CBMR Digest
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CBMR Announces Rockefeller Fellows for 2005–06

The Center for Black Music Research is pleased to announce the two scholars who have been selected as the CBMR Rockefeller Resident Fellows for 2005–06: Yvonne Daniel and Ivor Miller.

Yvonne Daniel is Professor Emerita of Dance and Afro-American Studies at Smith College. She has taught dance and anthropology and is a specialist in Caribbean societies, cross-cultural dance and performance, and social inequality. Her books include Rumba: Dance and Social Change in Contemporary Cuba (Indiana University Press, 1995), Dancing Wisdom: Embodied Knowledge in the African Diaspora (University of Illinois Press, forthcoming May 2005), and Dances of Pride, Passion, and Productivity: Case Studies in the Caribbean, Latin America and the "Barrio" (collection in progress). She has published many articles, reviews, and encyclopedia entries and has contributed several chapters to the works of other scholars. She presents public presentations in both academic and community settings. She has been a Ford Foundation Fellow (1991–92) and a visiting scholar at the Women's Leadership Institute of Mills College (1999–2000). Daniel has performed with the Conjunto Folklórico Nacional of Cuba, as a guest artist for several Latin American dance companies, and as a soloist in many of her own choreographies. Over the years, she has choreographed and staged over thirty concert works that reflect her dance anthropology research, using professional dancers, traditional dance specialists, and student performers. Daniel's fellowship project examines the dance and music of the Caribbean Béle Complex as a means to better understand historical processes and the development of Africanized European dance forms from the seventeenth century to the present.

Ivor Miller is a cultural historian specializing in the African Diaspora in the Caribbean and the Americas. His publications include articles in African Studies Review, TDR: A Journal of Performance Studies, and Contours as well as two books: ìfì Will Mend Our Broken World: Thoughts on Yorùbá Culture in West Africa and the Diaspora (AIM Books, 1997), coauthored with Wande Abimbola, and Aerosol Kingdom: Subway Painters of New York City (University Press of Mississippi, 2002). The latter book documents and interprets the creation of hip hop culture in New York City from its beginnings in the late 1960s until the present, focusing on the Afro-Caribbean and African-American contributions resulting from twentieth-century migrations. Based on interviews with major painters and musicians of this movement from 1988 to 2002, this book examines issues such as the creation of multiracial, social, and gender cultural practices; naming traditions; the train as metaphor in the African Diaspora; the subversion and reinvention of language; cooptation by, and resistance to, big business; and the tensions of race and class conflict in this movement. Miller's work has been supported by fellowships from the Schomburg Center for Research in Black Culture at the New York Public Library; the Cuban Exchange Program at Johns Hopkins University; the Institute for Research in the African Diaspora in the Americas and the Caribbean (IRADAC) at the City College of New York (CUNY); the Amherst College Copeland Fellows Program; and the West African Research Association (WARA). Miller's fellowship project documents the little-known history of the Cuban Abakú, a mutual-aid society derived from the Cross River region of Nigeria.

The two fellows will each be in residence in Chicago for half of the fellowship and in St. Thomas for the remaining months. Each will present one lecture in Chicago and a second in the Vir-
Contents
Vol. 18 No. 1 Spring 2005

CBMR Announces Rockefeller Fellows 1
Coming Events 2
CBMR Staff 2
Perkinson Grants Awarded 3
CBMR Wins New Grants 3
AMRI News 4
In Memoriam 5
Materials Received 5
Collections of Note 6
Opportunities 6
New Tucker Fund Books 6
Composers Notes 7
CBMR Associates 8
Staff Notes 10
CBMR Web News 10
New and Notes 10
CBMR Library Featured 10
The CBMR Associate 11
Bomba Conference 11
CBMR Wins NEH Grant 11
New BMRE Performance 12
2006 CBMR Conference 12

Coming Events
2005

June 18–26 Vancouver Creative Music Institute, Vancouver Community College
Vancouver, Canada
www.vcmi.ca

July 25–30 13th Biennial Conference
International Association for the Study of Popular Music
Rome, Italy
www.iaspm.net/bfp2005.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: aebua+@pitt.edu

Aug. 24–28 XXI European Seminar in Ethnomusicology
University of Cologne
Ruediger Schumacher: ruediger.schumacher@uni-koeln.de

