Message from CBMR
Executive Director
Rosita M. Sands

I am pleased to invite you to attend the CBMR’s 2006 National Conference on Black Music Research, held in our hometown, the great city of Chicago. We are thrilled to be meeting jointly with the Society for American Music once again, and we believe that the program offerings presented by both organizations will provide conference participants with an unusually rich and productive experience. We are particularly proud to hold this conference in Chicago, and I hope that those of you who have not had the opportunity to visit the CBMR’s Library and Archives in person will either come early or stay late to do so or to visit any of the other Chicago repositories housing information on black music. In fact, we include on our conference program a session designed to showcase some of these collections. The CBMR conference program includes sessions whose topics reflect the CBMR’s growing interest in international scholarship on black music and black music pedagogy and our ongoing efforts to document and disseminate information on the black musical experience across its broad spectrum of forms, styles, genres, and regions of the world.

One highlight of the CBMR’s program is a session in honor of Samuel A. Floyd Jr., CBMR Founder and Director Emeritus, which will present a retrospective look at Floyd’s groundbreaking contributions to the fields of black music research and musicology and will feature presentations by some of the leading scholars in the field. I should also note that we are honored to join the Society for American Music in co-presenting Floyd as the conference keynote speaker.

We are pleased to present the CBMR’s critically acclaimed New Black Music Repertory Ensemble in a special performance that will include three world premieres. If you have not yet heard this ensemble—the only ensemble of its type with a unique programming mission to perform exclusively the broad range of music from the African Diaspora—you will not want to miss this performance, held in one of the city’s newest venues, the Joan W. and Irving B. Harris Theater for Music and Dance, located in Millennium Park.

We are excited about the promise of another great CBMR conference and hope that you will also enjoy the ancillary events that have been planned, including tours of the historical sites of blues and jazz venues and recording studios. We hope that you will join us, and we look forward to greeting you at the conference.

CBMR Executive Director
Rosita M. Sands

Preliminary CBMR Conference Program (Tentative Schedule)

Abstracts for most of the CBMR sessions and individual papers are posted at www.cbmrg.org/confer/2006.htm. For information on the Society for American Music’s program, please visit www.american-music.org/conferences/Chicago/ChicagoInformation.htm.

Wednesday, March 15, 2005
8:00 p.m.
The New Black Music Repertory Ensemble in Performance at the Harris Theater for Music and Dance

Featuring the world premieres of works by T. J. Anderson, Wandell Logan, and Olly Wilson and performances by Maggie Brown, Cheik Hamala Diabate, James Leva, Mike Seeger, and Joe Thompson (see article on page 3).
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CBMR Digest Staff
Laura Haefner
Editor

CBMR Digest is published by the Center for Black Music Research in the spring and fall and is complimentary to CBMR General Members, CBMR Individual Associates, and CBMR Institutional Associates. To become a member of CBMR Associates at any level, call (312) 344-7559 or visit the CBMR website at www.cbmrmuseum.org/support.htm.

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ISSN 1043-1241

Coming Events
2005

Nov. 16–20  Society for Ethnomusicology Annual Meeting  
Emory University
Atlanta, Georgia
www.indiana.edu/~ethmusic

2006

March 15  New Black Music Repertory Ensemble Performance  
Harris Theater for Music and Dance
Chicago, Illinois
www.cbmrmuseum.org/perform/march_06.htm

March 15–19  CBMR National Conference on Black Music Research and  
Society for American Music 32nd Annual Conference  
Chicago, Illinois
www.cbmrmuseum.org/confer/2006.htm

July 7–9  National Graduate Conference for Ethnomusicology: New Directions in Music Studies  
University of Cambridge  
Cambridge, England  
Contact: Katherine Brown at krbb2@cam.ac.uk

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CBMR News

The CBMR would like to thank Marsha Heizer for twenty years of outstanding service to the Center for Black Music Research. Marsha recently transferred from the CBMR to a new position in the Information Technology Department at Columbia College. In her new position as a Business Process Administrator, she will be spearheading the College’s new initiative of document imaging and automation of workflow for the entire campus—a component of a series of new programs designed to streamline and digitize business procedures at Columbia College. Marsha served as the CBMR’s Associate Director for Operations and Publications with duties that included oversight and responsibility for the daily and long-term operations of the Center and serving as the Managing Associate Editor for the CBMR’s publications program. Her duties at the CBMR included editing, desktop publishing, and database management. She was responsible for the design, development, and implementation of the CBMR website. As the first staff member hired by Sam Floyd, CBMR Founder and Director Emeritus, she played a pivotal role in the development and advancement of all aspects of the CBMR’s work over the past two decades. Marsha was recognized this year at the College’s Annual Recognition Luncheon for her twenty years of extraordinary service to the College, and we are pleased to take this opportunity to thank her for immeasurable contributions to the CBMR’s work and to wish her all the best and continued success in her new position at the College.

Also recognized this year at Columbia College’s Annual Recognition Luncheon was Suzanne Flandreau, CBMR Librarian and Archivist, for fifteen years of service to the College. Suzanne was hired by Samuel Floyd to establish the CBMR’s Library and Archives. Prior to her coming to the CBMR, Suzanne served as Librarian of the University of Mississippi Blues Archive.

Rosita M. Sands, CBMR Executive Director, and Andrew Leach, CBMR Assistant Librarian and Archivist, were both recognized for five years of service to the CBMR and Columbia College Chicago.

New BMRE Major Performance

The New Black Music Repertory Ensemble will return to the Harris Theater for Music and Dance for a major performance on March 15 to kick off the Center’s National Conference on Black Music Research, being held during March 15–19 in Chicago jointly with the Society for American Music.

The performance will feature the world premieres of new works by T. J. Anderson, Wendell Logan, and Olly Wilson. Anderson is Austin Fletcher Professor of Music Emeritus, Tufts University; Logan is Professor of Music and Founder/Director of the Jazz Program at the Oberlin College Conservatory of Music; and Wilson is Professor Emeritus, University of California, Berkeley.

The performance will also include Maggie Brown, blues, R&B, and jazz vocalist; Cheikh Hamala Diabate, ngoni virtuoso from Mali; James Leva, banjo and fiddle virtuoso; Mike Seeger, gourd banjo, legendary folk music scholar, and performer; and Joe Thompson, old-time fiddle tradition bearer.

Kirk Edward Smith, who has conducted several CBMR residencies, will return to the podium for this celebratory performance.

Additional repertoire for the performance will reflect the New BMRE’s mission to highlight the music of the African diaspora. The 75-member ensemble specializes in performing the vast range of music styles and genres that comprise the work of black composers and black musicians from around the world and across all time periods, including classical and popular, sacred and secular, and written and improvised.

Tickets will go on sale in February and may be purchased through the Harris Theater box office at www.harristheaterchicago.org or 312.334.7777. Registrants for the conference may purchase discounted tickets via the conference registration form (p. 16).
Conference attendees may purchase tickets for this event ($35) on the conference registration form, available at www.cbmr.org/forms/06conreg.htm. Or tickets may be purchased from the Harris Theater Box Office at www.harristheaterchicago.org or 312.334.7777.

