2006 CBMR National Conference on Black Music Research a Success

The CBMR met jointly with the Society for American Music in Chicago during May 15–19, 2006. The event was attended by over 500 college and university teachers, independent scholars and researchers, performers, and students from across the United States and around the world. The CBMR sponsored fifteen paper and performance sessions that addressed a wide spectrum of black music topics, ranging from banjo and fiddle music to black music in Italy and in the circum-Caribbean. Several sessions and special events were presented jointly with SAM, including a performance by Muhal Richard Abrams and George Lewis, a lecture-demonstration by Mike Seeger, a paper session on Harry T. Burleigh, a paper session on black women's activism through music, and a Burleigh sing-along. During the conference banquet, Renee Camus presented a participatory workshop on popular dances of the 1920s, accompanied with live performances by the Columbia College Jazz Ensemble, conducted by Scott Hall.

Samuel A. Floyd Jr., the Center's founder and director emeritus, was honored in a number of ways, including a special session titled In Honor of Samuel A. Floyd Jr.: A Retrospective on Black Music Research and a Look to the Future; a banquet for his family, friends, and professional colleagues; and the dedication of two compositions composed in his honor by T. J. Anderson and Wendell Logan and given their premiere performances by the New Black Music Repertory Ensemble. Floyd also provided the conference's keynote address, during which SAM awarded Floyd its Lifetime Achievement award.

Other special events at the conference included a paper session and reception in recognition of CBMR's twelve years of Rockefeller Resident Fellowships in the Humanities, a tour to black music repositories in the Chicago area, hosted by CBMR Librarian and Archivist Andrew Leach; a tour of the famed Auditorium Theatre, hosted by Mark Clague; and a tour of the sites of historic recording studios and blues and jazz venues on Chicago's south side, hosted by jazz scholar Richard Wang. Two events at the conference were supported in part with a grant from the Illinois Humanities Council.

Floyd Honored by Columbia College Chicago

On May 4, 2006, a reception was held by Columbia College Chicago for Samuel A. Floyd Jr., CBMR founding director and director emeritus. The reception, hosted by Columbia College president Warrick L. Carter and provost Steven Kapelke and held at the Columbia College Chicago Residence Life Center, honored Floyd for his years of service to the college. In Floyd's honor, the New BMIRE string quartet performed two works by the late Coleridge-Taylor Perkinson. During a short program, Floyd was officially conferred with the

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Coming Events
2006

June 2–3 Second Annual Music of the South Conference
University of Mississippi
Contact: marybeth@olemiss.edu

July 7–9 National Graduate Conference for Ethnomusicology: New Directions in Music Studies
University of Cambridge
Cambridge, England
Contact: Katherine Brown at krrb2@cam.ac.uk

Sept. 14–16 New Directions, New Voices
School of Music & Conservatory
North-West University: Potchefstroom Campus
South Africa
Contact: ig@maties.sun.ac.za

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Columbia
COLLEGE CHICAGO
Alton Augustus Adams Sr. Public Program

The Alton Augustus Adams Music Research Institute (AMRI) in St. Thomas, Virgin Islands, presented a two-day public colloquium to honor the life and accomplishments of Alton Augustus Adams Sr. (1889–1987), the first black bandmaster in the U.S. Navy and a civic and educational leader in the Virgin Islands perhaps known best as the composer of "The Virgin Islands March." The colloquium, titled More Than a Bandmaster: The Life and Times of Alton Augustus Adams Sr., A Cultural Odyssey, was presented during May 11–12, 2006, at the Bertha C. Boschulte Middle School.

Alton Augustus Adams Jr., a native of St. Thomas, was known locally and throughout the Virgin Islands as "Bandmaster Adams." Abroad, he is known as the first black bandmaster in the U.S. Navy. However, Adams's record of achievement reaches farther. He also made important social, cultural, and civic contributions to the Virgin Islands and contributed significantly to the capacity of the islands to function effectively as a cosmopolitan Caribbean region by attracting recognition from abroad.

