New BMRE Explores Five Centuries of Black Music

On October 2, 2004, the Center's New Black Music Repertory Ensemble demonstrated the core mission of the Center's performance program with a single event that featured music by black composers and black music traditions spanning five centuries. Drawing upon the expertise of nearly seventy musicians, the New BMRE presented music from concert and popular traditions of several continents and paid tribute to Coleridge-Taylor Perkinson, the Center's Artistic Director and Principal Conductor, who passed away in March.

The principal conductor for the performance was Kirk Edward Smith, who previously served as one of the conductors of the Center's original Black Music Repertory Ensemble. T. S. Galloway served as co-conductor for the jazz repertoire, and Edwin Sanchez was the leader of the Afro-Latin/Caribbean repertoire. Featured soloists included percussionists Carlos Egúis-Agullia and José Fuentes, vocalists José Santiago and Paulinho Garcia, violinists Ashley Horn and Sanford Allen, mezzo-soprano Hilda Harris, and Chicago's blues and jazz vocalist Maggie Brown. Special guest ensemble Ars Musica Chicago was prepared by Andrew Schultz, who is the group's Artistic Director.

Chicago Tribune arts critic Howard Reich wrote, "The very notion . . . that any one ensemble could finesse modern American jazz, 16th-century Portuguese motets and ancient Afro-Cuban chant might seem preposterous. Yet the New Black Music Repertory Ensemble dispatched these far-flung idioms, and others, with a degree of authority and verve that confounded expectations. The New Black Music Repertory Ensemble may be the only performance organization in the world fully equipped to articulate the stylistic breadth of black music. During the course of one extraordinary evening, jazz saxophonists, classical violinists, gospel belters, Afro-Caribbean percussionists, highbrow sopranos and others share the stage. This concert couldn't help but change the way listeners think about black music." The event was supported in part by an award from the National Endowment for the Arts, which believes that a great nation deserves great art, and by the Aaron Copland Fund for Music.

Program

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Coming Events
2005

Feb. 16–19 31st Conference of the Society for American Music
Eugene, Oregon
www.american-music.org

Feb. 18–20 Over the Waves: Music in/and Broadcasting
McMaster University
Hamilton, Ontario, Canada
www.sun.nhbnc.ac.uk/Music-Conferences/05-2-otw.html

National Association for the Study and Performance of African
American Music
Chicago, Illinois
www.naspaam.org

Mar. 10–12 Conference on Interdisciplinary Musicology 2005
Montreal, Canada
gewi.uni-graz.at/~cim04 (05 site coming soon)

July 25–30 13th Biennial Conference
International Association for the Study of Popular Music
Rome, Italy
www.iaspm.net/cf2005.html

Aug. 4–8 3rd International Symposium and Festival on Composition in Africa
and the Diaspora
Churchill College, University of Cambridge
Cambridge, England
Akin Euba: aeuba@pitt.edu

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www.cbmr.org/support.htm.

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CBMR Rockefeller Resident Fellows

2004–05 Fellows

On September 1, two scholars began their nine-month affiliations with the CBMR as Rockefeller Resident Fellows. Timothy Rommen is at work on a project titled "Popular Music and the Ethics of Style in the Circum-Caribbean." Rebecca Sager is researching "How Rhythm and Motion Power Identity in Caribbean Dance."

Timothy Rommen (Ph.D., University of Chicago, 2002) is Assistant Professor of Music at the University of Pennsylvania. His research interests include folk and popular sacred musics of the Caribbean, popular music, music of the African diaspora, and the intellectual history of ethnomusicology. He is particularly interested in exploring the connections that have been created and continue dynamically to grow among Africa, the Caribbean, and North America. He is currently working on a book, titled "Watch Out My Children: Gospel Music and the Ethics of Style in Trinidad and Tobago." His articles and reviews have appeared in Black Music Research Journal, Journal of Religion, the Yearbook for Traditional Music, International Dictionary of Black Composers, World of Music (forthcoming), and Encyclopedia of Popular Music of the World (forthcoming).

Rebecca Sager (Ph.D., University of Texas at Austin, 2002) is an independent scholar who has undertaken collaborative research projects to explore new ethnomusicalogical theories and research methodologies for studying rhythm and entrainment — processes of rhythmic synchronization — and has additional research interests in Haitian vodou singing. She has studied movement analyses from the eminent dance anthropologist Professor Roderyk Lange and has held teaching positions at academic institutions in Rome and at Istanbul Bilgi University. She has written a chapter in the book Music, Culture, Society, edited by Victoria Rogers (forthcoming), and entries on Caribbean musics and Haitian communities in the United States in the Encyclopedia of Latina and Latino Popular Culture in the United States and the Encyclopedia of American Folklore (both forthcoming). Sager co-authored a volume on entrainment with M. Clayton and U. Will (in press).

Spring 2004 Lectures


CBMR Rockefeller Resident Fellow Kenneth Bilby presented a lecture titled "Sounding Out John Canoe: Seeking Spiritual Connections in Caribbean Festival Arts" for the large audience that attended the AMRI Summit at the St. John School of the Arts in June 2004 (see page 6). Bilby's work during his CBMR/AMRI residency focused on remnants of older variants of the Jonkonnu celebration found in Jamaica, the Bahamas, and Belize and the possibilities they offer for accessing alternative histories of the region.

