CBMR SERIAL CONFERENCES ON BLACK MUSIC DIASPORA: NEW ORLEANS
From the Interim Executive Director

Congratulations to everyone who participated in the 2008 Conference on Black Music Research, held in Chicago in February. I have received positive feedback from participants, presenters, and Columbia College administrators alike, and I would like to pass that along to you. On behalf of the CBMR staff, thank you for your contributions, large and small—your time, energy, eloquent presentations, thoughtful comments, intense discussion, friendly hallway banter, planning, commitment, special dance moves at the performances—everything that made the conference the stimulating and productive event that it was. Please keep in mind that as part of our twenty-fifth anniversary celebration, the CBMR is hosting a series of mini-conferences exploring the definition, role, and manifestations of black music diaspora. This will enable us to continue a conversation, which is central to the Center's mission, in New Orleans (April 2008), Puerto Rico (upcoming), and Italy (upcoming).

The event in February was my first CBMR conference. It is now hard to imagine my pre-CBMR life, but as an undergraduate French Horn performance major and a master's music history major at conservative schools in the South, my scholarly and professional musical life revolved—either directly or indirectly—around Grout and the stuff preached therein. I had read Eileen Southern, Samuel Floyd, and others, but I was performing and being assigned papers on Beethoven and Mahler. I was well into the second year of my Ph.D. in ethnomusicology at New York University before the CBMR was able to claw its way past Shostakovich toward the center of my scholarly consciousness. As I came to understand the ecology of traditional music scholarship, I developed a deep respect for the inroads made by Samuel Floyd's groundbreaking work and vision as well as the standard of scholarship offered by Black Music Research Journal authors and conference panelists. My current work focuses on issues of jazz and gender, and I share my late blooming as preface to two points.

The first is that a CBMR conference is as special and as stimulating as I had imagined. It had the feel of a reunion in which each relative, representing a different branch of the family tree (composition, ethnomusicology, education, and so forth), is brilliant and passionate about the production and dissemination of knowledge about black music. I would like to thank the many associates (official and otherwise) who made it a point to make me feel like a part of this family.

The second reason I share my CBMR story is as a reminder of the potential difficulty but also the necessity of proactively reaching out to and nurturing young and junior scholars. As composer and CBMR Associate William Banfield puts it,

I began my relationship with the Center for Black Music Research as an aspiring graduate student. The University is the home of the young, aspiring scholar, but it is the scholars' research ventures, conferences, and resources that fuel exploration beyond the gate of the campus. That's what CBMR has been for me. The CBMR conferences brought together the leading Black thinkers and artists in our fields. For us graduate students, these were our superstars; we could sit with them, hear their ideas, and be pointed towards connections and conclusions in our seemingly lonely quests. But we were not lonely any more, because the Center also brought together other young, international thinkers. My colleagues and I feasted and we grew.

I take this kind of intergenerational connection as a central, applied aspect of the Center's mission to promote and advance scholarly knowledge and thought about black music and the black musical experience, and about their relationship to higher education and to society at-large. It should be brought to the fore as the CBMR moves into its second quarter century of existence. Some of the CBMR's major projects will contribute to this work; I think in particular of the accessibility of the Music Matrix Research System, which will grant to scholars of varying ages support for existing projects and directions for new ones.

The CBMR staff, newly configured, continues the Center's process of renewal grounded and guided by its original mission. Guthrie P. Ramsey, Jr., musicology professor at the University of Pennsylvania, author of Race Music Black Cultures from Bebop to Hip-Hop, and long-time friend and supporter of the Center, joins the team as editor of the Music of the African Diaspora book series, co-published by the Center and the University of California Press. I welcome you and encourage others to join our efforts as Associate members.
2008 CBMR National Conference on Black Music Research a Success

During February 14-19, the CBMR presented its tenth conference. Held at Chicago’s historic Palmer House Hilton, the conference attracted one of its largest conference audiences, including an impressive number of students, younger scholars, and new faces. And reflecting the Center’s recent focus on theorizing the black music diaspora, there were many paper presenters taking part in CBMR activities for the first time.

The conference featured thirty-two paper presentations in twelve sessions. Five of the sessions constituted a thematic track that explored the issue of clarifying the diasporic concept and examining the black music diaspora in the northern United States, southern United States, Caribbean, and Mediterranean. The presenters and moderators in these sessions, as well as abstracts of their papers, can be found on the CBMR website, www.colun.edu/cbmr.