As bandmaster of the Navy bands of the U.S. Virgin Islands, he carried the rank of Chief Petty Officer in the U.S. Navy. He was a noted journalist, whose writings appeared in magazines such as Jacob's Band Monthly, Metronome, Musical Enterprise, Sports Illustrated, Life, and Time; newspapers such as The New York Times, The Pittsburgh Courier, San Juan Star, and St. Thomas Times; and other publications. As the proprietor of the Adams 1799 Guesthouse—which served as a retreat during the 1950s and 1960s for such individuals as Philippe Schuyler and Harlem Renaissance figures W.E.B. Du Bois, W.C. Handy—Adams was one of the founders of the Virgin Islands Hotel Association and was its president for nineteen years. Adams also designed a music curriculum for Virgin Islands schools and served as the supervisor of music for the St. Thomas public schools during 1918–1931. He hosted an educational radio show and, informally from his home, functioned as a music educator, offering the public free music appreciation experiences that even today are recalled nostalgically by those who took advantage of them.

The colloquium, moderated by Lois Hassell-Habets, celebrated Adams's life and career through lectures, discussions, and brief musical performances. During the first of two sessions on May 10, Mark Clague led discussions of Adams's early music career, his founding of the Juvenile Band, and his evolution as a Navy bandmaster and a journalist. Clague was joined by panelists Myron Jackson and Kirsten Klenberger. The first session also featured Adams's essay "The Contribution of the Negro to Music" and the playing of a recording of Adams's "Governor's Own" march (1921).

The second session on May 10 featured Ruth Moolenaar, a Virgin Islands preservationist and educator who examined Adams's roles as educator, music lover, teacher, and journalist. Panelists Ruth Beagles and Austin Venzen discussed Adams's written "Plea for Educational Recognition of Music in School and Community Life" and pianist Rebecca Faulkner performed Adams's "Doux rêve d'amour: Valse pour piano" (ca. 1912).

The first session on May 11 focused on Adams's role as an innkeeper and as co-founder of the St. Thomas–St. John Hotel Association, as well as his activities in later years as a journalist. The presenters and panelists were Samuel Rey, Linda Benjamin, and Mary Gleason. Vocalist Yvette Finch, Adams's granddaughter, performed Adams's

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Alton Augustus Adams Jr. receiving the American Bandmaster Association membership certificate, on behalf of his father, from John Locke, ABA president. Photo courtesy of Mark Clague
New BMRE Performances

Harris Theater for Music and Dance

The Center presented its New Black Music Repertory Ensemble on March 15 in one of its most ambitious programs to date. The event was scheduled to coincide with the opening of the 2006 joint conferences of the Center and the Society for American Music.

The program opened with an extended set of music that demonstrated the physical and musical development of the American banjo. Cheack Hamala Diabate, a Malian musician now residing in Washington, D.C., exhibited his virtuosity by performing a traditional Malian song on the ngoni, a stringed gourd instrument and one of several African instruments that were predecessors of the banjo. The set continued with performances by Mike Seeger on gourd banjo, James Lava on fiddle and banjo, and Joe Thompson, perhaps the only living practitioner of the black short-bow fiddling style. Seeger and Lava are from Lexington, Virginia, and Thompson is from Mebane, North Carolina.

The next set of repertoire demonstrated one use of the banjo after it had been developed in the United States. New BMRE musicians David Young, Dileep Gangoli, Steve Berry, and Roger Harris were joined by banjoist Buddy Fambrro in pieces recorded in the 1920s by Sippie Wallace and Louis Armstrong and the Hot Five. Vocalist Maggie Brown joined the ensemble on “Flood Blues” and performed “When Malindy Sings,” composed by her father, the late Oscar Brown Jr.

The next set featured the sanctified gospel singing style of Horace and James Boyers, known as The Boyer Brothers and described by Chicago Tribune music critic Howard Reich as the “heaven-storming Boyer Brothers.” The Boyers presented two of their signature songs, “He Understands, He’ll Say Well Done” and “Step by Step.” Maggie Brown returned to the stage to join the Boyers in Thomas A. Dorsey’s “Search Me Lord.”

The second half of the performance, conducted by Kirk Edward Smith, focused on concert repertoire by black composers. Euphonium soloist John McAllister joined the New BMRE chamber orchestra in performing Edmond Dédé’s Mephisto Masqué.