Oct. 14–16 Midwest Popular Culture Association and Midwest American Culture
Association Conference
St. Louis, Missouri
Gary Burns: gburns@niu.edu

Nov. 16–20 Society for Ethnomusicology Annual Meeting
Emory University
Atlanta, Georgia
www.indiana.edu/%7Eethmusic

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Columbia COLLEGE CHICAGO

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Perkinson Travel-to-the-Collections Grants Awarded

The CBMR has awarded two Perkinson Travel-to-the-Collections Grants for the spring-summer 2005 grant period. John Ross, Music Director and Conductor of the Western Piedmont Symphony in North Carolina, will spend five days in the CBMR Library and Archives consulting scores and recordings of orchestral works by black composers, with a view to programming three performances during the next three years. Daniel King, an independent scholar and journalist, will spend a three-day residency consulting the library's jazz-related collections, in particular the papers of critic Martin Williams, for his upcoming book to be titled Speaking Jazz: The Politics and Art of Jazz Criticism.

The Perkinson Travel-to-the-Collections Grants, named in honor of Corderidge-Taylor Perkinson, the Center’s Artistic Director from 1998 until his death in 2004, provide subsidies of up to $1000 for travel and expenses for musicians and scholars to spend up to five days in Chicago using the resources in the CBMR Library and Archives. More information is available at the Center's Web site at www.cbmr.org/fellows.htm. The next deadline for applications is September 1, 2005.

The Perkinson Travel-to-the-Collections Grants program was founded with generous gifts from T. J. Anderson, William A. Brown, Samuel A. Floyd Jr., and Paul Carter Harrison. If you would like to make a contribution to sustain this fund, please contact Morris Phibbs, Assistant Director for Outreach and Development.

CBMR Wins New Grants

Grammy Foundation Grant

The Grammy Foundation has awarded the Center a $19,574 grant to help catalog, preserve, and create public access to 131 audiotapes of interviews with American popular music recording artists contained in the Sue Cassidy Clark Collection, which is held in the CBMR Library and Archives. Many of the artists were musical pioneers in an era when popular music was evolving rapidly, and the oral histories contained in the collection, which deal with several genres including soul and funk, provide snapshots of these artists at their artistic and commercial peaks. The cassettes also contain discussions of the performers' relationships to their audiences and their reflections on past and contemporary artists. The availability of these primary source materials will make a significant contribution to the study of American culture and popular music.

Sue Cassidy Clark is a music journalist and photographer who specialized in soul, gospel, and rock music in the late 1960s and the 1970s. She is the author of Rock: A World Bold as Love (Cowles, 1970) and The Superstars: In Their Own Words (Music Sales, 1972), and she contributed articles and record reviews to such publications as Billboard, Black Stars, Creem, Hit Parader, Rolling Stone, Rock, Soul Illustrated, and Soul Sounds. The Sue Cassidy Clark Collection also contains research files, photographs, and recordings.

The Grammy Foundation Grants Program, funded by the Recording Academy, administers grants each year to organizations and individuals to support efforts that advance the archiving and preservation of music and recorded sound heritage of the Americas for future generations, as well as research projects related to the impact of music on the human condition. Recipients are determined on the basis of such criteria as merit, uniqueness of project, and the ability to accomplish intended goals. The CBMR is one of nineteen recipients of Grammy’s 2005 awards, which totaled nearly $600,000 for music research and preservation. Other awardees include the Monterey Jazz Festival, the Library of Congress, the Museum of Modern Art, the Museum of Television and Radio, Yale University, and other colleges and universities. Several individual researchers also received awards.

“[T]hese important grants represent some of our most vital missions,” said Neil Portnow, President of the Grammy Foundation and the Recording Academy. He continued, “Each year we strive to reach out to the archiving and preservation community, whether it is a large institution or a private collection of rare and culturally significant recordings that would otherwise be lost.”

National Endowment for the Humanities

The Preservation and Access Division of the NEH has awarded a grant to the CBMR to facilitate processing of three research collections. For details, see page 11.