Thursday, March 16
8:30–10:30
Session 1—Black Music in Italy
Marcello Piras, moderator
Luca Bragalini (Conservatory of Adria, Italy), “La Scala,” She Too Pretty to Be Neglected; History and Analysis of an Ellington Composition
Marcello Piras (Conservatorio Statale di Musica “Alfredo Casella,” L’Aquila, Italy), Seafarers to Web Surfers: Six Centuries of Writings on Black Music in Italy
Gianfranco Salvatore (Università degli Studi di Lecce, Italy), The Power of Italian Music: African Cultural Patterns in European Tradition—The Case of Tarantism
Stefano Zenni (Scuola Italiana di Musico, Afroamerica, Prato, Italy), Behind the Plot: Charles Mingus, Tenor, and the Italian Connection
10:45–12:15
Session 2—From Jump Street to MP3: Black Music Pedagogy—Resources and Challenges of the Twenty-First Century
Daniel Avorgbedor, moderator
Daniel Avorgbedor (Ohio State University), Multimedia and the Spectacular: Visual and Usual Aesthetics and the Challenges of Teaching Black Musical Traditions
Cheryl Keyes (University of California, Los Angeles), Sound, Voice, and Spirit: Teaching in the Black Music Vernacular
Charles Moore (Long Beach, California), African Philosophy as a “Music” Canon: Toward Establishing Teaching Methodologies and Pedagogies
Robert Tanner (Morehouse College), Missions and Traditions: Historically Black Colleges and Music History Curriculum Design
1:30–3:30
Session 3—In Honor of Samuel A. Floyd Jr.: A Retrospective on Black Music and "Large as She Can Make It" Remix: Black Women’s Activism through Music
Josephine Wright (College of Wooster), moderator
Eileen M. Hayes (University of North Texas), “Out and About”: Soundings of the Next Generation of Black Lesbian Musicians
Roxanne R. Reed (University of Illinois, Champaign-Urbana), “Even Me”: Voices of Black Women Preachers in Chicago
Sarah Schmalenberger (University of St. Thomas, St. Paul, Minnesota), Shaping Uplift through Music
Friday, March 17
8:30–10:30
Session 5—Black Banjo and Fiddle Traditions in the United States
Christopher Wilkinson (West Virginia University), moderator
Cecilia Conway (Appalachian State University), lecturer and media
Cheik Hamala Diabate (Washington, D.C., and Mali), ngoni
James Leva (Lexington, Virginia), fiddle and banjo
Mike Seeger (Lexington, Virginia), gourd banjo
Joe Thompson (Mebane, North Carolina), fiddle
This lecture-demonstration addresses the development of the American banjo from instruments that were brought to the Americas by African slaves, the clawhammer performance style, and banjo songs, which heavily influenced the development of the blues. These topics, as well as the old-style African-American short-bow fiddling style, will be explored. This session is funded in part with a grant from the Illinois Humanities Council.
10:45–11:15
Session 6—CBMR/SAM Joint Session
Paul Wolls (Middle Tennessee State University), moderator
Mike Seeger (Lexington, Virginia), As Banjo Songs Became the Blues: The Blues of African-American Banjo Singer Joshua Thomas
11:30–12:15
Session 7—Miscellaneous Papers
Dominique Cyrille (Lehman College, City University of New York), moderator
Timothy Rommen (University of Pennsylvania), Goombay: Performing
Bahamian Music between Africa, the Caribbean, and North America
Stephanie Stonekan (Columbia College Chicago). Songs of Isibidi: The Revolutionary Music of the Abekuta Market Women’s Movement in 1940s Western Nigeria
1:30–3:30
Session 8—International Scholarship and Black Music
George Lewis (Columbia University), moderator
Wolfram Knauer (Jazz Institut Darmstadt, Germany). Jazz as Productive Music—Jazz Research as International Discourse
Micol Seigel (California State University, Los Angeles). Transnational Approaches to the Study of Afro-Diasporic Music
Ned Sublette (Independent Scholar, New York). Jazz and Artificial Barriers
Jack Sullivan (Rider University). The New Unknown World of Freedom: The Impact of Jazz on European Concert Music
3:45–5:15
Session 9—Connecting the Dots: Diasporal Unities, Triangular Research, and the CBMR/AMRI Rockefeller Resident Fellowship Program
Gerhard Kubik (University of Mainz, Germany), moderator
Kenneth Bilby (Smithsonian Institution). Christmas with the Ancestors: Ethnographic Contributions to the Historiography of Jankuny
Dominique Cyrille (Lehman College, City University of New York). The Politics of French Creolisation and Quadiril Performance in St. Lucia, Dominica, and Haiti
Timothy Rommen (University of Pennsylvania). The Ethics of Style: On the Poetics of Conviction in Caribbean Popular Music
Rebecca Sager (Independent Scholar, Tallahassee, Florida). Reconsidering Cinquillo: How Rhythm and Motion Power Identity in Caribbean Dance
8:00 P.M.
Special Performance
An evening with Muhal Richard Abrams and George Lewis
Muhal Richard Abrams, famed performer, composer, and co-founder of the legendary Association for the Advancement of Creative Musicians (AACM), will be named the Society for American Music’s Honorary Member for 2006. Abrams, along with George Lewis, a former student of Abrams and a long-time AACM member, will present a performance reserved for conference registrants only.
Saturday, March 18
9:00–11:00
Session 10—Diasporal Connections in Black Music of the Americas
Sterling Stuckey (University of California, Riverside), moderator
This session explores African-Diasporal music-religious connections between the circum-Caribbean and the United States. The papers address implications for the fields of general musicology, popular music, American history, and theology.
David Brackett (Schulich School of Music, McGill University). Finding the Sacred in the Secular: The Diasporal Connections Reader and Popular Music Studies at the Crossroads
Tammy L. Kernodle (Miami University, Ohio). General Thoughts on the Diasporal Connections Reader
Joseph Murphy (Georgetown University). A Theological View of Aspects of the Diasporal Connections Reader
Teresa Reed (University of Tulsa). The Musicological and Ethnomusicological Implications of the Diasporal Connections Reader

David Stowe (Michigan State University). The Implications of Aspects of the Diasporal Connections Reader for Historical Research—Babylon Revisited: A Short History of Psalm 137 in the Americas
11:30–12:30
Session 11—CBMR/SAM Plenary Session
Rosita M. Sands (Executive Director, Center for Black Music Research, Columbia College Chicago) and Michael Broyles (President, the Society for American Music, Pennsylvania State University), hosts
Samuel A. Floyd Jr., keynote speaker
2:00–3:30
Session 12—CBMR/SAM Joint Session.
The Legacy of Harry T. Burleigh
Rae Linda Brown (University of California, Irvine), moderator
Brian Moon (University of Arizona). Presentation as Preservation: Harry Burleigh, Kitty Cheatham, and the Concert Spiritual circa 1910
Ann Sears (Wheaton College, Massachusetts). “A Certain Strangeness”:
Harry T. Burleigh’s Art Songs and Spiritual Arrangements
Jean E. Snyder (Edinboro University of Pennsylvania). Invading Delmonico’s:
Harry T. Burleigh as Political Activist
3:45–5:15
Session 13—Nexus: Researching and Teaching Black Music
Rosita M. Sands (Center for Black Music Research), moderator
Lois Hassell-Habtes (Bertha C. Boschulte Middle School, St. Thomas,

▼Continued on page 6.
Conference, continued from page 5

VI. The Integration of Caribbean Music in the Classroom

Judy Abrams (Leonard J. Tyl Middle School, Oakdale, Connecticut). The Bahamian Festival of Junkanoo: An Integrated Unit of Study for Middle School Students.