Save the Dates

Each of the current CBMR Rockefeller Resident Fellows will make a public presentation during November 2004. Both events, which are supported with funding from the Rockefeller Foundation, are free and open to the public.

November 9, 2004, 7 PM
Rebecca Sager
"Timely Explorations in Music & Movement: Rhythmic Identity in Caribbean Dance"
Hokin Auditorium
Columbia College Chicago
623 South Wabash Avenue, First Floor
Chicago
Call (312) 344-7559 for additional information.

Rebecca Sager will provide an interactive presentation that includes music, visuals, and audience participation and explores the rationale and methods behind her current research into how cultural identities are embodied in the dance rhythms of Haitian konpa, Dominican merengue, and French Antillean zouk. Subtle differences in rhythmic timing mark local cultural identities, whereas similarities in rhythmic approaches suggest shared cultural histories. The focus of Sager's research is to define the nature of the similarities and differences and to explore their significance in various Caribbean and African diasporic communities.

To frame the discussion, Sager will summarize relevant theories of time, psychology and entrainment that are fundamental to music and dance. Sager demonstrates new methods for discovering fine details of musical timing developed for a study exploring local rhythmic styles of performing Polish dances in Norway, Sweden, and Poland. She will also share insights on the interrelations of music and dance that she gained while learning movement analysis from preeminent dance anthropologist Professor Roderyk Lange.

Since the cross-cultural comparison of rhythmic identity in konpa, merengue, and zouk requires an analysis of precise timings of both movement and sound, as well as their strict correlation to one another, Sager will propose combining digital motion capture technology and digital sound analyses with more traditional historical and ethnomusicological research methods. By enabling
Rockefeller Fellowships at the Center for Black Music Research 2005–06

Under the auspices of the Rockefeller Foundation, the Center for Black Music Research (CBMR) of Columbia College Chicago will offer two nine-month resident fellowships for the 2005–06 academic year under the theme “Diasporal Unities in the Circum-Caribbean and Beyond.”

The CBMR will accept applications to pursue work on music-cultural issues related to triangular projects in one or more sites, focusing on Latin-American or 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, music librarianship, history, Caribbean studies, cultural anthropology, and American cultural studies.

One of the fellowships will be a Research Fellowship in which the fellow will spend the first five months in residence at the CBMR and the remainder of his or her time at the Center’s Alton Augustus Adams Music Research Institute (AMRI) in St. Thomas, U.S. Virgin Islands. In addition, the fellow will be expected to present two public lectures—one in the Virgin Islands and one in Chicago; present work-in-progress in a research colloquium held in the spring in the Virgin Islands; and contribute one article to AMRI's Carislo newsletter during the fellowship term.

The research fellowship will carry a stipend of $25,000, plus the following benefits: (1) a travel fund of up to $6,000 to cover both moving expenses and field-work research travel and (2) free housing in a studio or one-bedroom apartment in both locations. The total value of the stipend, travel allowance, and housing equals $43,500.

The second fellowship will be a combination Research/Administrative Fellowship based for the entire fellowship period at the Adams Music Research Institute. This fellowship will carry administrative and program responsibilities at AMRI, including directing one or two oral history/ documentation workshops for local residents, presenting one public lecture, participating in the spring research colloquium, and contributing one article to Carislo newsletter. Applicants interested in applying for the administrative/research fellowship should contact the CBMR for additional guidelines and information prior to completion of their application.

The administrative/research fellowship will carry a stipend of $25,000, plus an additional administrative stipend of $3,000. In addition, the fellow will receive travel funds of up to $3,500 to cover moving expenses and field-work research travel, plus free housing in a one-bedroom apartment in St. Thomas. The total value of the stipend, travel allowance, and housing equals $43,500.

Triangular Research Strategies and Diasporal Unities

The circum-Caribbean region encompasses a significant portion of the African diaspora, embracing African musical and cultural unities that have already been discovered and those awaiting discovery. For effective inquiry into the complexities of music, dance, poetry, drama, and various visual arts, humanist scholars negotiate the boundaries between and among the arts, eliding notions of artistic autonomy and expressive distinctiveness using modes of inquiry that avoid the exclusionary vocabularies and critical practices of the separate disciplines. It seeks to close the conceptual gaps that exist between the arts and the humanities by viewing these two sets of disciplines as a genuine and more richly configured whole.

Most previous research work in the circum-Caribbean has been driven by approaches to inquiry in which scholars focus on single, small, or graphically discrete cultural formations and musical practices. Although these approaches yield valuable and much-needed information, their results are meant primarily for other scholars and are thus narrowly limited both in their distribution and in their contributions to the public's understanding of the human condition worldwide.

The Center for Black Music Research has conceived a research strategy that is meant to broaden the lens 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. Examples of triangular research might include the following projects.

- Remnants of Junkanoo exist on a few islands in the Caribbean and in one or two locations in the United States. The exploration of the character of Junkanoo remnants in three such locations will tell us something about the basic character of the genre and perhaps also about its origins, migrations, and its various transformations.

- Another triangular project might take an even broader approach, exploring, for example, manifestations of festival parade music among Brazilian samba, the Akan of Ghana, and New Orleans Mardi Gras Indian music, seeking similarities and differences between and among these various festivities.

Additional information about triangular research can be found on the CBMR Web site at www.cbmresearch.org/fellows.htm.