The remaining seven sessions dealt with a variety of topics, including the nexus between research and teaching in higher education, designing and programming for performance ensembles, linguistics and black music, bridging the racial divide, the CBMR’s expanded concept of the Americas, the status of black music collections and materials in post-Katrina New Orleans, and an examination of performance practices found in hip hop and rap. The presenters and moderators in these sessions, as well as abstracts of their papers, can be found on the CBMR website, www.colun.edu/cbmr.

The conference featured a multimedia lecture-demonstration that examined musical and spoken-word performance practices found in hip hop and rap; two performance events (see p. 7); and a group outing to the famed Gospel Brunch at the Chicago House of Blues.

2008 Serial Conferences on Black Music Diaspora: New Orleans

During April 28-19, the CBMR presented the first in a series of three conferences that will address theorizing the black music diaspora. Xavier University of Louisiana hosted the conference, which dealt with the roles that New Orleans has played and continues to play in the diaspora.

Paper Session 1
Jason Berry (Tulane University and independent scholar, author, and journalist), “Spirit Tides From Congo Square”

Paper Session 2
Thomas Brothers (Duke University), “Musical New Orleans and the African Diaspora”
Lawrence N. Powell (Tulane University), moderator
Garrett Cadogan (Independent researcher and scholar), respondent
Theodore Vincent (University of California, Berkeley), respondent

Paper Session 3
Samuel Kinser (Center for Research in Festive Culture, Northern Illinois University), “No Words without a Beat, No Flesh without the Spirit: Kinetics, Mixture, Identity”
Felipe Smith (Tulane University), moderator
Joyce M. Jackson (Louisiana State University), respondent
Matthew Sakakeeny (Tulane University), respondent

Mr. Greenweez and Columbia student Ryan Muiry “battle” during the CBMR National Conference on Black Music Research.
Photo by Andrew Leach
Paper Session 4
Nick Spitzer (University of New Orleans and host of American Routes), presenter
Bruce Raeburn (Hogan Jazz Archive, Tulane University), moderator
Lawrence Gushee (University of Illinois at Urbana-Champaign, emeritus), respondent
Eddie S. Meadows (University of Southern California), respondent

Paper Session 5
George Lipsitz (University of California, Santa Barbara), “New Orleans in the World and the World in New Orleans”
Samuel Kinser (Center for Research in Festive Culture, Northern Illinois University), moderator
Helen Regis (Louisiana State University), respondent
Jack Sullivan (Rider University), respondent

Traditional Jazz to R&B among New Orleans Building Artisans: Live Interviews and Impromptu Performances
Hosted by Nick Spitzer (host and producer of American Routes and professor at University of New Orleans) and produced in collaboration with Sound Café, the event highlighted the important contributions several tradesmen-musicians have made to the musical cultures of New Orleans and beyond. The participants included Don Vappie, a banjo player and guitarist who has played a major role in the revival of the banjo in New Orleans traditional jazz and who is featured in the noted PBS film American Creole; R&B and soul pianist Eddie Bo, who is also a finish carpenter from a multiple-generation family of Algiers Point Creole craftsmen; trumpeter and singer Lionel Ferbos who, at 96, is the oldest active musician in the City of New Orleans and who until age 75 worked as a tinsmith; Alonzo Bowen, a native of the Creole seventh ward who plays both traditional jazz and R&B clarinet and saxophone and rebuilt his house post Katrina; and legendary Creole plasterer Earl Barthé, a sixth-generation New Orleans artisan who views music as an influence in his work. Barthé was recipient of a 2005 National Heritage Fellowship from the National Endowment for the Arts. The event was supported in part by the New Orleans Jazz and Heritage Community Partnership Grant program.

Event coordinator and host Nick Spitzer noted,

Too often New Orleans is seen as just a party town, and while we do love to play great music here and have a good time, it's also a place of enduring hard work and high-end craftsmanship. This is especially so in the building trades. Whenever you can show the connection that building artisans have to the jazz community over time, it informs and lifts our spirits as we strive to rebuild the cultural community and economy.

Keynote Luncheon
Michael G. White (Xavier University of Louisiana), the keynote speaker, spoke about the importance of local history, community, and sense of place in the development and continuity of New Orleans music. Sharing memories of his own encounters with a variety of local vernacular and other musics and musicians while growing up, he stressed the crucial role that community, family ties, and social environment played in the emergence of New Orleans’ unique musical culture and in his own development as a musician and composer. He also spoke of his work documenting and educating the public about the city's musical traditions, which suffered a tremendous setback when virtually his entire personal archive and collection of instruments was lost in Hurricane Katrina. He pointed out that the rebirth and continuing vitality of New Orleans’ special musical traditions will depend on the rebuilding of the devastated neighborhoods and communities that had produced this music in the past; this legendary music was first and foremost an expression of the lives and experiences of these particular New Orleanians and the places they knew as home.