Laurie Wadsworth (Boxborough Public Schools, Massachusetts). How Research into the Blues Genre Can Be Transformed into Vibrant Middle School Lesson Plans.

5:30–6:30
Session 14—Burleigh Sing-Along

7:00
Cash bar reception for all conference registrants.

7:45
Conference Banquet

Upholding the tradition of Chicago hospitality, we are looking forward to welcoming you to a sumptuous buffet. You will be treated to informal performances in a wide range of U.S. forms and styles of music. Featured artists will include vocalist Maggie Brown (daughter of the late Oscar Brown Jr.), pianist Roger Harris, and traditional string musicians Paul Tyler on fiddle and guitar and Steve Rosen on banjo and mandolin.

9:00
Dance

Immediately following the banquet, join us for a unique event as we experience dances of the 1920s. Renee Camus will coach you in the basic steps of fun and easy dances such as Toddlie, Shimmy (Sha-Wobble), Varsity Drag, Ballin’ the Jack, Black Bottom, and the Charleston. Come and enjoy the liveliness of the early twentieth century. Music provided by students of the Columbia College Jazz Ensemble.

Sunday, March 19

8:30–10:00
Session 15—John Coltrane and Black America’s Quest for Freedom

Leonard Brown, moderator.


10:15–11:45
Session 16—Black Music Repositories in Chicago: Content and Accessibility

Andrew Leach (Assistant Librarian and Archivist, Center for Black Music Research, Columbia College Chicago), moderator.


Suzanne Flanreau, Librarian and Archivist, Center for Black Music Research, Columbia College Chicago.

Michael Flug, Archivist, Vivian G. Harsh Research Collection, Woodson Regional Library of the Chicago Public Library.

Deborah L. Gillaspie, Curator, Chicago Jazz Archive, Regenstein Library, University of Chicago.

Hjordis Halvorson, Director of Reader Services, The Newberry Library.

Colby Maddox, Resource Center Director, Old Town School of Folk Music.

Christopher Popa, Music Librarian, Music Information Center, Chicago Public Library.

This session is funded in part with a grant from the Illinois Humanities Council.

Conference-Sponsored Tours

Chicago-Area Black Music Repositories and Collections

Friday, March 17, 9:30 A.M.

Andrew Leach (Assistant Librarian and Archivist, Center for Black Music Research, Columbia College Chicago), host.

$15; approximately 4 hours

Visit several key research facilities in Chicago that house significant collections of materials relating to African-American music, including the Center for Black Music Research Library and Archives, the Chicago Bessie Smith, before it fell victim to the 1929 stock market crash. The tour will visit the site where the Grand once stood. Photo: Paul Edward Miller Collection, Center for Black Music Research Library and Archives.

Chicago’s Historic Jazz and Blues Venues and Recording Studios

Friday, March 17, 2:00 P.M.

Richard Wang (University of Illinois, Chicago, retired), host.

$20 (maximum tour size will be 45 people). Jazz scholar Richard Wang will lead this 90-minute private tour in the comfort of a luxury tour bus. Visit the sites of many early Chicago jazz and blues venues and famed recording studios. Each ticket-holder will receive a complimentary copy of Jazz Music in Chicago’s Early South-Side Theaters, by Charles A. Sengstock Jr. (Northbrook, Ill.: Canterbury Press of Northbrook, 2000).

Private Tour of Chicago’s Auditorium Theatre

Friday, March 17, 3:00 P.M.

Mark Clague (University of Michigan), host.

$6, approximately 1 hour (minimum of 10 people required).

The Auditorium Theatre is the crowning achievement of famed architects Louis Sullivan and Dankmar Adler. Built in 1889, it was immediately acclaimed as one of the most beautiful and functional theaters in the world and was cited for its architectural integrity and perfect...
acoustics. It was the original home of both the Chicago Symphony Orchestra (1891) and the Lyric Opera, originally the Chicago Opera Company (1910). It was the site of Theodore Roosevelt’s “Bull Moose” speech (1912) and his nomination for President of the United States by the National Progressive Party. In the late 1960s and early 1970s, the theater was Chicago’s premier rock venue, presenting Jimi Hendrix, The Who, Janis Joplin, and The Grateful Dead, among many others. And in 1968, the infamous antiwar protests during the Democratic National Convention splintered outside the theater and the Congress Hotel next door. The Auditorium Theatre has been designated a National Historic Landmark and is managed by Roosevelt University.

Registration Information
Note that late registration fees are in effect after February 15, 2005
Advance Regular $95
Late or On-Site Regular $120
Advance Student/Retired $50
Late or On-Site Student/Retired $65
Spouse/Partner $35
One-Day: $35
You may complete the registration form on page 16, or you may register online at www.cbmrm.org/forms/06confreg.htm.

Accommodations
Conference headquarters will be the Westin River North Hotel, located just three blocks from Chicago’s famed Magnificent Mile shopping district and convenient to restaurants, cultural institutions, and public transportation.

$135/night for single and double occupancy
Special Student Rate of $135/night for triple and quad occupancy
Additional local and state taxes are currently 14.9%. Hotel reservations must be made by 5:00 PM, February 19 to ensure availability of the discounted conference rates. These rates will be available three days prior to the conference start date and three days following the conference. Guests will be charged a $75 early departure date if the guest checks out prior to the final reservation date.

Westin River North
320 North Dearborn Street, Chicago
312.744.1900; 312.527.2650 fax
www.westinchicagocom
Customized reservation link for this event: http://tinyurl.com/denh2
Roommate Referral Services: Students may contact Travis Stimeling (stimelin@email.unc.edu).

Childcare
Please contact the Westin River North concierge prior to arrival.

Conference Travel
Air
American Airlines is the official carrier of the Center for Black Music Research and of this conference. A 5% discount is available for travel to this conference.