Scholarly and Cultural Resources

In Chicago, the resident fellow will have at his or her disposal the holdings and services of the CBMR Library and Archives as well as the specialized holdings in art, photography, dance, and theater of the Columbia College Library. Library privileges at a number of Chicago libraries are also available. For music research, the CBMR Collections Database's deep indexing feature will measurably enhance research efforts, as will, in other fields, the holdings at nearby facilities such as the Art Institute of Chicago, the Field Museum of Natural History, and the Harold Washington Library Center—all of which are no more than a few blocks or five-minute cab ride away. Orchestra Hall is just four blocks away, Buddy Guy's Blues Legends is a half-block from the CBMR, and the Jazz Showcase is just several blocks north.

In St. Thomas, the fellows will be physically poised to easily access the entire circum-Caribbean region, will have opportunity to interact with local scholars and practitioners, and will have
access to regional libraries—such as the Petersen Public Library in St. Croix and the Enid Baa Library of St. Thomas, which serves as a repository for information and materials throughout the Virgin Islands. Library privileges at the University of the Virgin Islands, St. Thomas, will also be available.

**Center for Black Music Research**

The Center for Black Music Research documents and preserves information and material related to the black music experience throughout the world, promotes and advances scholarly knowledge and thought about black music and the black musical experience, and disseminates this information through its conferences, publications, educational initiatives, and musical performances.

**Alton Augustus Adams Music Research Institute**

The Alton Augustus Adams Music Research Institute (AMRI) is the seat of the Center's programs and activities and related to international scholarship—the base from which such programming emanates, including, for example, explorations of triangular research and its implications and consequences. Located on St. Thomas, V.I., the purpose of AMRI is to facilitate the documentation of traditions and the preservation of musical artifacts in the Virgin Islands and other smaller islands throughout the region, and it will encourage and participate in the search for and documentation of diasporic units throughout the circum-Caribbean and beyond.

**Columbia College Chicago**

Columbia College Chicago is an independent undergraduate and graduate college in Chicago's central city with more than 10,000 students and 1,250 full- and part-time faculty members. Columbia College Chicago is a liberal arts college with premier identity in the arts, media, communications, and public information.

**Application Eligibility and Procedure**

Candidates must have received the terminal degree (Ph.D. degree or its equivalent) at the time of application.

Applicants must submit the following documents in five (5) copies by February 1, 2005:

- A 100-word abstract of the project (with the name of the applicant beneath the heading)
- A research proposal not to exceed twelve double-spaced pages, consisting of statements of
  1. the purpose and rationale of the project and an outline of the plan of work
  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 and
  5. a selected bibliography not to exceed one page
- Curriculum Vitae (with complete contact information)
- Two letters of recommendation from scholars familiar with the proposal and with the applicant's work, which may be sent separately but must be received by February 1, 2005.
  Submit application materials by February 1, 2005, to:
  Dr. Rosita M. Sands, Director
  Center for Black Music Research
  Columbia College Chicago
  600 South Michigan Avenue
  Chicago IL 60605-1996

Only complete applications will be considered. All applicants will be informed of the results of the selection process by April 1, 2005. Residencies will commence in September 2005. Direct all inquiries to Linda Hunter (lhunter@cbrm.colu.edu); telephone: (312) 344-7559.

**Composers Notes**

Valerie Coleman's debut composition recital took place in New York on June 1 at Carnegie Hall's Weill Recital Hall. Works performed included her *Speech and Canzone, The Afro-Cuban Concerto for Wind Quintet, Juba*, a percussion piece featuring Latin musicians Pedro Martinez, Johnny Rivera, and Javier Diaz; *Sonatine* for clarinet and piano; "Seed of the Earth," written for soprano Adina Aaron; string quartet *Umoja*; and two Capriccios for flute, clarinet, and cello. The concert was sponsored by Meet the Composer's Edward and Sally Van Lier Fund.

Gary Powell Nash's *Big Medisonial Ceremonial* for orchestra will be premiered at the Fela Sowande Festival in Kansas City in October. It was commissioned by the American Composers Forum for the Louisianese Symphony.

The year 2005 is the centennial of the birth of Nigerian composer Fela Sowande. A Centennial symposium was held in St. Louis on October 22 and another is planned for Africa in 2005 by the Festival of African and African American Music, based in St. Louis. J. H. Kwabena Nketia was the keynote speaker at the St. Louis symposium and festival. Godwin Sadow has completed a timely dissertation on Sowande's "The Organ Works of Fela Sowande: A Nigerian Organist-Composer" at Louisiana State University.

The Albany Symphony performed new spiritual arrangements by Michael Woods ("Swing Low, Sweet Chariot") and Daniel Roumain ("I'm Gonna Live Till I Die, Don't Let This Harvest Pass") for The Spirituals Project, part of the orchestra's Black History Month program during February 19-20 in Saratoga Springs and Troy, New York. Nathan Myers was the baritone soloist.

The American Composers Orchestra featured directed improvisation at an April 28th concert at Carnegie Hall. Pieces performed included George Lewis's *Virtual Concerto*, Earle Brown's *Event: Synergy II, Alvin Singleton's When Given a Choice*, and Anthony Davis's *Wayang V*.