Virgin Islands Humanities Council

The CBMR and the Alton Augustus Adams Music Research Institute in St. Thomas have received a new grant from the Virgin Islands Humanities Council (VIHC) in the amount of $4,650. This is the third grant awarded by the VIHC to CBMR and AMRI to help support humanities public programming presented in the U.S. Virgin Islands. The current grant will help support a teachers workshop, public lectures, and the ongoing series of programs honoring Virgin Islands Tradition Bearers, which focuses attention on the elder practitioners of traditional music forms and practices on St. John, St. Croix, and St. Thomas.

The Reed Foundation, Inc.

In December 2004, The Reed Foundation, Inc., of New York contributed $5,000 toward the Center’s NEH Challenge Grant campaign. This is the third $5,000 donation made by the Reed Foundation to this campaign.
AMRI News

On March 5, 2005, the Alton Augustus Adams Music Research Institute (AMRI) presented a lecture by CBRM Rockefeller Resident Fellow Rebecca Sager and a Summit on St. John Music Traditions. The program was co-presented and hosted by the St. John School of the Arts, Ruth C. H. Frank, Executive Director. This was the second event on which AMRI and the School of the Arts collaborated. The first event, held in June 2004, attracted an enthusiastic standing-room-only audience, and all indications were that the March 2005 event would be similarly well-attended. Expectations were exceeded when the overflow crowd spilled across the outside gallery, down the stairs, and into the parking lot.

The evening began with Sager’s lecture titled "Music and Movement: Rhythmic Identity in Caribbean Dance," which summarized her field research, explored new ethnomusicological theories and research methodologies, and examined ways in which cultural identities are embodied in the dance rhythms of Haitian konpa, Dominican merengue, and French Antillean zouk. Her presentation included video footage demonstrating new electronic technologies that she is employing to measure and analyze body movement.

The remainder of the program featured live interviews and spontaneous performances by four practitioners of music traditions in St. John. Those honored included guitarist Louis Jackson, age 72; Theodora "Tuts" Moorehead, age 61, who plays maracas; banjoist Randolph "Randy" Thomas, age 74; and Rudolph "Pimpy" Thomas Jr., age 64, who is a calypsonian and pannist. The four musicians were interviewed by Gilbert Sprauve, who also served as the event’s emcee.

Following the interviews, several local musical traditions were celebrated with performances by guitarist John Sewer and calypsonian "The Mighty Groover" (Chester Brady). The event closed with a reception and a major set performed by the scratch band Koko (Mahlon Pickering) and the Sunshine Band.

Since 2002, a total of thirty-five Virgin Islands tradition bearers have been featured in AMRI public programs consisting of on-stage interviews, performances, special recognitions, documentation projects, and posthumous tributes.

The Rockefeller Lecture was supported in part with funding from the Rockefeller Foundation. The Summit on St. John Music Traditions was supported in part by grants from the Virgin Islands Humanities Council, the Virgin Islands Council on the Arts, and the National Endowment for the Arts.
In Memoriam

Columbia College trustee Milton Davis died on February 15, 2005, at the age of 73. He served on Columbia's Board of Trustees from 1978 until his death. A graduate of Morehouse College and Washington University, he was a co-founder of ShoreBank Corporation, the nation's first community development bank, and served as its president from 1973 to 1982 and as its chairman from 1983 to 1996. He was active in a number of community activities and was a long-time supporter of the Center for Black Music Research.

Doris Evans McGinity, a recent member of the CBMR's Editorial Advisory Committee, died in Washington, D.C., on April 5, 2005, at the age of 79. After gaining a bachelor's degree in music education from Howard University and a master's degree in music from Radcliffe College, she became one of the first American women to receive a doctorate in musicology from Oxford University (1953). She taught for many years at Howard University, where she also chaired the Music Department, before her retirement in 1991. Her area of expertise was the contributions of African-American composers, musicians, and music educators. She served as editor of the book A Documentary History of the National Association of Negro Musicians (2004), published by the CBMR in collaboration with the NANM.

John Patton, a lyric tenor and authority on Negro spirituals, died in Richmond, California, on April 21, 2005, at the age of 75. He studied with Roland Hayes, Hall Johnson, and Edward Boattner and sang with the Hall Johnson Choir, the Wings Over Jordan Choir, and Albert McNeill's Jubilee Singers. He performed the role of The Preacher in the film The Color Purple.