Group Name: Center for Black Music Research
Valid Dates: March 10–24, 2006
Authorization Number: A3736AN
Contact American Airlines Meeting Services Desk at 800.433.1790 for assistance with reservations and ticket purchase. Five percent discount valid for percentage discount travel from all markets where American Airlines, American Eagle, AmericanConnection Service, and all OneWorld carriers provide service for US/CAN. Puerto Rico, USVI, Bahamas, Bermuda, Europe, Japan and Mexico point of sale only. Not valid for use in conjunction with any other discounted type fare. AA must be the governing carrier.

If additional assistance is needed, please contact American Airlines. For customers located in the United States, Canada, Puerto Rico, U.S. Virgin Islands, Bermuda, and Bahamas, please call 800.221.2255, and a Group Sales Professional will be happy to assist you. For customers located outside of these areas, please contact American Airlines at aagmt.internet@aa.com.

Rail
Amtrak serves Chicago from all directions. The conference hotel is a short taxi ride from Union station. Visit www.amtrak.org or call 800.U.S.A.RAIL
(800.872.7245) or TDD/TTY
(800.522.6590).

Bus
Chicago is accessible by commercial bus service through the Chicago Bus Terminal, located at 630 West Harrison Street. The terminal is a short taxi ride to the conference hotel.

Ground Transportation in Chicago
Taxi. Metered rates are approximately $25 from Midway and $35 from O’Hare
Shuttle Service. Airport Express currently $20 from Midway and $25 from O’Hare
Avis Car Rental Discounts Available. Use Avis Worldwide Discount (AWD) #B136001

Exhibits
Books, recordings, and other materials will be exhibited. CBMR and SAM members may display their publications free of charge on a common book table.

Society for American Music
Silent Auction
Too many books? Research materials that you don’t need? Music that others would like to own? Please bring your donation to the SAM Silent Auction. Proceeds go directly to the Student Travel Fund. Questions? Need help getting your donation to the conference? E-mail Dianna Elland at dkeelland@yahoo.com or call 708.765.8660.

Climate—March in Chicago
We’ll not lie; it will probably be cold and windy! Dress appropriately and, before packing, check your favorite online weather service for a five-day forecast.

News and Notes
On January 18, 2006, at Alice Tully Hall in New York City, the Marian Anderson String Quartet (MASQ) will participate in the Congress on Racial Equality’s (CORE) annual celebration of Dr. Martin Luther King Jr.’s holiday. Also that evening, the MASQ will receive the coveted CORE award for Arts and Culture for their outstanding contributions to classical music.
CBMR Library Updates

Donations to the CBMR Library and Archives
September 1, 2004, to September 1, 2005

Harrison Leslie Adams. Twenty-four color photographs of the NAMM Awards Ceremony, August 2, 2004, at which he was honored as Outstanding Composer.


Calvert Bean. Two inches of fliers and materials concerning music events at Fisk University, including CBMR newsletters.


Edward O. Bland. Thirty-eight scores to be added to his collection, including eleven orchestral scores, vols. 1 through 5 of his Urban Counterpoint piano series and various solo and chamber works, and five CDs of MIDI realizations of his pieces.


Warwick L. Carter. CD: Música de Puerto Rico para Viole y Piano, performed by Emanuel Olivier (Conservatorio de Música de Puerto Rico EOR-101).

John Cheek. CD of a concert of works by Coleridge-Taylor Perkinson at Lenox-Rhine College, October 24, 2003, with accompanying program.

Sue Cassidy Clark. About two feet of archival materials to be added to her collection, ca. 250 LPs by jazz, rock, and soul performers: 125 45 RPM records, chiefly soul, two books: The Stevie Wonder Scrapbook, by James Haskins (New York: Grosset and Dunlap, 1978) and The Motown Album (New York: St. Martin's Press, 1990); eight framed photographs, including photos of Roy Brown, John Coltrane, and a group photo of Thelonious Monk, Dizzy Gillespie, and Gerald Wilson—all taken by Jim Marshall—and two photos, one of LaBelle and one of Gladys Knight and the Pips, taken by Sue Cassidy Clark.


Katharine Davis. Her CD Dream Shoes (Southport/Kat P Productions S-SSD 0071).


Don J. Epstein. Two boxes of correspondence and papers to be added to her collection. Her booklet: "Works by American Composers Performed by the Chicago Symphony Orchestra, 1891–1942" (May 1991) and materials concerning her receipt of the Distinguished Service Award from the Society for American Music.

Cliff Ervin. A set of hand-carved tusk bone wooden swords.


Edney L. Freeman. Permission to copy his interview with Alton A. Adams Sr. and Isidora Paterson, 1980.


Marsha Heizer. About four inches of research materials and scores of Howard Swanson, used for her dissertation "Compositional Techniques and Afro-American Musical Traits in Selected Published Works by Howard Swanson" (University of Wisconsin-Madison, 1982).

Phoebe Jacobs. Four packets of clippings concerning jazz in New York City and the activities of the Louis Armstrong Educational Foundation, One seven-inch EP recording: Louis and the Good Book (Decca, ED 2618), with picture cover.

Gwendolyn Marie Luster. Promotional packet plus her CD Gwen Luster: Sneak Preview (GL 2369).


John N. Migliaccio. CDs: At Last, On Time by "Weepin' Willie" Robinson (APQ 2005) and To Joe with Love by Juanita Holiday (HBE5174), plus a videocassette of "Weepin' Willie" Robinson's interview and performance at the American Society of Bop Disdeyt Track, Boston, Massachusetts, 2002.

Theodora Moorehead. Photograph of a calypso band from Canoe Bay, St. John, U.S. Virgin Islands (Hibbs photo, 1950s).

Kenneth P. Neill. Score: His Seven Songs Based on Poems by Langston Hughes (Hollis, N.Y.: All Seasons Art, 1984?)).

Lemolino D. Paige. Eleven LPs, including recordings by Roy C. L. Franklin and Aretha Franklin, Mighty Sparrow, Miriam Makeba, Mariam Anderson, Leonyn Price, and Sweet Honey in the Rock, sheet music for eight early popular calypso songs, including Will Marion Cook's "Returned" (Music Supplement of Hearst's Chicago American, Sunday, September 21, 1902) and Williams and Walker's "The Voodoo Man" (Music Supplement of Hearst's Chicago American, Sunday, May 12, 1901).


Dick J. Reavis. Seventeen sixteen-inch radio transcription discs of Voice of America radio broadcasts on spirituals, including performances by the Wings Over Jordan Choir, the Hall Johnson Choir, and many others.

John Gordon Ross. Program for the Western Piedmont Symphony 2004–2005 season, which included the premiere of Jeffrey Mumford's a distance of unfulfilled light (Hickory, N.C.),
November 13, 2004). Copy of Colenridge-Taylor's "Louisiana Blues Strut" with annotations by Tamaki Higashi, used at the premiere performance of the work in 2004. Daniel B. Roumain. Scores and parts for twenty-two of his compositions, including original manuscripts and photocopy scores.


Rebecca Sager. Digital video recordings of traditional dancers in Haiti, Dominican Republic, and Martinique.

Leo Sarkisian. Album of 78 RPM recordings: Songs and Spirituals by Marian Anderson (Victor 986).