Smith conducted the orchestra in two movements from composer Mary Watkins’s Five Movements in Color, and, in a special tribute to CBMR founder Samuel A. Floyd Jr., he conducted the world premiere of works composed by T. J. Anderson and Wendell Logan, long-time friends of Floyd and supporters of the CBMR and its performance ensembles. Another work composed for this event, by Olly Wilson in honor of Steve Berry (left) and David Young. Photo: Robin Martin Farej

New BMRE conductor Kirk Smith. Photo: Robin Martin Farej

Floyd, will be given its premiere in a future New BMRE performance.

In his review of the performance, Howard Reich of the Chicago Tribune asserted that “the New Black Music Repertory Ensemble performed a concert that defied the way music has been presented in the U.S. for generations.” The program was supported in part with funding from the National Endowment for the Arts, the Chicago Community Trust, and the Aaron Copland Fund for Music.

Spring and Summer 2006

In May and June, the New BMRE will present several performances and lecture-demonstrations in the Chicago area, including two community-based performances at the South Shore Cultural Center and the Duncan YMCA and five in-school lecture demonstrations. An eighth program will be

Continued on page 11
In Memoriam

Georgia Atkins Ryder, dean emerita of the School of Arts and Sciences at Norfolk State University, died on December 22, 2005, at the age of 81. She was involved in the CBMR from its inception and served on the Center’s Advisory Board from its beginning in 1983. The widow of composer Noah Ryder, she was a noted educator and musician.

Soprano Helen L. Phillips died in Manhattan at the age of 85. She was the first black singer known to have appeared with the Metropolitan Opera, when she was hired to substitute in the chorus in 1947. She had a distinguished international career as a soloist and teacher.

Clarence “Gatemouth” Brown died on September 10, 2005, at the age of 68. He was a rhythm and blues recording star who also played drums and fiddle. A resident of Shreveport, Louisiana, he died in Orange, Texas, where he had gone to escape Hurricane Katrina.

Jazz singer Shirley Horn died in Chevyler, Maryland, on October 21, 2005, at the age of 71. A classically trained pianist, she was known for her distinctive slow, vibratoless singing style. Her album I Remember Miles won a Grammy award in 1999.

Singer Lou Rawls died on January 5 in Los Angeles, at the age of 72. Rawls sang with the gospel quartet The Pilgrim Travelers before performing popular music. He achieved three Grammy awards and became noted as a social activist and fundraiser for the United Negro College Fund.

Chicago bluesman Willie Kent died on March 2, at the age of 70. One of the few bass guitar players to sing with his own band, he was also one of the few remaining traditional Mississippi bluesmen performing in Chicago.

Ali Farka Toure died in Bamako, Mali, on March 7, at the age of 66 or 67. He became a musician against his family’s wishes, becoming expert on several Malian traditional instruments and on electric guitar, on which his sound recalled early blues. His collaboration with American guitarist Ry Cooder, Talking Timbuktu, introduced his “Mali Blues” style to American record buyers and won him a Grammy award. He received a second Grammy a few months before his death.

Gordon Parks, known as a photographer, filmmaker, and author, died in New York on March 7, at the age of 93. Winner of numerous awards, he was one of the first African Americans to work as a photographer for Life and Vogue and to direct films for a major Hollywood studio. Parks was also a composer who wrote the soundtrack to his first film, The Learning Tree, and composed a piano concerto, among other works.

June Pointer died on April 11 in Los Angeles, at the age of 52. She was the youngest of the Pointer Sisters, a group responsible for many popular dance hits in the 1980s and 1990s.

CBMR Library and Archives News

The library has received a major collection of books, sheet music, and other materials from the estate of Robert H. Hough, a scholar in comparative religion with a Ph.D. in religion and society from Harvard. Hough was a consultant to the Center for American Indian Culture at the time of his death. He specialized in nineteenth-century American culture. In 1986, he participated in an NEH summer seminar on “Black Music and Musicians of the Nineteenth Century,” taught by Eileen Southern, and in 1990, he participated in Samuel A. Floyd’s NEH summer seminar at the CBMR on “Black Music in America.” His collection of sheet music reflects his interest in ethnic music in the United States, and among the books donated to the CBMR are the first book published on black music in the United States, Slave Songs of the United States (1867), and several early collections of spirituals and minstrel songs.