South African singer Dolly Rathebe died in Garankuwa Hospital, near Pretoria, on September 16, 2004, at the age of 74. During the "golden age" of South African jazz in the 1950s, she was one of South Africa's most popular singers.

O.D.B. (Russell Jones), founding member of the hip-hop group Wu-Tang Clan, died on November 13, 2004, at the age of 35. A rapper with a distinctive growling style, he also made several solo albums.

Stanley Sadie, a member of the Center's International Advisory Board, died on March 20, 2005, in England, at age 74. An expert in eighteenth-century European music, particularly the music of Mozart, he also edited Musical Times from 1967 to 1997 and edited the New Grove dictionaries of music from 1970 until 1999.

Bobby Short, cabaret singer and pianist, died on March 21, 2005, in New York. He was 80. He began his performing career before he was 9 and attained international stature as a performer, becoming a symbol of sophisticated Manhattan nightlife.

Jimmy Smith, the jazz musician who introduced the Hammond organ to jazz, died in Phoenix, Arizona, on February 8, 2005. He was 78. His career as an R&B musician in the early 1950s led to his jazz career when he learned to play organ. He began recording for Blue Note in 1956, made many popular recordings, founded a club in Los Angeles, and toured extensively. His final album, Legacy, recorded in 2004 with Joey De Francesco, was issued posthumously on the Concord label (Concord 2229).

Charles E. Walton, Chicago drummer and jazz historian, died on March 30, 2005. He was 74. He had a long career in teaching at the Chicago Public Schools and at Malcolm X College in Chicago. He was also a leader in integrating the musicians' unions in Chicago. After his retirement, he devoted himself to collecting photographs documenting jazz in Chicago and interviewing Chicago jazz musicians.

Materials Received from Publishers

Books

Compact Disc
Handy, John L. Songs, Poems and Stories of the Southern Tenant Farmers Union. West Virginia University Press Sound Archive, vol. 6 (WVUPRESS-8006).
Collections of Note

Sue Cassidy Clark, whose papers covering her activities as a journalist in the 1960s and 1970s are held by the CBMR (see article on page 9), has donated over 300 LPs and 45s of R&B and blues artists, especially musicians documented in her papers. Included are the Delfonics, the Dells, the Impressions, the Isley Brothers, Labelle, the Main Ingredient, Curtis Mayfield, the Persuasions, and many more. She has also deposited framed display copies of several of her own photographs, as well as jazz photos taken by Jim Marshall.

Betty Cox has donated the negatives for the photos in her book Central Avenue: Its Rise and Fall (Los Angeles: BEEM Publications, 1996).

A collection of materials pertaining to composer Zenobia Powell Perry has been donated by Jeanne G. Pool, whose dissertation "The Life and Music of Zenobia Powell Perry" was completed in 2002 at the Claremont Graduate University Department of Music.

Dick Reavis has deposited with the CBMR seventeen sixteen-inch discs of Voice of America radio broadcasts featuring performances of spirituals by such groups as the Hall Johnson Choir, the Wings Over Jordan Choir, and several college and university choirs.

Opportunities

Conference Announcement

Coastal Jazz and Blues Society and Vancouver Community College announce the first Vancouver Creative Music Institute (VCMI), which will take place during June 18-28, 2005, at the downtown campus of Vancouver Community College in Vancouver, Canada. VCMI will bring some of the leading international practitioners of creative music together with twenty-five apprentice participants for an intensive nine-day program. VCMI is open to innovative emerging artists whose musical activities encompass improvisation, new compositional practices, and/or the application of new technologies. For more information, visit www.vcni.ca.

Memorial to Bill Brown

A project to plant a tree in New York City as a tribute to Dr. William A. (Bill) Brown, who passed away in October 2004, has been completed. The Bill Brown Memorial Tree was planted in Lower Manhattan's Foley Square in a park that is also home to "Triumph of the Human Spirit," a sculpture installed in 2002 and dedicated to the unknown enslaved Africans brought to this country. Nicole Franklin, a filmmaker who worked with Brown on one of his last projects with the CBMR, spearheaded the drive to raise $1500 for the project. For more information on this project, contact Franklin at P.O. Box 2126, New York, NY 10185-2126 or at (212) 665-4418.