William Schmitt. Collection of jazz 78 recordings, cassettes, and LPs.

Charles Joseph Smith. Scores: his The Minor-Key Rag (1996), plus a cassette recording of the piece, and his "El Fuego de la Chacha" (The Fire of the Chacha) for two pianos and two basses, plus a cassette recording of the piece.

Susan C. Smith. Fourteen real-to-real tapes of hymns and other music of the Olivet Mission in Angola in the 1950s by her father, the Rev. Maxwell M. Wilcox.

Jean Stearns. Collection of jazz recordings, including 78s and LPs, books, and video-cassettes.

John G. Stevenson. Two posters for rap artists: "Kurupption" and "Busta Rhymes: Extinction Level Event." Two club posters: Blind Pig, Saturday August 1 "Dambala & Reggae Worldbeat, Calypso, Soca—New Orleans Style" (no place, no year), and FEPA presents Underground Fest '83 (Chicago, 1983).

Robert L. Stone. CD: Say Yes!/by The Lee Boys (Atlantic 516).

Grant B. Tilford. Concert program for The Knights of Music (1950) and funeral certificates concerning Franklin W. Tilford, member of the R. Nathaniel Dett Club in Chicago.

Peter Vacher. Photographies of eight obituary articles for jazz musicians that he wrote for The Guardian, including for Preston Love (March 15, 2004), Claude Williams (April 30, 2004), Illinois Jacquet (July 24, 2004), Wilden "Frog" Joseph (October 16, 2004), Vernon Alley (November 18, 2004), Bobby Short (April 1, 2005), Jimmy Woode (May 5, 2005), and Benny Bailey (May 16, 2005).


Michael Woods. Chart for his compositions "The Pavement" (2006) and "A Real Realm" (2005) and the score for his composition "Cultured Wrinkles" (2005), plus two CDs of his compositions.

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Materials Received from Publishers

**Books**


**New Tucker Fund Materials**

Recently acquired through the Mark Tucker Memorial Fund are twenty-three limited-edition jazz box sets released by Mosaic Records, which feature high-quality mastering and full-size booklets with thoroughly researched discographies, biographies, musical analysis, and rare photos.

The Complete Clef/Verve Count Basie Fifties Studio Recordings (Mosaic 229-MD-CD)

The Complete Okeh/Brunswick Bix, Trombaur and Teagarden Sessions (Mosaic 211-MD-CD)

The Complete Blue Note Byrd/Adams Studio Sessions (Mosaic 194-MD-CD)

The Classic Capitol Jazz Sessions (Mosaic 170-MD-CD)

The Columbia Small Group Swing Sessions (Mosaic 228-MD-CD)

The Complete Blue Note Lou Donaldson Sessions (Mosaic 215-MD-CD)

The Complete Verve Roy Eldridge Studio Sessions (Mosaic 222-MD-CD)

The Complete Mercury Art Farmer/Benny Golson/Jazztet Sessions (Mosaic 225-MD-CD)

The Complete R.S. Sessions (Mosaic 187-MD-CD)

The Complete Verve Johnny Hodges Small Group Sessions (Mosaic 200-MD-CD)

The Complete Columbia J. J. Johnson Small Group Sessions (Mosaic 185-MD-CD)

The Complete Blue Note Elvin Jones Sessions (Mosaic 195-MD-CD)

The Complete Blue Note Hank Mobley Sessions (Mosaic 181-MD-CD)

The Complete Kid Ory Verve Sessions (Mosaic 189-MD-CD)

The Complete Benedetto Recordings of Charlie Parker (Mosaic 129-MD-CD)

The Complete Blue Note Horace Poitier Sessions (Mosaic 197-MD-CD)

The Columbia Jazz Piano Mood Sessions (Mosaic 196-MD-CD)

The Complete Mercury Max Roach Plus Four Sessions (Mosaic 201-MD-CD)

The Complete Fossedon Sitt Studio Sessions (Mosaic 206-MD-CD)

The Blue Note Stan Getz/Turtle Session Sessions (Mosaic 215-MD-CD)

The Complete Roulette Sarah Vaughan Studio Sessions (Mosaic 214-MD-CD)

The Complete Roulette Dinah Washington Recordings (Mosaic 227-MD-CD)

The Complete Pacific Jazz Recordings of Gerald Wilson (Mosaic 198-MD-CD)

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.
CBMR Library Hosts Record Number of Classes

Each semester, Columbia College teachers bring their classes to the CBMR Library and Archives for class visits that combine bibliographic instruction and an introduction to music archives with information about music as it pertains to the subject of the class. During the fall 2005 semester, the library staff prepared for a record number of classes, on subjects such as "Documentary Film: The Music Documentary," "The Black Arts Movement of the 1970s," "Latin American Art, Literature, and Music," "Hip Hop History and Culture," "The Blues as Literature," "American Art, Music, and Literature," "The African-American Experience," and "Research Methods in Cultural Studies." Counting multiple sections and repeat visits, the library hosted twelve Columbia College class sessions. Two sections of a class on jazz and blues in Chicago from DePaul University also visited.

In addition to class visits to the library, CBMR librarians Suzanne Flandreau and Andy Leach also prepared a slide presentation with music for four sections of Columbia’s new first-year seminar, "Identity and Culture." The presentation explored creativity through the gospel and rhythm and blues roots of Ray Charles for a unit on the movie Ray. Andy Leach also made a presentation on soul music for a class from the Dunbar Vocational Center of the Chicago Public Schools.

Other group visits in August and September included forty members of an Australian a cappella gospel choir who divided into two sections to hear a presentation on gospel music by Suzanne Flandreau and a group from Chicago’s honors high school arts program, Gallery 37, who took refuge in the CBMR when their projected activity was rained out. Staff members Morris Phibbs and Andy Leach provided the group with a quick overview of the CBMR’s mission and programs and a tour of the Center.

Summer Research at the CBMR Library and Archives

Summer is usually the time when academic researchers are on the move, and summer 2005 was no exception. Scholars visited the CBMR researching topics ranging from the life of Harry T. Burleigh to Garifuna music, from early jazz dance to the violin technique of the Chevalier de Saint-Georges.

In addition, the first two recipients of the Center’s Perkinsson Travel-to-the-Collections Grants conducted research in the CBMR Library and Archives. Daniel King traveled from San Francisco to consult the Martin Williams collection for a projected book on jazz criticism. He was also able to make use of other CBMR collections, especially the Paul Eduard Miller papers. John Gordon Ross, Music Director of the Western Piedmont Symphony, spent his five-day visit reading scores with a view toward future performances. The library staff provided him with stacks of scores, as well as biographical information about the composers.

