de la Plena Performs in Chicago

On June 18, 2003, Angel Luis Torruellas, a Puerto Rican tradition bearer of plena, performed at Chicago's Segundo Ruiz Belvis Cultural Center. The 85-year-old singer and composer, who is known as "El Rey de la Plena," is recognized as one of the most influential contributors to the development of the plena, which is an Afro-Puerto Rican rhythm and musical genre traditionally played on panderetas (a Puerto Rican round hand drum with a stretched animal hide or plastic head); it is an important form of popular music that often serves as a vehicle for the expression of social and political themes. During the event, Torruellas was interviewed about his career, which began with his first professional musical performance at age nine when he was taken to Cuba to be officially introduced by Don Miguel Cueto, director of the Trio Matamoros. Torruellas informed the audience that meeting Louis Armstrong remains one of the highlights of his career. Following the interview, Torruellas performed and discussed several plenas and was the featured soloist with the singers and instrumentalists of the Chicago-based group, Africanbe. The event was cosponsored by four Chicago-based organizations: the Segundo Ruiz Belvis Cultural Center, Africanbe, the Puerto Rican Arts Alliance, and the Center for Black Music Research.

Angel Luis Torruellas. Photos by Carlos Flores.
Staff Notes

Johann Buis, former CBMR Coordinator of International Initiatives, has accepted a new position at the Wheaton College Conservatory of Music in Wheaton, Illinois, where he is now Associate Professor of Music History. Buis first came to the CBMR during 1995–96 as one of the Center’s first Rockefeller Resident Fellows, then returned in 1997 as the Center’s Coordinator of Education Programs. In 2001, he was named Coordinator of International Initiatives. During his tenure at the CBMR, Buis taught the Center’s undergraduate courses in black music, coordinated the Rockefeller Fellows program during 1997–2001, provided the lecture components of presentations made by Ensemble Kalinda Chicago and Ensemble Stop-Time, two of the CBMR’s former ensembles, chaired symposia on special CBMR research initiatives in Interarts Inquiry and Black Music and Linguistics, edited the Center’s weekly electronic newsletter, and served as host and emcee for countless CBMR public events.

CBMR Librarian and Archivist Suzanne Flandreau attended the “Sound Savings: Preserving Audio Collections” symposium at the University of Texas in July. The conference was sponsored by the University of Texas, the Library of Congress, the Association of Research Libraries, and the National Recording Preservation Board, of which she is an alternate member.

Samuel A. Floyd, Director Emeritus, presented the opening keynote address at the third annual Satchmo SummerFest in New Orleans. His address was titled “Louis Armstrong and the Vindication of Musical Scholarship in America.” He is currently the John Hope Franklin Senior Fellow at the National Humanities Center in Research Triangle Park, North Carolina.

In July and September, Andrew Leach, CBMR Assistant Librarian and Archivist, attended two workshops in New York City relating to Encoded Archival Description (EAD). In October, he attended the Annual Meeting of the Midwest Chapter of the Music Library Association in Iowa City, Iowa. He has completed writing articles for The Routledge Encyclopedia of the Blues (scheduled to be published in 2004) and has begun contributing music reviews to The Paper: The News and Entertainment Weekly of Central Illinois. In June, he was named Editor of The CBMR Associate, the Center’s weekly electronic newsletter for CBMR Associates.

The Ritz Chamber Players of Jacksonville, Florida, gave the world premiere performance in June of CBMR Artistic Director Coleridge-Taylor Perkinson’s Sonata for Flute and Piano, for which the European premiere performance was given in August during the Conference on Composition in Africa and the Diaspora, held at Churchill College of the University of Cambridge, Cambridge, England. His Scherzo for Piano was also performed during the conference by pianist William Chapman Nyaho. Perkinson attended the conference and chaired the Composition Panel. He also attended the National Flute Convention in Las Vegas during August, where three of his works were performed: “Lil’ Lite’ O’ Mine/Sparklin’,” Sonata a la Baroque for unaccompanied flute, and the Sonata for Flute and Piano. Also in August, his first string quartet was performed at the Tanglewood Music Festival in Massachusetts. In April, violinist Roger Zahab performed Perkinson’s Blue’s Forms, a virtuosic three-movement work for solo violin. Pianist Stan Ford recently performed Perkinson’s Toccata both in St. Louis and three times in Salzburg (Austria) at the Christuskirche and the Schloss Leopoldskron for the Salzburg Seminar Concert Series. Motown Records, a Division of UMG Recordings, Inc., recently re-released a remastered edition of Marvin Gaye’s album I Want You in their Deluxe Edition Series; Perkinson composed all of the string and horn arrangements for this album, which was originally released in 1976 and was Gaye’s first platinum album (2003 Motown Records B0000467-02).