Call for Applications

The Andrew W. Mellon Foundation has funded four two-year postdoctoral fellowships over a period of five years in the humanities and related social sciences at Dartmouth College. Two fellowships will be awarded for 2006—07 and one each for 2006—08 and 2007—09. These fellowships will benefit the college by bringing to campus leading young scholars and teachers who are in the vanguard of current research and will benefit the fellows by allowing them to pursue their research while gaining preprofessional experience as teachers and department members in a leading liberal arts college. Applications for fellowships beginning in 2006 and 2007 will be due on March 1 of the year in which the fellowship will begin. For more information, visit www.dartmouth.edu/~llc/mellon.html.

Call for Works

Continuing to promote contemporary composers and their works, Vox Novus is inviting composers to submit works sixty seconds or less in length to be included in its third-annual 60x60 project. Sixty compositions will be performed continuously during a one-hour concert, in conjunction with multimedia elements and an analog clock marking the passage of time. The deadline for submissions is May 16, 2005. For more information, visit www.voxnovus.com.

Bill Brown

New Tucker Fund Books on Jazz History and Criticism

During March 2005, the following items were purchased by the CBMR for the Mark Tucker Memorial Fund collection.


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.
Composers Notes

In August 2004, H. Leslie Adams received an Outstanding Composer award from the National Association of Negro Musicians. His CD *Twelve Etudes*, performed by pianist Maria Corley, was produced by Videmus and issued by Albany Records (TROY939).

T. J. Anderson has been elected to membership in the American Academy of Arts and Letters. He is the only composer elected this year and will be inducted at the academy’s annual ceremony in May. The academy was founded in 1898 to “foster, assist, and sustain an interest in literature, music and the fine arts.”

William C. Banfield’s composition *Hope: Symphony 9* was premiered on October 16, 2004, in Alexandria, Louisiana, by the Rapides Symphony Orchestra, the Louisiana College Chorale, and The Talk to the Music Community Chorus as part of the Continental Harmony series of the American Composers Forum. The premiere was part of a symposium and celebration of the life and work of Arn Bontemps at the Arna Bontemps Museum in Alexandria. The symphony is based on a poem by Bontemps titled “Hope.” Banfield participated in the symposium, along with composer T. J. Anderson, in a session on the use of African-American literature as a basis for classical music composition.

A symposium titled “In Celebration of William Levi Dawson: An Exploration of African American Music and Identity at the Dawn of the Twenty-first Century” took place at Emory University during March 3–5, 2005. The symposium included an exhibition, “To Work His Wonders on the Scene: The Life and Times of William Levi Dawson” in the Schatten Gallery of the Robert W. Woodruff Library at Emory; a concert of Dawson’s choral works—including unpublished choral works found in Dawson’s papers at Emory—performed by several ensembles; and a concert of chamber works by black composers, featuring works by Dawson, Undine Smith Moore, William Grant Still, Anthony Davis, George Walker, Tania León, Geri Allen, Oliver Lake, and T. J. Anderson.

The Sphinx Organization has received a grant from the Joyce Foundation to commission a concerto for cello and orchestra by Adolphus Hailstork, to be premiered at the organization’s tenth anniversary Finals Concert in 2007.

The Rejoicensemble Twentieth Anniversary Concert at St. Philip’s Church in Brooklyn on April 10, 2005, was “A Tribute to David Hurd: Composer for All Seasons.”

Dr. J LanYē’s composition “Je Sens la Chaleur” was premiered by the Shaker Symphony Orchestra in Ohio on October 31, 2004. The piece was orchestrated from her new solo piano CD titled *Calm, Caring, and Comforting*.

The world premiere of Carl Maultsby’s “The Journey” was given by the Quintet of the Americas (QOA) at Merkin Concert Hall in New York on April 19, 2005. The piece, for wind quintet and percussion, is described by the composer as “a programmatic work that is a thumbnail sketch of the development of African American sacred music.”

Kermit Moore’s *De Natura* will be performed by North-South Consonance on June 14, 2005, in honor of the composer’s 75th birthday. North-South Consonance began their series with a program on “Piano Music from the East and West Coasts,” which featured Akin Euba’s “Study in African Pianoism.”

A CD of compositions by Jeffrey Mumford, *the promise of the far horizon* (TROY969), has been issued by Albany Records.