The Ritz Chamber Players featured works by Alvin Singleton, Adolphus Hallstork, and Coleridge-Taylor Perkinson at their Carnegie Hall debut concert on June 26.
Programming at the Alton Augustus Adams
Music Research Institute

Audience members at the AMRI Summit

The St. John School of the Arts co-sponsored the fourth AMRI Summit on Virgin Islands Musical Traditions. The event, held on June 2, 2004, drew a standing-room-only crowd and also featured a lecture by CBMR Rockefeller Fellow Kenneth Bilby titled “Sounding Out John Canoe: Seeking Spiritual Connections in Caribbean Festival Arts” (see p. 3 for additional information on this lecture).

The Summit was planned in collaboration with three members of the AMRI Advisory Committee: Gilbert Sprauve, who served as the event’s master of ceremonies; Elroy Sprauve; and Ruth “Sis” Frank, director of the St. John School of the Arts.

The series of AMRI Summits is designed to showcase musicians from the Virgin Islands who have been at the forefront of keeping local music traditions alive and teaching their art to younger generations. The five musicians who were featured during the St. John Summit were Jimmy Boyne, Oscar James, John Sewer, Godfrey Small, and Warren Small, each of whom was interviewed by Gilbert Sprauve before the audience, which had an opportunity to interact with the musicians. Special tributes also were given to Steadwin Frett, Vernon Parsons, Jens Pickering, Melbourne “Mello” Thomas, and Randolph Thomas. Posthumous tributes were given to Wilford Blackwood, Lorean Boyne, Basil Harley, Emile Jurgen, Eustace Richards, Herman Sprauve, and Ludwig Sprauve.

AMRI Summits also feature demonstrations and performances by local musicians, which, in St. John, included Chester Brady (“The Mighty Groover”), Koko (Mahlon Pickering) and the Sunshine Band, and Rudolph “Pimpy” Thomas. The highlight of the

John Sewer

Summit was the impromptu performance given by ninety-year-old guitarist John Sewer, his first public performance since the 1970s.

The event was supported in part with funding from the Virgin Islands Council on the Arts and the Rockefeller Foundation, with the generous assistance of the St. John School of the Arts.

2006 CBMR Conference in Chicago

The Center will hold its 2006 Conference on Black Music Research in collaboration with the Society for American Music (SAM). The conference will be held during March 16–19 at the Westin Chicago River North, just three blocks from Chicago’s famed Magnificent Mile.

The Center is pleased to renew its conference affiliation with SAM and anticipates that the 2006 conference will be as exciting as the 2001 conference the organizations co-presented in Trinidad and Tobago. Information about conference programming and registration will be released in CBMR Digest and in special mailings in 2005.

Opportunities

Calls for Papers

The two-volume Encyclopedia of the Blues (Routledge, 2005) will be a comprehensive resource for students and scholars of blues, presenting all aspects of blues, including its history, performers, songs, instruments, recording techniques, broadcast media, styles, and influence on other musical genres. The editors are seeking contributing authors from a variety of academic backgrounds. Those interested in contributing articles should contact Mark O’Malley by e-mail at blues.encyclopedia@taylorandfrancis.com. Visit www.routledge-ny.com/blues.

Indiana University Press has begun a new series called African Expressive Cultures. The editors invite book-length manuscripts or detailed manuscript proposals that offer unique perspectives and insights into the landscape of African music. Contact Patrick McNaughton, Series Editor, at mcnaught@indiana.edu or Dee Mortensen, Sponsoring Editor, at mortense@indiana.edu.

Calls for Proposals

During November 3–6, 2005, the 2005 College Music Society Annual Conference will be held in Quebec City, Quebec, Canada. The Program Committee welcomes proposals for presentations relating to all fields of college music. Proposal applications must be postmarked by January 7, 2006. Visit www.music.org/activities/conf2005/gchome.html.

During February 24–26, 2005, the Eighth Biennial Professional Conference of the National Association for the Study and Performance of African-American Music will be held in Chicago. The Conference Chair invites proposals for presentations of research papers, lecture/concerts, and performances focusing on African and African-American music and performance practices in any genre and on all educational levels. The deadline for submission is November 30, 2004. For applications and more information, visit www.naspaam.com or contact Frederick J. Taylor, Conference Chair, at (404) 463-9850 or chickta@comcast.net.
Columbia College President Welcomes Toni-Marie Montgomery to Chicago

In observance of the one-year anniversary of Toni-Marie Montgomery's appointment as Professor and Dean of the School of Music at Northwestern University, Columbia College President Warrick L. Carter hosted a reception in his home last June. Montgomery, a founding member of the Center's Black Music Repertory Ensemble, came to Northwestern after serving as Dean of the School of Fine Arts at the University of Kansas and Director of the School of Music at Arizona State University.

The reception was attended by Columbia College administrators and trustees, friends of Montgomery, CBMR staff members, and local members of the CBMR International Advisory Committee. Members of the New Black Music Repertory Ensemble, including

[Image of Toni-Marie Montgomery, Columbia College President Warrick Carter, and CSO President Deborah R. Card]

Reneé Baker, Ed Moore, James Sanders, and Todd Matthews, performed works by Ellington and Frederick Tillis.

Perkinson Travel-to-the-Collections Grants

A fund in the name of Coleridge-Taylor Perkinson has been established at the CBMR to support research in the study and performance of black music repertoire and to assist scholars and musicians to visit the CBMR Library and Archives for the purpose of examining and using its archival collections of scores and its sound recordings. This program is a memorial to Perkinson's outstanding legacy as a conductor, composer, mentor, and role model for many musicians and composers.