Laura Klughers, the Perkinson Travel-to-the-Collectons Fellow for spring 2006, visited the CBMR Library and Archives in March to consult scores of string music for a projected catalog of chamber music. Klughers is professor of music and Latin American studies at Colgate University. The next Perkinson Fellow will be Joycelyne Andrews, professor of music at the University of Wisconsin–Madison. During summer 2006, Andrews will research composers of art songs.

Composers Notes

H. Leslie Adams’s opera Blakel has been chosen as one of twelve works to be featured in the Vox: American Composer Showcase, by the New York City Opera (NYCO) Association in May. Act I, scenes 1 and 2, of the opera will be presented on Saturday, May 6, by the NYCO Orchestra and soloists at New York University. The Department of Music at California State University, Long Beach, presented Adams with its Distinguished Alumnus Award on April 2, and Adams’s music was the focus of an Afternoon with H. Leslie Adams, sponsored by the University of California–Irvine’s UCI Opera on April 10. The performance included the world premiere of Adams’s Aria and piano, performed by Margaret Parks, cello, and Lorna Griffitt, piano. Tenor Daryl Taylor was also on hand to sing art songs by Adams.

William B. Banfield was appointed Professor of African Studies/Music and Society at Berklee College of Music in Boston. His mandate is to develop and teach courses that focus on the history, culture, and meaning of music of the African diaspora.

Collected by Leroy Jenkins, with text by Mary Griffin, was performed at Long Island University on February 10, 2006. The piece features video and live performance by a group including piano, violin, and percussion, with soprano, tenor, and baritone voices. A CD—The Art of Improvisation (Mute 17533.2)—has been issued containing Jenkins’s composition “Driftwood,” recorded in 2004 at an AACM concert, featuring Jenkins on violin, Min Xiao-Fen on pipa (Chinese lute), Denman Maroney, piano, and Rich O’Donnell, percussion.

Kevin Scott has been appointed director of the symphonic band at SUNY-
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Adams Award Presented to William Foster

During the March 15 performance by its New Black Music Repertory Ensemble, the Center presented the Alton Augustus Adams Award to William Patrick Foster, creator of the world-famous Florida A&M University "Marching 100" Band.

The Adams Award was created by the Center for Black Music Research to be given on an occasional basis to individuals who best reflect the values most cherished and pursued by Alton Augustus Adams Sr.; uncompromising dedication to excellence in all pursuits; unflagging dedication to the development and enhancement of quality in the fields of musical performance and education; and devotion to and contribution to equality in American life. Recipients of the award are not restricted to professionals in the field of bands and may represent such diverse areas as research, writing, performance, administration, composition, education, and humanitarian contributions. The Center was proud to make the first presentation of this award to William Foster, who mentored both Samuel A. Floyd Jr., founder and director emeritus of the Center for Black Music Research, and composer Wendell Logan. Alton Augustus Adams Jr., the son of award's namesake, was on hand to present the award to Victor Gaines, who, as president of the Marching 100's national alumni organization, accepted the award on Foster's behalf.