Michael Raphael’s opera *Nat Turner* was premiered in Newark, New Jersey, on July 29, 2004. The production by Trilogy/An Opera Company, with a cast including Kevin Maynor in the title role, Angela Brown, Richard Hobson, Noah Steward, Lawrence Craig, Arthur Woodley, Gretchen Stalnecker, and Steven Costing, was directed by Amiri Baraka.

Alvin Singleton’s *Say You Have This Ball of Meaning* for percussion, harp, accordion, baritone solo, and string orchestra was premiered by the S.E.M. Ensemble on April 14, 2005, at Merkin Hall in New York.

Albany Records is issuing a "world premiere recording" of William Grant Still’s *Highway One*, performed by Robert Honeycutt, Louise Toppin, Ray M. Wade Jr., and Pamela Dillard, with the St. Olaf Orchestra and Vocal Essence and conducted by Philip Brunelle (TROY734).

George Walker: Composer/Pianist (TROY967) is another recent Albany release. According to Albany Records, the recording "showcases the compositions of George Walker as well as his legendary piano playing." In addition to piano compositions and songs, the CD contains Walker’s *Modus for Chamber Ensemble* plus various works for organ and includes his performances of piano pieces by Chopin and Liszt.

The *Sisyphus Syndrome*, a performance of "Afro-American Contemporary Drama, Dance, and Music," received its world premiere at the Schomburg Center in New York on September 17, 2004. A collaboration of a number of artists, including Amiri Baraka, Benny Andrews, Kevin Maynor and Adrienne Armstrong, the presentation featured music by Dorothy Rudd Moore, Michael Raphael, and Charles Lloyd Jr.

In January 2005, the Contemporary Music Festival at Ohio State University presented the works of African-American composers. Olly Wilson was the featured composer. A concert of his chamber works took place at Ohio State, and in conjunction with the festival, the Columbus Symphony Orchestra performed his *Episodes for Orchestra*. Other concerts presented at Ohio State during the festival included works by Adolphus Hailstork, Jonathan Bailey Holland, Jeffrey Mumford, and Alvin Singleton.
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Michael Largey, East Lansing, MI
Stephanie A. Lawrence-White, High Point, NC
Tania J. Leon, Nyack, NY
Richard A. Long, Atlanta, GA
Kip Lornell, Silver Spring, MD
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Paul S. Machlin, Waterville, ME
Jeffrey S. Magee, Bloomington, IN
Robert M. Marovich, Chicago, IL
Karen E. Massey, Chicago, IL
Richard Mathias, Oakland, CA
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Lorna McDaniel, Wilmington, DE
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Joyce Solomon Mooerman, Brooklyn, NY
Rahsaan Clark Morris, Chicago, IL
Nana Kwasi Scott, Morrow, Jackson, Heights, NY
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Rachel Barton Pine, Chicago, IL
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Timothy Rommen, Philadelphia, PA
Mary Etta Rose, Indianapolis, IN
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Leo Sarkisian, Rockville, MD
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Sarah Schmaling, Forest Lake, MN
Elizabeth Smih, Norton, MA
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**Staff Notes**

During the fall 2004 term, the CBMR librarians gave presentations in the following Columbia College classes: The Harlem Renaissance, The Black Arts Movement of the 1970s, Blues as Literature, Methods of Research in Cultural Studies, Latin American Art, Literature and Music, and The African-American Experience. The library also hosted an English composition class focusing on personal expression in music and a music history class from Wheaton College.

Suzanne Flandreau, CBMR Librarian and Archivist, was elected treasurer of the Society for Ethnomusicology. In April, she presented a paper on archiving gospel music at the spring meeting of the Midwest Archives Conference in Chicago.

Andrew Leach, CBMR Assistant Librarian and Archivist, attended the annual meeting of the Music Library Association in Vancouver, British Columbia, in February 2005. In April 2005, he attended “The Black Banjo: Then and Now Gathering” at Appalachian State University in Boone, North Carolina. He was recently appointed coordinator of the Music Library Association’s Black Music Collections Roundtable, which hosts sessions at MLA annual national meetings and provides a forum for music librarians and archivists to discuss black music research collections, black music scholarship, and issues in the collecting of black music. He also serves on the MLA’s Dena Epstein Award Committee and the Reference Performance Subcommittee. His book review of Colin Escott’s Lost Highway: The True Story of Country Music was published in the fall 2004 issue of *ARSC Journal*.