The CBMR will award travel grants to assistant with transportation costs and daily subsistence expenses for a five-day research residency at the CBMR Library and Archives. Scholars, musicians, composers and conductors, educators, graduate students, and independent researchers residing or attending school beyond commuting distance of the Center for Black Music Research (more than 100 miles) are eligible to apply for this grant.

The Perkinson Travel-to-the-Collections Grants Program provides a maximum award of $1,000 to applicants who demonstrate the ability to launch and complete a scholarly or performance-based research project based on the CBMR's collections. Recipients will be expected to spend five full days on site at the CBMR devoted to the research funded by the fellowship.

Applications may be submitted through the Center's Web site at www.cbmr.org, from which a downloadable printed form is also available. To receive copies of the application form by fax or mail, call the CBMR at (312) 344-7559 or send your request via e-mail to contact@cbmr.colu.edu.

Your Support Welcomed

Readers who would like to support the Perkinson Travel Grants program may send contributions to CBMR/Perkinson Grant, Columbia College Chicago, 600 South Michigan Ave., Chicago, IL 60605. Checks should be made out to CBMR/Columbia College.

Founding Contributors

T. J. Anderson
William A. Brown
Samuel A. Floyd Jr.
Paul Carter Harrison

Staff Notes

In August, Suzanne Flandreau, CBMR Librarian and Archivist, attended the inaugural meeting of the Board of Directors of the American Folklore Society/Library of Congress Ethnographic Thesaurus Project in Washington, D.C.

In October, Andrew Leach, Assistant Librarian and Archivist, attended the 2004 Annual Meeting of the Music Library Association Midwest Chapter in St. Louis, Missouri. He served on the Program Committee for the meeting and continues to serve on the organization's Technology, Archives, Preservation, and Sound Committee. He also recently contributed a book review that will be included in a forthcoming issue of ARSC Journal.

During summer 2004, the CBMR Library and Archives hosted three class visits, two of which were for teacher workshops at Columbia College. On July 15, Suzanne Flandreau gave a presentation about the CBMR's library resources to a group of high school music teachers participating in a College Board summer program and preparing to teach advanced placement music theory. Andrew Leach gave a presentation about the library and its Caribbean materials to CBMR Director Rosita Sands' workshop on junkanoo. And on August 12, both librarians welcomed two students from the School of Library and Information Science at Dominican University's class in music librarianship for a tour and question-and-answer session about their experiences as music librarians.

Grants Received

The CBMR has recently received three new grants. Two of the grants will help support the Center's performance program, including $10,000 from the National Endowment for the Arts and $3,020 from the Illinois Arts Council. The Virgin Islands Council on the Arts awarded the Center and its Alton Augustus Adams Music Research Institute a $5,000 grant to help support public programming that will feature performances and documentation of Virgin Islands tradition bearers.
In Memoriam

William A. Brown, a member of the Center's original Black Music Repertory Ensemble and of the Center's International Advisory Board, suffered a fatal heart attack at his home in Jacksonville, Florida, on Wednesday, October 20. He was 66 years old. Brown, a distinguished Professor of Voice at the University of North Florida, was a tenor who was renowned for his "technical virtuosity, beautiful tone, and interpretive commitment" (The Boston Globe) and who commanded a repertoire encompassing nearly all musical genres and styles. He performed with leading orchestras and opera companies throughout the world and appeared on all of the major U.S. television networks. He made recordings for CBS Records, London, Nonesuch, New World Records, Telarc, CRI, Gun Mar, Musical Heritage, Centaur, and Albany Records. Bill had a special affinity for 20th-century music and appeared with many of the major contemporary music ensembles. Several composers, including David Baker, Wondell Logan, and Olly Wilson, dedicated compositions to him. He was also a respected expert on and advocate for vocal works by black composers, and many singers have cause to be grateful for his generosity in sharing his knowledge, as well as music from his extensive personal collection.

At the Center, he was appreciated for his dedication, his enthusiastic support, and his ebullient spirit. Condolences may be sent to his parents, Ida and Jack Perry, 1130 Corinth Street, Jacksonville, MS 39209. A William A. Brown Scholarship Fund has been established at Jackson State University. Donations may be sent to: ATTN: William Brown Scholarship Fund, Music Dept., P.O. Box 17055, Jackson State University, Jackson, MS 39217.

Jazz drummer Elvin Jones died on May 18 in Englewood, New Jersey, at the age of 76. Famous for his energetic but musical drumming style, Jones is best known for his work with John Coltrane from 1950 to 1966, although he played with many other jazz greats, including Charles Mingus, Bud Powell, and Miles Davis. In later years, he featured younger jazz performers, including Joshua Redman, Delfeayo Marsalis, and Coltrane's son Ravi.

Ray Charles, the legendary rhythm and blues performer who was credited as the primary inventor of soul music and who infused his trademark style into genres as disparate as pop and country music, died on June 10 in Beverly Hills, California, at age 73. During his 58-year career, Charles received a Presidential Medal for the Arts and won multiple Grammy Awards, including one for lifetime achievement.

Nathan Carter, conductor, composer, and arranger, died in Baltimore on July 15, at the age of 68. Over a period of thirty-four years, he built the Morgan State University Choir into a world-renowned organization named "America's best college choir" by Reader's Digest in 2004.

Influential tenor-saxophonist and bandleader Illinois Jacquet died in Queens, New York, on July 22, at the age of 81. From a musical family, he made his name playing with Lionel Hampton and later with Cab Calloway and Count Basie before he joined Jazz at the Philharmonic in the 1940s. He played his final concert with his band at Lincoln Center a week before his death.