Foster began his tenure at FAMU in June 1946. His creation, the internationally renowned 329-piece FAMU marching band, for which he created more than two hundred half-time pageants, has appeared in three films, three commercials, numerous magazine and newspaper articles, and on several television shows, including 60 Minutes, 20/20, and PM Magazine. During Foster's tenure, thirty-four appearances by the band were nationally televised to a viewing audience of over five billion. The FAMU marching band was presented with the prestigious Sudler Intercollegiate Marching Band Trophy on October 26, 1984. In 1992, Sports Illustrated declared the 100 the best marching band in the country. Foster was a fellow of the Rosenwald General Education Board at Teachers' College, Columbia University, from 1953 to 1955 for doctorate studies. He received his bachelor of arts from the University of Kansas in 1941, his master of arts in music from Wayne State University in 1950, a doctor of education degree with a major in music from Teachers College, Columbia University in 1955, and an honorary doctor of humane letters degree in 1998 from Florida A&M University. In 1989, the French chose Foster and his band as America's official representative in the Bastille Day Parade, celebrating the Bicentennial of the French Revolution. In January 1993 and 1997, the band appeared in the inaugural parade of President Bill Clinton. Foster is credited with revolutionizing marching band techniques and reshaping the world's concept of the collegiate marching bands. Foster has published eighteen articles in professional journals, charts for four marching band shows, and a textbook titled Band Pageantry. In 1998, he was inducted as a Great Floridian by the Museum of Florida History. Upon the nomination by President Bill Clinton, the U.S. Congress named Foster as a member of the National Council on the Arts. He is a member of the halls of fame of Music Educators National Conference, the Florida Music Educators Association, Florida A&M University sports, the National High School Band Directors, and the Afro-American Hall of Fame. He serves on the boards of the G. Leblanc Corporation, John Philip Sousa Foundation, and the International Music Festival, Inc., among others. On December 17, 1998, the Board of Electors in Chicago, Illinois, elected William Foster to the National Band Association Hall of Fame for Distinguished Band Conductors. This is the most prestigious honor a bandmaster can receive.

Victor Gaines, receiving the Alton Augustus Adams Award on behalf of William Foster

Grants Received

The Lloyd A. Fry Foundation of Chicago recently awarded the Center a $30,000 grant to help support programming in the Center's education initiatives, including six in-school lecture-demonstrations by members of the New BMRE that will be presented to elementary children in the Chicago Public School System's Fine and Performing Arts Magnet Cluster schools, short-term research fellowships for teachers, and a series of three workshops for K–12 teachers.
During January and February, CBMR Head Librarian and Archivist Suzanne Flandreau and CBMR Librarian and Archivist Andrew Leach co-curated “Gifts of New Orleans: Music and Culture,” the first major exhibition of the Library and Archives at the Center for Black Music Research (see article on page 10).

In February, Andrew Leach attended the annual meeting of the Music Library Association (MLA) in Memphis, Tennessee. As coordinator of MLA’s Black Music Collections Roundtable, he organized a panel discussion relating to blues in and around Memphis. He was also recently appointed chair of MLA’s Dena Epstein Award Committee. The MLA presents this award annually to support research in archives or libraries internationally on any aspect of American music. In March, Leach attended a five-day course on Encoded Archival Description at the Rare Book School at the University of Virginia in Charlottesville, Virginia.

In January 2006, Maggi Gonzales joined the CBMR Library and Archives staff as Project Archivist to process and make available for research the materials contained in three collections held in the CBMR Library and Archives. Supported with funding from a NEH Preservation and Access grant, Gonzales is processing the Dena J. Epstein Collection, the Helen Walker-Hill Collection, and the Eileen Southern Collection. Gonzales holds the master of science degree in library science and the master of arts degree in American history, both from Simmons College, and bachelor’s degrees in English and women’s studies from Smith College. She most recently held the post of Associate Archivist for the Archdiocese of Boston for three years.

CBMR IT Manager Kathy Jordan-Baker has left the Center after six years of service. Her new position will be as Intranet Coordinator for Columbia College. The CBMR wishes Kathy the best of luck with her new challenges.

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Adams Colloquium, continued from page 3

song “Sweet Virgin Isles” (ca. 1926).

The second session on May 11 addressed Adams’s career in the U.S. Navy and his activities as a music composer and featured additional discussion of his activities as a journalist. The featured presenter was Lawrence Benjamin, former director of the Virgin Islands National Guard Band. Ruby Simmons Esasnnosal and Ron Walker discussed Adams’s own writings about journalism. This session, the colloquium’s final, closed with the singing of Adams’s “Virgin Islands March” (1919), led by vocalist Yvette Finch and accompanied by pianist Francis Callwood.

Recordings and readings were taken from the Alton Augustus Adams Sr. Collection, which has been digitally preserved and made available for public use at AMRI. Materials contained in this collection, including primary source documents, have been used to document Adams’s legacy in a book edited by Mark Clague, Culture at the Crossroads: The Memoirs and Selected Writings of Alton Augustus Adams, Sr., forthcoming in 2006 from the University of California Press and the Center for Black Music Research. Clague also is the author of the entry on Adams in the International Dictionary of Black Composers (Fitzroy Dearborn, 1999).