Rosita Sands, Director, with Suzanne Flandreau, made a presentation about the CBMR to the conference of the Midwest Region of the International Association for Jazz Education, which was hosted by Columbia College in April 2005.

**CBMR Web News**

Now on the CBMR Web site is online access to the CBMR Library Database, an electronic index of the Center’s general collections of books, dissertations, manuscripts, printed music, selected sound recordings, and ephemera. Many of these materials are not indexed in other sources. To access the database, visit the CBMR Library Resources page (www.cbrmr.org/lib/index.htm) and click on the “Search the CBMR Library Database” link.

Search options are provided for authors, titles, and subjects. Instructions are given on the Web page for each search option, and an FAQ page is available for answers to common questions about the database. The Center welcomes comments or questions about the CBMR Library Database. E-mail them to cbmrref@cbmr.colum.edu.

**News and Notes**

CBMR International Advisory Board member Dena Epstein was honored by the Society for American Music on February 19, 2005, with its Lifetime Achievement Award. The award was given “in recognition of living well the scholar’s life, of sharing joyously of your understanding, and of shaping fields of knowledge through exemplary research, compelling prose, and abiding character.”

Andy Goodrich presented his research on “Jazz in Historically Black Colleges, 1920–1950: The Second Coming of the Harlem Renaissance” during a celebration of the jazz contributions of Tennessee State University at the Country Music Hall of Fame and Museum in Nashville in February. Fellow sax player and jazz and R&B arranger Hank Crawford also participated in a discussion of his musical career. Both Goodrich and Crawford are TSU alumni and joined in a concert with the current TSU Collegians. The program took place in conjunction with the museum’s exhibit *Night Train to Nashville: Music City Rhythm and Blues, 1945–1970.*

**CBMR Library and Archives Featured**

The CBMR Library and Archives was one of the "Collections of Note" featured in the November 2004 issue of *American Libraries*, the journal of the American Library Association. The magazine’s cover story, titled “Music in the Air” and written by Paula Elliot, discusses music libraries and music librarianship.

Among the other libraries cited are the Music Division, Library of Congress; Hargrove Music Library, University of California at Berkeley; Lewis Music Library MIT; and the John Hay Library, Brown University.

For each library, the author summarizes the media held in the collection and briefly discusses its specialties. Web site addresses are provided.
The CBMR Associate

For the past seven years, as one of the benefits of membership, CBMR's e-newsletter has been sent each Monday to the CBMR Associates and General Members who have provided an e-mail address to the Center. During this time, many things have changed with regard to technology and the availability of information on the Internet. For example, most e-mail users access their accounts with a graphic user interface and are no longer limited to text-only messages. And the amount of information easily available on the Internet has virtually exploded. All of these changes open up a range of new options for delivery of electronic information. As a result, the CBMR has reevaluated the format and method of delivery of current news about black music research and has determined that a new procedure would make more efficient use of staff time while facilitating the delivery of the same or greater amount of information to its members.

Those of you who regularly receive the CBMR Associate newsletter know that it contains a fairly standard set of topics. Beginning May 2, the same information will be sent in a different format and on a different schedule through a newly established listserv.

* Each Monday, members will receive an e-mail about New Books and Sound Recordings.

* Each Wednesday, currently available jobs in the field at CBMR Institutional Associates will be distributed.

* News about the CBMR—for example, upcoming performances and conferences, newly received grants, new features of the CBMR Web site—will be distributed as it is available and appropriate.

* A list of the five most popular pages on the CBMR Web site will be sent at the beginning of each month.

* The names and locations of new CBMR members will be distributed as new memberships are received and processed.

* News about calls for papers, competitions, appropriate upcoming conferences, and the like will be forwarded to members through the listserv as they are received by the CBMR.

Each CBMR Associate will be able to send information about his or her black music-related activities directly to the listserv. Messages that are related to any area of black music will be forwarded to the CBMR members on the list. Notices should be addressed to cbmr-associate@online.colostate.edu.