Songwriter, producer, and performer Rick James died on August 6 in Los Angeles, at the age of 56. James invented his own "punk-funk" style, complete with an extravagant wardrobe and lifestyle, and had a number of hit tunes in the 1970s and 1960s. His hit "Super Freak" was sampled by MC Hammer in his song "U Can't Touch This," which subsequently won a Grammy.

New Tucker Fund Books


To support the acquisition of reference books, hard-to-get items, and original materials in the area of jazz, send your contribution to Mark Tucker Memorial Fund, Center for Black Music Research, Columbia College Chicago, 600 S. Michigan Ave., Chicago, IL 60605. Checks should be made to CBMR/Columbia College.

News and Notes

The John Simon Guggenheim Memorial Foundation recently awarded Kenneth Bilby a 2004 Fellowship. Bilby was one of the CBMR's two Rockefeller Resident Fellows during 2003–04.

IASPM-US gave CBMR Consulting Editor Guthrie P. Ramsey Jr.'s book Race Music: Black Cultures from Bebop to Hip-Hop an award in popular music studies at the conclusion of its 2004 annual conference. The award is given to the book and author making the best overall contribution to the study of popular music and the intellectual health of the discipline.

Friends and colleagues of Colenidge-Taylor Perkins performed a number of his compositions at a memorial concert in his honor at St. Peter's Church in New York City on June 6, 2004.
NANM Book Feted

On June 26, author/editor Doris McGinty presented a lecture at the DuSable Museum of African American History in Chicago, focusing on the recently published book *A Documentary History of the National Association of Negro Musicians* (Center for Black Music Research, 2004). Her presentation featured a series of slides—some were photos showing the participants in early NANM history, others reproduced documents that were used in the book to present the growth and development of the organization. The small but appreciative audience gave McGinty kudos for her work in bringing the book to fruition.

The opening session of the annual meeting of NANM, held in Detroit on August 1, also provided a chance for recognizing the publication of the book and for McGinty's work as its editor. The group presented her with a plaque and a dozen red roses. In attendance at the event were Laura Haefner, CBMR Managing Editor, and Marsha Heizer, CBMR Associate Director for Operations and Publications.


Doris McGinty (center) with Sharon Hamilton, President of the R. N. Dett Club, and Charles Brooks.

Fellows, continued from page 3

more accurate descriptions of performance processes, this type of rhythm study should offer better interpretations of culturally specific musical meanings while contributing to a fuller general understanding of human communication and aesthetic systems.

November 20, 2004, 2 P.M.

Timothy Rommen

"Localize It: Rock Music and the Ethics of Style in Trinidad"

Chase Auditorium

Business Building, Lower Level, Room B-110

University of the Virgin Islands

St. Thomas, USVI

Call (340) 715-5680 for additional information

Trinidad has, since the 1970s, played host to a growing rock music scene. Claiming space on the margins of Trinidad's musical life, musicians and fans have gradually created a scene that is, today, composed of some forty active bands, sustains a weekly "totally local" show on 95.1 FM, and boasts an annual pop-rock competition. Not surprisingly, opinions differ widely concerning what rock music might mean in Trinidad. Is rock best conceptualized as participation in the global mainstream or does it serve as a vehicle for the promotion of local sounds and ideas? Is it possible effectively to combine both of these extremes or, most defiantly, are these questions even relevant in the case of rock?

While these types of differences continue to animate and drive the discourse about rock music in this small community, some important unifying aspects work to keep the scene from splintering apart, one of the most striking of which concerns ethnicity. Significantly, participation in the rock scene by members of the Chinese, Syrian, Caucasian, and mixed minorities is quite high. Thus, while East Indian and Afro-Creole artists and fans identify themselves with the scene, musicians and audience members hailing from these relatively small minorities form a large number of the total participants. What might this mean when considered against the often-tumultuous backdrop of race-relations in Trinidadian society?

In his lecture, Rommen will trace the history of Trinidad's rock scene in general and then focus specific attention on the music and careers of three bands—jointpop, Incert Coin, and Orange Sky. In so doing, he will reframe the discussion on the questions raised above, exploring some of the ways in which rock music functions in Trinidad by interrogating the significance of the scene's demographics and by questioning the importance of authenticity, identity, and style. He will then introduce an analytical model called the "ethics of style," suggesting some possible answers to these questions and drawing some preliminary conclusions about rock music's place in Trinidad.

For information about application procedures for the 2005-06 CBMR Rockefeller Fellowships, see page 4.
CBMR Library Updates

Donations to the CBMR Library and Archives
September 1, 2003, to September 1, 2004

Harrison Leslie Adams. Twelve CDs: Leslie Adams: Twelve Eludes, Maria Corey, piano (Albany Records TROY 699) and a disc on CD of his String Quartet in D flat, recorded on March 7, 2004 (privately issued, unnumbered).


Barbara Ward Armstrong, CD: Howard Armstrong, Louie Bluie (Blue Suit BS 1060); Promotional materials concerning herself and her late husband, musician Howard Armstrong.

Dann Armstrong. Three pages of photocopies about her father, musician Thomas Lee Armstrong, and his funeral program, dated December 20, 1996.

Samuel Arnold. About 1/4 inch of legal materials on James Furman to be added to the CBMR Library files.