Allyson Devenish came to the CBMR from Britain, her travel funded by a grant from Arts Council England. Her specific goal was to discover chamber music for a concert series devoted to music of black composers. In her words, “What is exciting and satisfying about the CBMR is that everything is under one roof. Armed with a list of names and a lot of vague but reasonably interesting ideas, all I wanted to do was look at music, listen to music, discover music ... without running around. ... Surrounded by staff whose enthusiasm and passion is infectious, I was like a child in a candy store.” Her enthusiasm is echoed by Perkinsson Fellow Ross: “The great thing about an experience like this, is having free rein with this extensive and important resource. I hope other conductors and musicians will take advantage of the scope of this collection.”

Collections of Note

During summer 2005, two composers gave sizable additions to their collections at the CBMR Library. Ed Bland donated thirty-eight scores, including several orchestral and chamber works and volumes 1 through 5 of his piano series Urban Counterpoint.

Daniel Roumain donated the original manuscripts for several of his early works, along with later computer-realized perusal versions.

Godwin Sadoh, a Nigerian composer now teaching at Louisiana State University, donated a number of his published and unpublished scores.

Dena J. Epstein and Sue Cassidy Clark also made extensive additions to their research collections, and Sue Cassidy Clark donated LP albums and 45s, primarily of soul music, as well. Both collections are currently the focus of grant-funded preservation and access projects.

The CBMR Library’s holdings of jazz recordings were augmented by a collection donated by William Schmit and LPs and 78s donated by Jean Stearns that belonged to her husband, noted jazz historian Marshall Stearns.
Composers Notes

More Than a Bandmaster: The Life and Times of Alton Augustus Adams Sr., A Cultural Odyssey

A Program of the Alton Augustus Adams Music Research Institute Center for Black Music Research, Columbia College Chicago

A colloquium in recognition of the legacy and accomplishments of Alton Augustus Adams Sr. (1890–1997) is being planned and spearheaded by Samuel A. Floyd Jr., CBMR Director Emeritus, in collaboration with a planning committee that includes St. Thomas, U.S. Virgin Islands educators, scholars, and community leaders. The colloquium, “More Than a Bandmaster: The Life and Times of Alton Augustus Adams Sr., A Cultural Odyssey,” will be sponsored by the Adams Music Research Institute and held during February 2–3, 2006, in St. Thomas.

Adams is known throughout the Virgin Islands as a bandmaster and as the composer of the “Virgin Islands March,” the Virgin Islands’ national anthem. Beyond the Virgin Islands, he is primarily known as the first black bandmaster in the U.S. Navy. The goal of the two-day colloquium is to publicly acknowledge and celebrate the broad scope of Adams’s remarkable achievements, which extend beyond the field of music and transverse the areas of social, cultural, and civic accomplishments.

The colloquium will consist of panel discussions and presentations of Adams’s writings and music. Presenters and panelists will include individuals who were either contemporaries of Adams or who have critical knowledge of particular aspects of his legacy. Four aspects of Adams’s life and legacy are being highlighted, organized by era: 1909–1935: Adams’s Early Accomplishments and His Evolution as a Navy Bandmaster; 1918–1949: Education and Culture—Adams as Educator, Music Lover, Teacher; 1950–1971: The Hotel Industry—Adams as Association Founder and as Inn Keeper; and 1935–1969, 1970–1994: Adams as U.S. Navy Bandmaster and Composer. Information on Adams’s journalistic career will be woven through each of the four sessions.


CBMR Web News

The CBMR website has launched a new way to find information about upcoming CBMR performances, grant and fellowship deadlines, lectures, workshops, library donations, and publication releases. Please visit http://www.cbmr.org/news.ev.htm.
Spring and Summer Activities at the Alton Augustus Adams Music Research Institute

The CBMR’s programming at Alton Augustus Adams Music Research Institute, the Center’s ancillary unit in St. Thomas, Virgin Islands, continues to attract large audiences for its popular workshops and public events. During summer 2005, CBMR presented a teacher workshop and a public forum on performance and dance traditions in St. Thomas.

AMRI Holds First Workshop for Teachers

During June 28–July 1 at the Bertha C. Boschulte Middle School, a group of teachers from St. Thomas and St. Croix participated in AMRI’s first professional development workshop for teachers, “Passing on the Culture: Integrating Virgin Islands Culture into the Educational Curriculum.” The workshop addressed the topics of V.I. choral/vocal music traditions, children’s game songs, storytelling, quadrille, and quele and provided participants with both a forum for discussing these cultural traditions and their relevance to specific areas of the academic curriculum and an opportunity to gain practical experience in the performance of the music and dance traditions. Other important goals of the workshop were to demonstrate how research on V.I. music and dance could be used in the design of instructional or curriculum materials and how national and local standards in the arts and social studies could be addressed by incorporating aspects of V.I. and Caribbean culture as curriculum content. Lois Hassell-Habtes, Assistant Principal of Bertha C. Boschulte Middle School and AMRI Advisory Committee member, discussed vocal and choral music content and led discussions of the social, historical, and cultural background of the songs. Rosita M. Sands, CBMR/AMRI Executive Director, led discussions of national, regional, and local curriculum standards in the arts and social studies and presented the session on children’s game songs. In keeping with AMRI’s established practice of calling on local experts and practitioners for their expertise and knowledge, community scholar and musician Dimitri Copemann of St. Croix lectured on quele music and provided the workshop participants with a number of handouts related to his research. Shirley Lincoln, AMRI Resource Center Manager, gave a presentation on existing resources for study of music and dance. The workshop culminated with an AMRI Performance Forum on Virgin Islands Music and Dance Traditions.

Performance Forum on Virgin Islands Music and Dance Traditions

Hold on July 1, 2005, AMRI’s Performance Forum on Virgin Islands Music and Dance Traditions featured an address by retired educator, historian, and writer Ruth Moelenaar and highlighted V.I. words and music. The event also featured performances by Milo’s Kings, the Caribbean Chorale, the St. Thomas Heritage Dancers, the Lockhart Elementary School Dancers, and the Bertha C. Boschulte Burning Blazers steel band. This was the first AMRI event to feature demonstrations by children and youth.

The components of the teacher workshop and the performance forum were funded in part by grants from the Virgin Islands Humanities Council, the Community Foundation of the Virgin Islands, and the ICC Proser Foundation.

Duke of Iron’s Quattro on Exhibit at AMRI

The family of calypsonian “Duke of Iron” (Cecil Anderson) presented one of his quattros to the people of the Virgin Islands in an official transfer ceremony that took place at Government House in Charlotte Amalie, St. Thomas, in April, 2005. The quattro will be temporarily housed and displayed at AMRI until the Fort Christian Museum is renovated.

Perkinson Grant Application Deadline

The Perkinson Travel-to-the-Collections Grants, named in honor of Coleridge-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 website at www.cbmr.org/follows.htm. The next deadline for applications is February 1, 2006.
CBMR Performance Events Demonstrate Diversity

The New Black Music Repertory Ensemble continues to live up to its mission to share with the general public the extraordinary diversity of musics of the African diaspora. The 2004–2005 season began with an October 2004 performance at the Harris Theater for Music and Dance, in which the ensemble performed music ranging from a piece by sixteenth-century composer Vicente Lusitano to the premiere of a jazz work by T. S. Galloway. The nine programs presented during spring and summer 2005 presented some of the most adventurous programming in the CBMR's performance history, which began in 1987 with the Black Music Repertory Ensemble and continued with Ensemble Kalinda Chicago and Ensemble Stop-Time. In 1999, the missions and repertoires of these ensembles were combined to form the New BMRE, made up of approximately seventy-five professional musicians from the Chicago area.