U.S. Navy Ceremonial Band in Performance

On Friday, May 12, AMRI hosted a special performance by the U.S. Navy Ceremonial Band, conducted by Lieutenant Michael Grant and hosted by Addie O’Teley. The performance was held at the Bertha C. Boschulte Middle School and featured some of Adams’s compositions, including “The Governor’s Own March,” “The Spirit of the U.S. Navy,” and “The Virgin Islands March.” The performance provided a fitting and exciting conclusion to the More Than a Bandmaster colloquium.

Posthumous Induction into the American Bandmasters Association

It is particularly fitting that during the U.S. Navy band performance, Raoul Camus, historian of the American Bandmasters Association, officially inducted Adams into that organization’s membership.

The colloquium and U.S. Navy band performance provided the public with opportunities to learn about Adams’s relationship with the eminent U.S. bandmasters John Philip Sousa and Edwin Franco Goldman, his writings for the Jacobs’ Band Monthly, his conducting in 1967 of the famous Goldman Band on the Mall in New York City and in 1979 of the official U.S. Navy Band in Washington, D.C., and the bestowal on Adams by Fisk University of an honorary Doctor of Letters degree. For young people, the exploration of these and other accomplishments will nurture one of Adams’s missions, which was to enhance their sense of history and their motivation to succeed. For all individuals, these presentations offered opportunities to remember and learn about important events and experience pride in the contributions of a contemporary or near-contemporary historic figure.

Web News

The CBMR website has relocated the information on its calendar pages; each major area of the website now features its own upcoming events information. To find events of interest, just visit the relevant area of www.cbmr.org.
Materials Received

Books

Compact Discs

CBMR Library and Archives Exhibition at Glass Curtain Gallery

The collections of the Center for Black Music Research Library and Archives were the focus of "The Gifts of New Orleans: Music and Culture," an exhibition at Columbia College Chicago's Glass Curtain Gallery from January 12 through February 17. The exhibition was part of Columbia's 2006 African Heritage Celebration, Recovering History: On the Brink of a New Orleans Renaissance. It was curated by CBMR librarians and archivists Suzanne Flandreau and Andrew Leach.

The exhibition focused on music of New Orleans and Louisiana, as well as the early connections between New Orleans and Chicago. It highlighted the work of the Center, featuring materials from its archival collections. Topics of the exhibition included Creole composers of the nineteenth century; New Orleans classical composers of the twentieth century; and New Orleans jazz, R&B, zydeco, and other popular styles. A copy of the first book about black music in the United States, *Slave Songs of the United States* (1867), was on display, loaned for the exhibition by the Rosenthal Archives of the Chicago Symphony Orchestra. In addition, the archives at Xavier University in New Orleans made a special loan of a music manuscript by Basile Barès (1842-1902), a New Orleans composer who published his earliest compositions while he was still a slave. Other highlights of the exhibition included a focus on Louis Armstrong and a gospel song book containing one of the earliest versions of "When the Saints Go Marching In."

An opening reception for the exhibition took place on January 26 and featured performances by Columbia College music students and introductory remarks by Mark Kelly, Vice President for Student Affairs; Allen Turner, Chair of the Board of Trustees, Columbia College; and Rosita M. Sands, CBMR Director.

In conjunction with the exhibition, the CBMR welcomed two guest speakers to Columbia College to present lectures on New Orleans music. On January 31, Lawrence Gushee, professor emeritus of musicology at the University of Illinois at Urbana-Champaign, presented "How and Why New Orleans Jazz Came to Chicago." And on February 13, Lester Sullivan, archivist at Xavier University, spoke about "New Orleans Creole Composers."