Cheryl Susheel Bibbs. Her pamphlet The Art of the Spiritual (San Francisco: M.E.R. Publications, 2004), and two more unnumbered CDs of her performances, Oh Freedom! and Musicology.

Kenneth Bitty. Thirteen photocopies and offprints of his publications on Caribbean music: Videotape of Jonkonnu/Mys Dance, St. Elizabeth Parish, Jamaica, January 1991; Booklet: 1991 U.S. Virgin Islands Folklore Festival, (St. Thomas?); The Friends of the Virgin Islands Institute of Culture, 1991); Seven CDs of popular music from Suriname: Ghaibiang, Tanapu de Pe (Arte Records ARC 210770); The Best of The Happy Boys. Akeoba (Duroco 1158272); Prefiero, Ga-Gai (TRC Billboard Records BL33001); Reinforcement, Al Na Mi (Al Rio Records REF 468) and "Gwe Boo!" Dolly Haspen (TBA REF 001); The Tenille Stars, The Best of Them (Duroco 1158282); Yakki Faminin, Concentrat (Arti Records ARC 210771).


Wallace M. Chestnutt. Indiana Magazine of History 100, no. 2 (June 2004), containing his article "Ouanga: South Bend, Indiana, and the Premiere of a 20th-Century American Opera," plus four programs for events with which he was associated, including a memorial tribute to Moses Hogan on March 28, 2004, which he conducted.

Bradley Christian. Two programs for events of the St. Croix Heritage Dam. His book Champagne Ball (May 27, 1990) and "Evergreen Ball" (June 3, 1995).

Sue Casidily Clark. Two cassettes of her interview with Teddi Hsanth on KLAN-FM, San Francisco, September 3, 1992; "Two Inches of The New York Jazz Newsletter and other jazz-related materials, plus one inch of materials concerning Ahmad Jamal to be added to her collection; Down Beat's music yearbook for 1982 and 1984 and The 1977 Prestige/Mastertone Jazz Book Calendar.


Andy Gibbons. Various clippings about Louis Armstrong.

Norni Hohn. Permission to photocopy the thesis of her late husband Emory Clark Whipple, "Music of the Black Culture of British Honduras" (M.M., University of Texas, 1971).

Ronald H. High. Score: His Ode to a Married Mother: Mrs. Martin Luther King, Sr. (1974, orchestration by David Ezell, 2004) and a program for the President's Ten Anniversary Commemoration Scholarship Gala and Tribute at Benedict College, Columbia, S.C., April 7, 2004, at which he performed.

Leonard B. Horton III. His video production Dawson Days: The Story of William Levi Dawson and The Tuskegee Institute Choir (2003), with a note about how the film was made and a biography.

Prohbe Jacobs. Program for the 3rd Annual Gala Awards Ceremony of the National Black Sports and Entertainment Hall of Fame, 2003, featuring many musicians, plus a poster and crystal plaque for the Induction of Benny Goodman in 2001; about eight inches of ephemera and magazines in 1922.

Robert Alexander Jones Sr. Five scores of his compositions published by Jia Ei Thill Music Publisher of Nashville, including Concerto for String Octet (Renaissance, 2003); My Lamentation (2004); My Sorrows Hest: Orchestral "Melodrama" Adagio Sostenuto (2003); Quintet for French horn and strings (2001); "Why I Come to the Lords Table" (1962).


Gail Kovic. Dancing Cat Productions. Nine cartoons of gospel music LPs, mostly from the 1970s and 1980s, from an anonymous collector.

Kip Lomolt. About one foot of photocopies and other materials on gospel music, plus 38 LPs of blues recordings.


Bill Lydell. CD dub of 78 r.p.m. recordings by the Peur Parlor, Chronic American Songs (Columbia Masterworks), from 1948.


John N. Migliaccio. Cassette tape of a presentation by the Bay Area Blues Society All Stars, Wylie Tees, and Teddy "Bluesmaster" Watson at the American Society on Aging's Bo Diddley Track, April 15, 2004, plus a poster for the event; CDs: The Music They Played on 7th Street by the Bay Area Blues Society Cavanaugh of All Stars (Fifty Fifty Records Company, unnumbered) and Sammy Mayfield, I Can't Get Over You (MFAC Records, unnumbered).

Ivor Miller. Two books: The Mambo Kings Play Songs of Love (New York: Harper and Row, 1989), by Oscar Hijuelos, and African Dances: A Ghanaian Profile, Pictorial Excerpts from Concerts of Ghanaian Dances by A. M. Opoku and Wills Bill (Legon: Institute of African Studies, University of Ghana, 1965); CD: Isoro (unnumbered); Canje 7, no. 3 (undated); poster for a conference on "Recreational
Africa in the Americas through Rhythms and Rituals” at DePaul University’s Center for Black Diaspora, April 4–5, 2003.


Mike Moss, C.D. Out of the Depths: Music by African-American Composers, performed by the Keystone Wind Ensemble (Cittadel CTD 88143) on which he is a guest conductor.

Philip Muzey, Album of 78s: Josh White: Ballads and Blues (Bocacor Album no. A-447).

Kenneth P. Nelson, Score: His Seven Songs Based on Poems by Langston Hughes (N.Y.: All Seasons Art, 1994), plus a program for a concert by the Manhattan School of Music Jazz Philharmonic, April 25, 2004.