Reception and Performance
“A Celebration of Xavier’s Music Traditions” featured the faculty and students of the Xavier University Department of Music. Malcolm Breda conducted the combined University Chorus, Concert Choir, and the New Orleans Black Chorale, accompanied by Wilfred Delphin, in performances of “Lift Every Voice and Sing” (J. Rosemond Johnson, arranged by Roland Carter), “The Majesty and Glory of Your Name”

Panelists RoseAnna Mueller, Gianfranco Salvatore, and Stefano Zenni at the CBMR National Conference on Black Music Research.
Photo by Andrew Leach
Performance and Panel Discussion: The History of the Creole Wild West, As Told by Themselves
Moderated by Bruce Boyd Raeburn (Hogan Jazz Archive, Tulane University) and presented by the Louisiana Endowment for the Humanities and the New Orleans Mardi Gras Indian Council, this public event, to which the conference participants were invited guests, featured a live performance of the Creole Wild West, the oldest of New Orleans' Mardi Gras Indian tribes. Following the performance were screenings of two short films by Royce Osborn, Mardi Gras 2006 and Indian Sunday, and a panel discussion hosted by Raeburn, during which tribe members discussed their history, practices, and the current state of their culture. The event was held at the Louisiana Humanities Center at Turners Hall.

The Center expresses its gratitude to Xavier University of Louisiana, Norman Francis, president, and its Department of Music, including chairman John Ware and faculty members Malcolm Breaux, Timothy Turner, and Valerie Jones Francis. Particular recognition goes to faculty member Wilfred Delphin, who provided local arrangement coordination and onsite management. Several student soloists and ensembles performed at the reception. Nick Spitzer planned, coordinated, and emceed the New Orleans tradition bearer event, with the assistance of Don Vappie; Stella Landis and Lee Arnold hosted the event at Sound Café. And Brian Boyles, executive manager of the Louisiana Endowment for the Humanities, hosted the conference participants' attendance at the Creole Wild West event.

Rebecca Cureau Recognized
Rebecca Cureau (Southern University, retired) was recognized by CBMR Interim Executive Director Monica Hairston for her outstanding and long-term support of the CBMR. Cureau began her association with the Center through planning meetings with Samuel Floyd in the late 1970s. several years before the Center was founded in 1983.
**CBMR CONFERENCE PERFORMANCES**

**Sones de México Ensemble Chicago**
Sones de México Ensemble Chicago, formed in 1994, is a Grammy-nominated folk music ensemble specializing in Mexican *son* with a mission to keep the tradition of Mexican *son* alive in its many regional forms. Their performance for the CBMR national conference featured only music that exhibit African influences.

**Program**
- Los Negros (Leonardo González)
- El Jarabe Loco (son jarocho)
- Yo Vendo Unos Ojos Negros (son de tarima)
- Ariles del Campanario (son montuno jarocho—David Haro)
- Danza de Tamborileros (danza chonta)
- Tabasco Suite: Chiapaneca, Flor de Maiz, El Tigro (sones de marimba)
- Entrada, El Zopilote, El Pato, La Iguala (sones de tarima)
- Juárez (danzón—Noé Fajardo)
- Alingo Lingo (chilena)
- Los Panaderos, El Huateque, El Colás (sones jarochos)
- ¡Que Bonita Bandera! (Puerto Rican plena)
- El Arrancazacate, El Toro Rabon (sones de tarima)
- Tres Veces Heroica (son montuno jarocho—Charles Driguez Valadez)
- La Morena (son jarocho)
- Samba Chucha (chilena)
- El Zapateado, El Aguanieve (son jarocho)
- La Bamba (son jarocho)

**Musicians**
- Víctor Pichardo, music director (jaraña, guitar, tiple, marimba, percussion)
- Juan Dies, producer (bass)
- Lorena Iñiguez (dance, vihuela, jaraña, small percussion)
- Juan Rivera (violin, requinto, jaraña)
- Zacbé Pichardo (marimba, harp, accordion, percussion)
- Javier Saume (drums, maracas, percussion)

For more information about Sones de México Ensemble Chicago, visit www.sonesdemexico.com.