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In March, Rosita M. Sands, CBMR Director, and Melanie Zeck, CBMR Research Assistant, served as lecturers for an in-service professional development session for music teachers in Skokie, Illinois. The presentation served to introduce the secondary school teachers to the Center's work and focused on a selected group of black composers. Through lecture accompanied by listening examples, the teachers were introduced to selected works by Vicente Luslanto, the Chevalier de Saint-Georges, Samuel Coleridge-Taylor, Florence Price, and Coleridge-Taylor Perkins and to the concept of nationalism approaches to composition, as seen in the works of some nineteenth- and twentieth-century black composers. The teachers were provided with short biographical statements and a compilation of bibliography and discography listings. According to Curtis House, Music Coordinator for the Skokie Unified School District, the session evaluations were uniformly positive, and the teachers have requested a longer session for a subsequent school year.
CBMR Rockefeller Resident Fellows Activities

The CBMR's twelve-year series of Rockefeller Resident Fellowships in the Humanities will come to a close at the end of the spring 2006 semester. Three grants from the Rockefeller Foundation have supported a total of eighteen post-doctoral fellows since 1984, the last six of whom have spent half of their residencies at the CBMR in Chicago and half at the Adams Music Research Institute in St. Thomas, which served as their home base for field research throughout the circum-Caribbean.

The last of the Center's Rockefeller Fellows colloquia was held during May 12–13 in St. Thomas and featured presentations by the last two fellows, Yvonne Daniel and Ivor Miller. Four visiting scholars chosen by the fellows participated in the colloquium by providing collegial interaction with the fellows and serving as respondents to the fellows' presentations, which summarized their research projects. The visiting scholars were Noel Allende-Gollía, Roman Díaz, Brenda Dixon-Gottchild, and Victor Manfredi.

On May 24, Rockefellar Fellow Yvonne Daniel presented a public lecture on the Columbia College campus. The lecture, which dealt with the topic of his fellowship project, was titled "Orthodoxy within Adaptability: Leopard Society Music, Language, and Aesthetics in West Africa, Western Cuba, and New York City." It featured chanting by Angel Guerrero-Véncio from Havana, Cuba, who participated as lead chanter in the historic recording IBIONO (Caribe Productions, 2001), the most complete recording of Abakua ceremonial music in Cuba's history.


Associates, continued from page 7

Mark A. Cique, Adjunct Assistant Professor of Music, University of Michigan
Richard Crawford, Hans T. David Distinguished University Professor, School of Music, University of Michigan
John B. Duff, President Emeritus, Columbia College Chicago
Samuel A. Floyd, Founder and Director Emeritus, Center for Black Music Research, Columbia College Chicago
William F. Foster, Director of Bands Emeritus, Florida A&M University
Stirling Stuckey, Presidential Chair of History, University of California, Riverside

Life Member
Richard A. Long, Atlanta GA

Individual Member
Shirley Lincoln, St. Thomas UVI

Institutional Member
St. John School of the Arts, St. John UVI

Floyd Honored, continued from page 1

title of Director Emeritus of the CBMR. Through its Office of Institutional Advancement, the college has also established the Samuel A. Floyd Jr. Fellowship Fund.
News and Notes

Frances Walker-Slocum’s memoir A Miraculous Journey is now available. The book details Walker-Slocum’s education and her subsequent career as an educator and an internationally known concert pianist. It can be purchased for $15.99 from the publisher at 1663 Liberty Drive, Suite 200, Bloomington, IN 47403 or online at www.AuthorHouse.com.

New Books in the Music of the African Diaspora Series

Two books have recently been published as part of the Music of the African Diaspora series, co-published by the Center for Black Music Research and the University of California Press.

Fernandez, Raul. From Afro-Cuban Rhythms to Latin Jazz
Moore, Robin. Music and Revolution: Cultural Change in Socialist Cuba

CBMR Associates will receive information about ordering the books at discounted prices. For more information about these books or others in the series, please visit www.cbmr.org/pubs/diaspora.htm.

Attendees at Columbia College’s reception following the March 15 New BMRE performance at the Harris Theater for Music and Dance. Photos clockwise from left: Composer T. J. Anderson (left) and Columbia College President Warrick L. Carter, (left to right) Luca Bragalini, Gianfranco Salvatore, and Stefano Zenni, (left to right) James Boyer, Paul Carter Harrison, and Horace Boyer. Photos: Robin Martin Farej