CBMR Director Rosita M. Sands and Rockefeller Fellow Dominique Cyrille appeared together on a St. Thomas local radio talk show broadcast on WSTA, 1340 AM, hosted by University of the Virgin Islands professors Gene Emanuel and Gilbert Sprauve (Emeritus), to discuss the programming of the Adams Music Research Institute and Cyrille’s research during her residency period at AMRI.

CBMR Fellows Lectures This Fall

Dr. Dominique Cyrille
“The Politics of French Contredanse and Quadrille Performance in St. Lucia, Dominica, and Haiti”
Saturday, November 8, 2003
2:00 P.M.
Chase Auditorium (Business Education Room)
University of the Virgin Islands
Free and open to the public

Dr. Kenneth Bilby
“Raising Holiday Spirits in the Caribbean: Recovering the Spiritual Roots of Jonkonnu”
Wednesday, November 19, 2003
For further information, call (312) 344-7559
Pledges for the Center’s NEH Challenge Grant

By 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. Through its public programming, publications, and teaching, the CBMR Library and Archives, and its Web site, the Center addresses issues that are critical to the understanding of American music and to the celebration of African-derived musical cultures.

Funds contributed to the campaign are placed in an endowment account that will generate interest income sufficient to support aspects of the Center’s ongoing programming in the humanities. Pledges and contributions may be made at any time, though all pledges must be paid in full by July 31, 2004.

Please consider making the Center a high priority for your giving during the coming year, including your year-end contribution for 2003. 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.

Please join the NEH in supporting the Center by adding your own generous support to theirs. You may make your contribution or pledge using the form at the 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.

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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.
CBMR Library Updates

Materials Acquired through the Mark Tucker Fund

The Mark Tucker Memorial Fund was established at the CBMR to honor jazz scholar Mark Tucker after his tragic and untimely death. It is to be used to purchase jazz research materials for the CBMR Library and Archives. Emphasis is placed on acquiring reference books, hard-to-get items, and original materials. To date, the Tucker Fund has supported the acquisition of the following.


Franz Hoffmann's *Jazz Advertised in the Negropress* (8 volumes, Berlin, Germany: F. Hoffmann c1950, 1989), the compiler's self-published documentation of advertisements for jazz events in the major black newspapers, which has a separate index volume that covers advertisements naming individuals, bands, venues and clubs, and films in East Coast newspapers and the Chicago Defender between 1910 and 1967. Volume one of Hoffmann's *Jazz Reviewed 1910–1967 Out of the New England Negro Press*, which is the only volume published so far in this series. Very few libraries in this country own these books, which are excellent sources because they reproduce the newspaper advertisements and because they are so meticulously indexed.

The library also purchased a complete run of the publications of Jazzology Press of New Orleans, a series of books on New Orleans jazz that emphasize biography and incorporate interviews with jazz musicians. Books in the series include:

- *Bill Russell's American Music,* compiled and edited by Mike Hazeldine (1993), a history of the record label that recorded many New Orleans musicians.
- *Jimmy Archey: The Little Giant of the Trombones,* by Peter Carr (1999).

*Bunk Johnson: Song of the Wanderer,* by Mike Hazeldine and Barry Martyn (2000).

All the books draw heavily on interviews with the musicians conducted by Bill Russell and others, and all include a CD of performances by the musicians discussed.

Finally, the library also acquired a stock arrangement by Eddie Powell of Cubbe Miley and Duke Ellington’s *Black and Tan Fantasy* published in New York by Gotham Music Service in 1927. This set of parts for dance band, which includes parts for saxophones and parts for violin and banjo, is heavily marked by the performers and also includes manuscript parts for an added introduction.

More materials will be purchased from the Tucker Fund as opportunities arise, and further purchases will be noted in *CBMR Digest.* The CBMR is grateful to the family and friends of Mark Tucker whose generosity has made these acquisitions possible. To make a contribution, visit the CBMR Web site at www.cbmr.org/forms/mtucker.htm, mail checks or credit card information to Mark Tucker Memorial Fund, Center for Black Music Research, Columbia College, 600 S. Michigan Avenue, Chicago, IL 60605-1996, or fax information to (312) 344-8029.