On February 26, 2005, the ensemble's string quartet of Renée Baker, Todd Matthews, William Porter, and Phyllis Sanders was joined by vocalist Maggie Brown, pianist Roger Harris, bassist Richard Armandi, and drummer Frank Parker Jr. in an eclectic program ranging from concert works for string quartet to such popular music forms as gospel, blues, jazz, and R&B. This program was presented two more times on June 7 for student audiences at the George F. Cassell School on Chicago's far south side and at the South Loop School. Both events were hosted by music education specialist Karla Clark.

The remaining six performance events were presented during July 2005. On July 1, the New BMRE presented a special program titled "Black Banjo and Fiddle Traditions in the United States," which featured scholar Cecelia Conway in a lecture and multimedia demonstration of how the banjo developed from gourd instruments brought to the Americas by African slaves. Conway's lecture was supported with performances by Joe Thompson from Mebane, North Carolina, perhaps the sole remaining practitioner of African-American short-bow fiddle playing; James Leva from Lexington, Virginia, one of the most-respected teachers and performers of traditional string musics; Cliff Ervin from Everett, Washington, an expert bones player, artist, and craftsman; and his son Eric Ervin, performing on banjo. The program was presented on July 1 at Chicago Park District's South Shore Cultural Center and on July 2 at the Old Town School of Folk Music, which co-sponsored the event. An informal jam session that evening attracted a large crowd of amateur musicians on banjo, fiddle, guitar, and mandolin, ranging in age from six years to senior adult.

On July 11, the New BMRE presented Dance, Pop, Parlor, and Classical: Afro-Caribbean Influence in the Americas, a program that explored musical influences among composed musics of the eighteenth through twentieth centuries in the Caribbean and the Americas. The repertoire featured several forms and styles, including cha-cha, habanera, bambuco, and pasillo, as well as Cuban jazz and concert works for strings with piano and for flute with electronic tape. The composers were Roque Cordero (Panama), Justin Elle (Haiti), Adolfo Mejía Navarro (Colombia), Pixinguinha (Brazil), Ed Bland (United States), and Joseph White, Miguel Fatílde Pérez, and Ramón "Mongo" Santamaría (all from Cuba). The performance was held in Classic Symphony Space and featured Renée Baker (viola), Dileep Gangolli (clarinet), Heitor Gianzelli García (percussion), Paulinho García (guitar and vocals), Jean-Christophe Leroy (percussion), Nicole Mitchell (flute), Donald Neale (piano), and Toni-Mari Montgomery (piano). The program was repeated on July 12 at the Hyde Park Suzuki Institute and for summer camp children at Chicago Park District's South Shore Cultural Center. Both events were hosted by Karla Clark.

The next New BMRE performance will be held on March 15, 2006, at the Harris Theater for Music and Dance, in conjunction with the national conferences of the CBMR and the Society for American Music (see p. 3 for additional information). Visit www.cbrm.org/perform/march_06.htm for more information about the performance. Tickets may be purchased by calling (312) 334-7777 or by visiting www.harristheaterchicago.org.
In Memoriam

Bassist Percy Heath died in New York on April 28, at the age of 81. Although he played with many major jazz innovators in the late 1940s—including Charlie Parker, Thelonious Monk, Miles Davis, Sonny Rollins, and Dizzy Gillespie—he was primarily known for his work with the Modern Jazz Quartet from the early 1950s to 1974 and again in the 1980s and 1990s. In his later years, he formed the Heath Brothers with his brothers Jimmy and Al.

Multitalented artist Oscar Brown Jr. died in Chicago on May 29, at the age of 78. A jazz singer, songwriter, composer, playwright, and performer, he was known for speaking out against racism and injustice.

Allison "Tootie" Montana died in New Orleans on June 27, at the age of 82. A Big Chief and revered leader of the Mardi Gras Indians, he was speaking at a New Orleans City Council meeting held to reconcile Mardi Gras Indians and New Orleans police when he collapsed.

Eugene Record, tenor soloist in the soul group the Chi-Lites, died in Chicago on July 22, at the age of 64. He was also the songwriter and producer for the group, which had ten top R&B singles and was a major part of the Chicago Soul phenomenon of the late 1960s and 1970s.

Cellist Donald White died in East Cleveland, Ohio, on July 31, at the age of 80. He graduated from Roosevelt University and the Hartt School of Music, and in 1957 became the first black musician hired by the Cleveland Orchestra. With the orchestra, he toured Europe, Asia, and Latin America before retiring in 1996. He also performed as a soloist with several orchestras and taught at the College of Wooster and the Cleveland Music School Settlement.

Brock Peters, known primarily for his roles in film and television, died on August 23 in Los Angeles, at the age of 78. Also a singer, Peters was a member of the DePaul Infantry Chorus and sang back up for Harry Belafonte. He had roles in several musical films, including Carmen Jones (1954) and Otto Preminger's movie version of Porgy and Bess (1959).


Grants Awarded to the CBMR

The Chicago Community Trust awarded the CBMR a $10,000 grant from its Arts and Humanities Program. The grant will help support lecture-demonstrations by the New Black Music Repertory Ensemble in Chicago Public Schools (CPS) and community venues during 2005–06.

The Aaron Copland Fund for Music Performing Ensembles Program awarded the Center a $10,000 grant to help support the March 2006 New BMRE performance (see p. 3). This is the CBMR's third grant from the Copland Fund, administered by the American Music Center.

The Lloyd A. Fry Foundation awarded the CBMR a $30,000 grant to support aspects of its education initiatives and performance programming. The funds will help support professional development workshops for teachers in the CPS system, a series of short-term research fellowships for teachers to use the CBMR Library and Archives to develop pedagogical materials, and New BMRE performance activities in six low-income CPS Performing Arts Magnet Cluster schools.

The Illinois Humanities Council awarded the Center a $5,000 grant in support of two sessions at the Center’s 2006 conference and a public forum to help generate public interest in and access to four major research collections in the CBMR Library and Archives that are being processed and preserved with funding from the National Endowment for the Humanities and the GRAMMY Foundation.

The National Endowment for the Arts awarded the Center a $20,000 grant to help support special projects by the New BMRE, including a performance for the Center’s 2006 conference and several in-school lecture-demonstrations and community-based performances.

The Virgin Islands Council on the Arts has awarded a new $5,000 grant to the Alton Augustus Adams Music Research Institute in support of the Institute’s public programming in the Virgin Islands during spring 2006. VICA has been a consistent and generous supporter of AMRI.