**Sweet Thunder: The Billy Strayhorn Story**
Under the direction of Paul Carter Harrison, members of the Center's New Black Music Repertory Ensemble and special guest artists performed a musical revue adaptation of Ben Tyler's play of the same name. Music arrangements and orchestrations were provided by trombonist T. S. Galloway. The ensemble was conducted by pianist Miguel de la Cerda.

The revue featured twenty-nine of Billy Strayhorn's songs, interwoven with visual images of Strayhorn and a dramatic spoken narrative that took the audience through Strayhorn's life, examining his early years in Pittsburgh, his musical development, his complex relationship with Duke Ellington, his homosexuality, and the musical legacy he left to the world. The narrative and the songs were presented from the viewpoints of several characters, including manager Joe Morgan, Lena Horne, mother Lilian Strayhorn, Lorraine Feather, Strayhorn's father, his lover Aaron Bridgers, and Strayhorn himself.

The featured vocalists were Darius de Haas, Bobbi Wilsyn, Maggie Brown, Andrew Schultz, and Martez Rucker. The
instrumental ensemble included Gerard Harris (clarinet and saxophone), Arthur Hoyle (trumpet), T. S. Galloway (trombone), Miguel de la Cerda (piano), Richard Aramendi (bass), and Leon Joyce (drums).

Several members of the Strayhorn family were in attendance, including Strayhorn’s niece and nephew Alyce Claerbaaut (of Chicago) and Gregory Morris (of Pittsburgh). Billy Strayhorn Songs, Inc. graciously provided scores and lead sheets for the production.

The Spoken Word in Black Music Cultures from Griots to MCs

This two-hour multimedia lecture-demonstration, prepared by Stephanie Shonekan (Columbia College Chicago) and members of the CBMR staff, featured Shonekan’s lecture supported with images, videos, sound recordings, and live performances. Spanning several centuries and sampling performance practices from France, Brazil, the United Kingdom, Nigeria, South Africa, Jamaica, Trinidad, Senegal, Martinique, Japan, and the United States, the session explored various manifestations of rhymed rhythmic speech in black music performance practices ranging from Griot storytelling to improvised raps.

Among the performers featured were Blind Willie Johnson, the Mighty Sparrow, Notorious B.I.G., Slick Rick, Lauryn Hill, Mother Matilda Rose, Gil Scott-Heron, Howelitie Rastafarians, Louis Armstrong, Cab Calloway, Mystikal, the Mills Brothers, the Golden Gate Quartet, James Cleveland with Billy Preston, James Brown, Bob Marley, Queen Latifah, and others.

Parallels were drawn between many styles, forms, and performance practices, including among others, storytelling, preaching, toasting, boasting, doing the dozens, rap, reggae-ton, kwaiko, lined-out hymns, work songs, gospel male quartets, mouthdrumming, Jamaican deejaying, and dub poetry.

The session also featured live performances by several Columbia College students, including hip hop artist Mr. Greenweez, comedian C. Sharp, and krump dancer De’Mar Singleton. The program was originally designed and presented in 2007 with grant support from the National Endowment for the Arts. It was also presented at the Blues and the Spirit Symposium during May 22–24 at Dominican University in River Forest, Illinois.

New Black Music Repertory Ensemble trumpet Art Hoyle performs at Sweet Thunder: The Billy Strayhorn Story (top photo); De’Mar Singleton, a CBMR student assistant (bottom photo), demonstrates krump dancing at the Spoken Word in Black Music Cultures performance.

Photos by Andrew Leach
Books


Compact Discs


DVDs


Scores


IN MEMORIAM

Jamaican guitarist Jerome “Jah Jerry” Haynes died in Jamaica on August 13, 2007, at the age of 86. He was an original member of the Skatalites and played on many important reggae recordings of the 1960s.

Cuban percussionist Tata Guines (Federico Aristides Soto) died in Havana at the age of 77. A legendary conga player, he performed with many of the legends of Cuban music. He spent the late 1950s in the United States, where he jammed with Dizzy Gillespie, Miles Davis, and other jazz greats. His career took off again with the popularity of the Buena Vista Social Club.

Reggae deejay Mikey Dread (Michael Campbell) died on March 15 in Connecticut at the age of 54. As a radio broadcaster he singlehandedly popularized reggae on his after-midnight radio show on the Jamaica Broadcasting Corporation in the 1970s. He later had many dub and dancehall hits as a performer and producer.

Trumpeter and bandleader Calvin Owens died in Houston, Texas, on February 21 at the age of 78. He was most famous for two stints as bandleader and music director for bluesmen B. B. King, but he also crossed genres to record with jazz musicians, country musicians, and rappers.