Two types of notices will no longer be distributed: the calendar listings and the Quick Tips. Easy availability of these kinds of information through search engines such as Google and others has made these notices virtually obsolete since members can now find specific information about concerts in their area or Web pages of particular interest at the touch of a button.

We hope that this new method of news delivery will benefit the CBMR membership while at the same time improving the efficiency with which it can be delivered.

Bomba Conference

The First Bomba Research Conference will be held during September 2–3, 2005, in Chicago and hosted by the Puerto Rican Organization for the Performing Arts, a Chicago-based entity that promotes knowledge about Puerto Rican performance art forms including music, dance, festival, negritude poetry, theater, and storytelling. The conference will include advanced and master-level workshops, lectures by active researchers and elders, seminormal baile de bomba, and Bombazo at La Casita de don Pedro.

The producers have issued a call for papers, lectures, and workshops, which may be made in English or Spanish. For more information, contact MAMaldonado@sbcglobal.net.

CBMR Wins NEH Preservation and Access Grant

The National Endowment for the Humanities has awarded the CBMR a $93,922 grant to support a 12-month project to process and preserve the personal research collections of Eileen Southern, Dena Epstein, and Helen Walker-Hill.

Southern is an acknowledged pioneer in developing black music research as a humanities discipline. Her voluminous research and methodology set the standard for subsequent scholars, and her publications continue to provide the groundwork for new research, often serving as the most widely used teaching resources in black music history.

Epstein's ground-breaking study of primary source materials led to her monumental book, *Sinful Tunes and Spirituals*, which documents black music in the United States from the beginning of slavery through the antebellum period.

Walker-Hill is the foremost scholar on black women composers. Her publications are the primary sources used to study this body of musical literature that has been largely overlooked.

These collections, which include research notes, sound recordings, and photographs, present an extraordinary body of scholarship on American cultural and social history, document the work of these scholars, and provide exemplary models of scholarly methodology. The collections will be properly arranged, described, and physically preserved for the following purposes: (1) to ensure that their intellectual content is made available to scholars, researchers, students, and educators at all levels across a wide range of specializations in the humanities and (2) to provide rich content to those in public programming in the arts and humanities.

Grant funds will support the work of a project archivist, the digital preservation of the audio tapes, the creation of EAD-encoded finding aids, and the preparation of MARC catalog records for OCLC WorldCat and Illiont Online.
New Black Music Repertory Ensemble February Performance

The Center's New Black Music Repertory Ensemble performed to a near-capacity audience on February 26, 2005, in Preston Bradley Hall of the historic Chicago Cultural Center. The event featured performances by the New BMRE string quartet and vocalist Maggie Brown with a rhythm trio.

**Musicians**
- String Quartet
  - Reneé Baker, viola
  - Todd Matthews, violin
  - William Porter, cello
  - Phyllis Sanders, violin

- Maggie Brown, vocals
- Richard Armandi, bass
- Roger Harris, piano
- Frank Parker Jr., drums

This performance 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 Illinois Arts Council, a state agency.

**Program**

Ellington Triptych
- Take the A Train
- Zonky Blues für Streichquartett

String Quartet, op. 1, no. 1
- Allegro
- Sinfonietta no.1
- Largo

**It Don't Mean a Thing (If It Ain't Got That Swing)**
- Duke Ellington (1899–1974)
  - arr. Werner Thomas-Mifune

- Ellington, arr. William Ryden
  - Reconstructed and edited by Dominique-René de Lorme

- Chevalier de Saint-Georges (1745–1799)
- Coleridge-Taylor Perkinsson (1932–2004)
  - Jimmy Heath (b. 1926)
  - James L. Mack (b. 1929)
  - Anthony Heilbut

- In Memoriam for String Quartet
  - Eyi Nora Alliah
  - Ain'a That Good News
  - I’ve Got a Song
  - Confidential God
  - D. B. Blues
  - Performed as “Young Jazz” with text by Oscar Brown Jr.

- Ornithology
  - Performed as “Bird to Word” with text by Oscar Brown Jr.

- Brown Baby
- When Malindy Sings
- Throw It Away

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**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. Conference information and registration materials will be mailed at various times during the coming months, and abstracts for CBMR papers will be published in the fall 2005 issue of CBMR Digest.