Staff Notes

On June 26, Suzanne Flandreau, CBMR Librarian and Archivist, and Andrew Leach, CBMR Assistant Librarian and Archivist, participated in a conference program titled “Chicago Blues: From the Delta to the World” at the 2005 American Library Association Annual Conference in Chicago. The program was sponsored jointly by the African American Studies Section and the Arts Section of the Association of College and Research Libraries.

In October, Andrew Leach attended the annual meeting of the Midwest Chapter of the Music Library Association in Lexington, Kentucky. Leach also contributed several entries to the two-volume Encyclopedia of the Blues, recently published by Routledge.

The Alan Lomax Collection of Caribbean Music Field Recordings
Presented to Alton Augustus Adams Music Research Institute

The Alan Lomax Collection of Caribbean Music Field Recordings consists of the body of music recorded during Lomax's fieldwork through the Caribbean region during spring and summer 1962. In a project funded by the Rockefeller Foundation, Lomax traveled to and recorded indigenous music in natural settings such as schoolyards and homes on twelve different islands, including Trinidad and Tobago, Dominica, Grenada, Guadeloupe, Martinique, Carriacou, St. Lucia, St. Barthelemy, Anguilla, and St. Kitts and Nevis. Lomax recorded both secular and religious forms of the music, providing a broad representation of the various functions that music served in the customs, traditions, and everyday life activities of the cultures examined. The collection ranges from "baby minding tunes," lullabies, clapping games, and jump rope tunes to songs for funeral rituals and wakes. Other materials collected include hymns, wedding songs, chanteys, and different variants of work songs—for example, "rice planting songs" and "rowing songs" recorded on a boat in Nevis, with notes indicating that the performers sang while performing the motions of rowing. Lomax also collected a wide assortment of children's game songs, many of which were recorded on more than one island, including the well-known "Brown Girl in the Ring," collected in Trinidad as well as Anguilla, and "Little Sally Water," collected in Nevis. The collection also addresses types of dance present on the various islands, including quadrille, reel dance, belo, kalinda, and confradence.

On November 10 at Frenchman's Reef Mariott, St. Thomas, U.S. Virgin Islands, AMRI presented a public program in observance of the gift of the Alan Lomax Collection of Caribbean Music Field Recordings to AMRI. AMRI has designated as the Caribbean repository of the entire set of recordings made by Alan Lomax during his 1962 Caribbean fieldwork. The Institute will be the only Caribbean-based research institute to hold the entire set of materials that Lomax recorded during his Caribbean fieldwork and has been designated as the distributor of copies of the materials back to the respective islands from which they were collected. The program featured a presentation by Alan Lomax's daughter, Anna Lomax Wood, of examples of some of the materials in the collection. Columbia College Chicago President Warrick Carter and CBMR Director Emeritus Samuel Floyd offered remarks on the program, and CBMR Executive Director Rosita Sands accepted the materials on behalf of AMRI. A performance by the Lookhart School Cultural Dances presented examples of two of the genres of music and dance that Lomax documented in the Caribbean, in particular, the children's game song, "Brown Girl in the Ring" and the Caribbean dance-form, quadrille.

Rockefeller Fellow Lectures

Three CBMR Resident Rockefeller Fellows presented lectures during fall 2005. Timothy Rommen lectured on October 24 at the Music Center, Concert Hall, Columbia College Chicago. His lecture, titled "Localize It: Rock Music and the Ethics of Style in Trinidad," traced the history of Trinidad's rock scene, focusing specific attention on three bands—jointpop, Incert Coin, and Orange Sky. He explored the functions of rock music in Trinidad by examining demographics and the importance of authenticity, identity, and style. He also introduced an analytical model called the "ethics of style" and presented preliminary conclusions about rock music's place in Trinidad.

On November 21 at Ferguson Hall, Columbia College, Yvonne Daniel presented a lecture titled "Toward a Dance Anthropology of Rumba, Santería, Vodou, and Bélè." Her lecture featured a discussion of her proposed Bélè research and an emphasis on the Katherine Dunham-inspired dance anthropology approach to research. She showed excerpts from her documentary videos Cuban Rumba, Cuban Dance Examples, and Public Vodun Ceremonies of Haiti.

In a lecture titled "Orthodoxy within Adaptability: Leopard Society Music, Language, and Aesthetics in West Africa, Western Cuba, and New York City," Ivor Miller documented the little-known history of the Cuban Abakuá, a mutual-aid society derived from the Cross River region of Nigeria, and the musical culture associated with it. He presented the lecture on November 12 at the University of the Virgin Islands, St. Thomas.

Materials received, continued from page 9


Compact discs

I Like Be I Like Bop: Odds and Ends of Early Bebop Violin & Contemporary Violin Curiosities. Violin Improvisation Studies. AB Faber ABCD2-0112. Two CD set with accompanying booklet.


South, Eddie. Eddie South Solo, Trio and Orchestra Broadcasts, Film and Fugitive, 1940-1947. Violin Improvisation Studies. AB Faber ABCD1-009.
**Registration**

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(Use a separate form for Spouse/Partner registration.)

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Affiliation for Name Tag ____________________________

Student Institution ____________________________

Student ID# ____________________________

My primary affiliation is with:

- [ ] CBMR
- [ ] SAM
- [ ] Both
- [ ] Neither

Is this your first CBMR conference? [ ] Yes [ ] No

Is this your first SAM conference? [ ] Yes [ ] No

**REGISTRATION OPTIONS**

- [ ] Advance registration (by Feb. 15) $95
- [ ] Late registration (after Feb. 15) or on-site $120

**Student/Retired**

- [ ] Advance registration (by Feb. 15) $50
- [ ] Late registration (after Feb. 15) or on-site $65

- [ ] Spouse/Partner $35

- [ ] One-Day $35

**SPECIAL EVENTS AND TOURS**

- [ ] Performance: New Black Music Repertory Ensemble
  Harris Theater, Wed., March 16, 8:00 p.m.
  Includes bus transportation.  ___ Tickets @ $35

- [ ] Tour: Black Music Repositories and Collections
  Fri., March 17, 9:30 a.m.
  ___ Tickets @ $15

- [ ] Tour: Jazz and Blues Venues and Recording Studios
  Fri., March 17, 2:00 p.m.
  ___ Tickets @ $20

- [ ] Tour: Auditorium Theatre
  Fri., March 17, 3:00 p.m.
  ___ Tickets @ $6

- [ ] Performance: Chicago Symphony Orchestra
  Orchestra Hall, Fri., March 17, 1:30 p.m. ___@ $25 upper gallery
  ___@ $35 upper balcony ___@ $45 main floor ___@ $65 lower balcony

- [ ] Conference Banquet (Buffet Dinner and Entertainment)
  Sat., March 18, 7:45 p.m.
  ___ Regular @ $50
  ___ Student/Retired @ $35

**ORDER SUMMARY**

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**TOTAL:** $ ______

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- [ ] Discover

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