Materials Received from Publishers

**Books**


**Compact Discs**

- *La Bamba: Sones Jarchos from Veracruz.* Smithsonian Folkways SF4 CD 49050.
- *Delmark 50 Years of Jazz and Blues: Blues.* Delmark DD-905.
- *Delmark 50 Years of Jazz and Blues: Jazz.* Delmark DD-904.
Donations to the CBMR Library and Archives
April 1, 2003, to September 1, 2003

Sebronne Barnes. Her CD "You Can Tell the World: Songs by African-American Women Composers" (Serrani Records SRR7898).


Kathleen E. Bethel. Flyer and program: "Chicago's Second Annual Neo Soul Explosion 2003." Program has artist biography.

Wallace M. Chatham. A bound copy of his dissertation, "Psalm 119" (Columbia Pacific University, 1982). Programs for two performances in which he participated: a concert entitled "American Composers at the Turn of the Last Century" at the MacDowell Club of Milwaukee, April 28, 2003, in which he played piano works of William Grant Still, and a performance of Glenn Burleigh's Let God Anse at the Helene Zelazo Center for the Performing Arts in Milwaukee on April 13, which he conducted.

Sue Cassidy Clark. About eighteen inches of files to be added to her collection, plus 89 LPs of popular music from the 1960s and 1970s.


Dena J. Epstein. Three cartons of materials to be added to her collection, including correspondence, note cards, manuscript drafts of her book Shulll Tunes and Spirituals, and offprints of her publications.

James C. Ferrafando. His CD: First Time Around, performed by 2 Do (Jim Ferrafando and Michel Legende) (Lifetime Publishing, unnumbered).


Andy Gibbons. CD: Louis Armstrong and His Friends (Bluebird 09026-63861-2).

Kate Greer. About one-fourth of materials about singer Adelaide Hall, including photocopies of clippings, two programs, and fifteen photographs of Hall from throughout her career.

David Tafanyi Gwasehe. Eleven items: clippings and brochures about the Boterekwe Dance Company of Zimbabwe, which he directs.

Cynthia B. Herbst. CD: I've Known Rivers: An All American View of the Rivers, performed by Steven Marking, baritone, and Richard Cherry, piano (Mountaintop Studios, unnumbered).


Gwendolyn Marie Lauster. Promotional packets plus her CD: Green Lasier: Sneak Preview (QL 2386).

Dale T. Mathews. Music of Virgin Islands composer Cyril Croque, including six albums: "America We Look to You" (June 30, 1965); "From the Mark of the Yokoh" (undated); "A Patricio Song of the Virgin Islands" (undated); "A Red Rose Rose" (undated); and another incomplete patriotic song; published sheet music: "The Upward Way: A Patricio Song of the Virgin Islands" (New York: Arch Music, 1959); and a book of poetry by Croque: Trade Winds (Newport, R.I.: Franklin Printing House, 1934). Copies of the manuscripts will also be kept at the Adams Music Research Institute in St. Thomas, U.S.V.


Corderidge-Taylor Parkinson. Score: his Sonata for Flute and Piano (Kearny, N.J.: Toschi Music, 2003); CD: Marvin Gaye: I Want You (Motown B0000467-02), for which he provided arrangements.

Romeo Eldridge Phillips. Facsimile of the manuscript of Ragle Clark's opera Ti Vento (undated).


Robert L. Stone. Two CDs: Train Don't Leave Me Recorded Live at the First Annual Sacred Steel Convention (Archoodie CD 489) and Recorded Live at the Second Sacred Steel Convention (Archoodie CD 502; Sacred Steel Vol. 9).

Patricia Turner. Three twelve-inch 78 RPM recordings containing music by Samuel Coleridge-Taylor: "Onaway! Awake! Beloved," performed by Paul Althouse (Victor 56659) and Theo Karo (Brunswick, 13756), plus Madison Powell performing her arrangement of "Deep River" (Victor 74246).

Helen S. Walker-Hill. Two boxes of research files to be added to her collection; score: Black Women Composers Twentieth Century Music for Piano and Strings, compiled and edited by Helen Walker-Hill and Gregory Walker (Bryn Mawr, Pa.: Hildegard Publishing Company, 2003).

Dolores White. Four items: programs and flyers for recent performances of her music.

Michael Woods. Ten more scores and charts for his collection, plus a cassette from the recording session of his CD The Drunkken Poet and a copy of the CD (unnumbered).

Orrville B. Wright. His CD: Reel, Wright and Be Happy (Sancho CD 0301).

Materials Received, continued from page 10


Hendrix, Jimi. Martin Scorsese Presents the Blues: Jimi Hendrix. Experience Hendrix B0000698.


Mali Lolo: Stars of Mali. Smithsonian Folkways SFW CD 45058.


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 Evans McGinty

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

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