Coloride-Taylor Perkins, C.D. Circa 1890: Works for Solo Piano by Coloride-Taylor Perkins (and) Donald Martino (JRI Recordings JRI15), which includes his Statements: Sonata no. 2 for piano, performed by John Cheek.

Mr. and Mrs. Edward Planer, Five boxes of LPs and 78s of jazz and popular music, Bruce Boyd Raaen, Issue of The Jazz Archive 14 (2001).


Eric Ledolf Smith, Photograph of Josephine Baker and postcard with photograph of Lilian Eustal used to advertise her recitals.

Susan C. Smith, Two CD’s of Dub produced from reel-to-reel tape recordings of music of the Ovimbundu people of Angola made in the 1950s by her father, Rev. Maxwell M. Welch.

Dale Thomas, Photocopy of a brief notice in Opportunity 2, no. 22 (October 1924) about Alton Augustus Adams and the U.S. Navy Band of the Virgin Islands.


Michael Woods, Ten new scores and charts for his collection, plus three cassettes of performances and information about his activities; included is the score for his “Swing Low, Sweet Chariot,” premiered in February by the Albany Symphony.

Michael S. Wright, C.D.: Lu multis Weathersby in Concert at Torrington Parish Church, September 27, 2003 (privately produced, unnumbered) on which Weathersby performs music by Fela Sowande, Samuel Coloride-Taylor, William Grant Still, and Undine Moore.


Materials Received from Publishers

Books


Compact Discs
Anderson, Fred. Back at the Velvet Lounge (Delmark 549).


Smith, Byrnest. Hold That Train (Delmark 774).

Smith, Tab. Crazy Walk (Delmark 555).

Sylvest, Roosevelt. Chicago Boogie (Delmark 773).

Tab Me (Delmark 776).

Thompson, Malachi, and Africa Brass. Blue Jazz (Delmark 548).

The United Records Story (Delmark 775).

Watfield, William. Something Within Me (Delmark 772).

Williams, Mary Lou. Mary Lou Williams Presents Black Christ of the Arnds. Smithsonian Folkways SFW CD 40816.

Wilson, Charles. Heartaches Were Nichols (Delmark 771).

Yes Indeed! Women Vocalists on United (Delmark 554).

Score
Junkanoo Workshop at CBMR

The CBMR's first professional development workshop for teachers, "Junkanoo: A Cross-Curricular Exploration," was held during August 2-6, 2004. The five-day workshop was cosponsored by the Educational Studies Department of Columbia College and facilitated by Rosita M. Sands, CBMR Director; Lyndia Johnson, a Chicago-area professional development provider; and Judith Abrams Patnode, a Connecticut middle-school music educator. Guest lectures were provided by Christian and Yonnel Justilien, two leaders of the Bahamian junkanoo group Colours; a special presentation was made by Arlene Nash-Ferguson, a Bahamian educator and author of I Come to Get Me, who traveled from Nassau, Bahamas, to participate in the workshop.

Junkanoo is an African-American and Caribbean carnival celebration involving music, dance, and masquerading that exists today as a national festival in the Bahamas. It was selected as the topic of study for the CBMR's first group of nine CPS elementary and middle school arts educators, ranging from experienced practitioners with more than twenty years' experience in the CPS to a recent graduate preparing for a first-time teaching experience. Several of the teachers were visual art and music educators who teach in CPS Performing Arts Magnet Cluster schools. They were: Cynthia Bridges, Kipling Elementary School; Pamela Howell, George F. Cassell School and Kate Starr Kellogg School; Jenny Raia, Longfellow Elementary School; Sarah Schenzinger, Hayt Elementary School; Anthony Jones, Carver Primary School; Arnetta Fridge, Foster Park Elementary School; Tasha L. Carroll, Hearst Elementary School; and Darrell Pulliam, an alumus of the Columbia College Educational Studies graduate program.

The Junkanoo workshop is the first in a series of K-12 teacher workshops focusing on black music topics to be designed by and offered by the Center. As part of its expanded outreach efforts, the CBMR plans to serve an audience of educators through workshops designed to make the cumulative body of black music research more accessible and to facilitate the incorporation of black music content into instructional programs across the academic curriculum.

Christian Justilien demonstrating junkanoo rhythms

Bahamas and a discussion of key aspects of Bahamian culture and the festival of "junkanoo," in addition to instruction and extensive hands-on experience with costume-making and performance of junkanoo rhythms and chants. A discussion of how Chicago Public School (CPS) curriculum standards in a number of subject areas could be addressed through study of junkanoo was presented, as well as strategies for integrating junkanoo as content in individual classroom settings and as a school-wide project.

A significant portion of the workshop was devoted to presentations by Judith Abrams Patnode, who is experienced in the planning and implementation of school-wide junkanoo projects with seventh- and eighth-grade students. Patnode brought examples of costumes and instruments, showed videos of her students' parades, and instructed the workshop participants in the costume-making techniques that she learned in the Bahamas and used with her middle-school students. Workshop participants were provided with a bibliography of research materials related to the Junkanoo festival, examples of handouts for teaching junkanoo that have been used in classroom settings, and a sample of audio/visual materials. The enrollees in the workshop were a

Workshop participants displaying their junkanoo projects

K-12 teacher workshop because of its usefulness in cross-curricular explorations of content in a number of areas, including social studies, history, language arts, music, visual arts, theater, and dance/movement.

The workshop provided an introduction to the cultural history of the

Judith Abrams Patnode demonstrating pasting techniques