Andy Palacio, a Garifuna musician who worked to preserve and popularize Garifuna language and culture on the world stage, died in Belize City on January 19 at the age of 47. With his band the Garifuna Collective, he popularized punta rock, which is based on traditional music styles and sung in the Garifuna language. He was considered an ambassador for Garifuna culture.

Hakurotwi Mude, leader of the mbira ensemble Mhuri yekwaRwizi, died in Zimbabwe on January 17 at the age of 72. His ensemble made important recordings of mbira music on the Nonesuch label.

Ike Turner, who spanned blues and R&B to become a rock-and-roll pioneer, died in San Marcos, California, on December 12, 2007, at the age of 76. With his ex-wife Tina Turner, he made many hit records and won a Grammy in 1972 for “Proud Mary.” They were inducted into the Rock and Roll Hall of Fame in 1991.

Conga drummer Carlos “Patato” Valdés died in Cleveland, Ohio, on December 4, 2007, at the age of 81. After immigrating from Cuba in the 1950s, he spent over fifty years performing and recording Cuban music and played with jazz greats like Machito, Benny Moré, Herbie Mann, Cal Tjader, and Tito Puente.

IN MEMORIAM continued on page 15
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Black Music Research Journal has become one of the newest journals offered through the University of Illinois Press. With the new arrangement, subscribers can look forward to BMRR’s usual high quality and also take advantage of the Press’s online renewal and ordering, in addition to the new online version of the journal. As a special benefit, CBMR individual and Institutional Associates will have access to an online electronic archive of BMRR. For information, visit BMRR’s web page at www.press.illinois.edu/journals/bmrr.html.

New Book in the Music of the African Diaspora Series

One new book has 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.

Clague, Mark. The Memoirs of Alton Augustus Adams Sr.

CBMR Associates are able to order the books in the Music of the African Diaspora book series at discounted prices. For more information about this book or others in the series, please visit www.colum.edu/cbmr.

“Lost” Déché Opera Found at Harvard

A manuscript score of Edmond Déché’s four-act opera Morgiane, ou, Le Sultan d’Isphahan, presumed by scholars to be lost, has been located in a collection at the Houghton Library of the Harvard College Library. Cataloger Andrea Caverti discovered the score, which is signed by the composer and his librettist, Louis Brunet. The opera, which is scored for full orchestra in two two-hundred-page volumes, contains significant corrections, additions, and paste-overs in the composer’s hand, but it appears to be complete. It is in a collection of opera scores amassed by the late Belgian conductor and collector Jean Marie Martin that was purchased for the Houghton Library by John M. Ward. The newly discovered score will be available for research pending the completion of cataloging.

Web News

The CBMR continues its efforts to provide exciting new content for its website. In addition to a new monthly podcast, the site now features a section titled “On Our Shelves,” a showcasing of items from our collections, chosen and discussed by CBMR staff members. The selections do not represent reviews or endorsements, but they provide a glimpse into the important and interesting holdings of the Library and Archives.

Also available for listening on the website are the complete album recorded by CBMR’s Ensemble Kalinda Chicago, Kalinda Kaliente, and Black Music: The Written Tradition, an LP recorded by the Black Music Repertory Ensemble.

Staff Notes

In September 2007, CBMR Director of Research Kenneth Bilby presented a paper titled “L’Art de guerre et l’Art de guérir: L’esprit kromanti (kumanti) chez les Aluku et les Marrons de la Jamaïque” for the Conference on Maroon Peoples (Festival Busi Konde Sama) at the Université des Antilles et de la Guyane in Cayenne, French Guiana. In October, he presented a paper titled “Africa’s Creole Drum: The Gombe as Vector and Signifier of Trans-African Creolization” at the 2007 annual meeting of the American Folklife Society in Québec. Later that month, he took part in a planning meeting for a new exhibit titled “IndiVisible” at the National Museum of the American Indian of the Smithsonian Institution, and then attended the 2007 annual meeting of the Society for Ethnomusicology in Columbus, Ohio, where he chaired a panel titled “Jump in the Line: Music, Tourism and Exchange in the Northern Caribbean.” In November, he presented the paper “Masking the Spirit in the South Atlantic World: Jankunu’s Partially Hidden History” at a conference titled “The Legacies of Slavery and Emancipation: Jamaica in the Atlantic World,” hosted by the Gilder Lehrman Center for the Study of Slavery, Resistance and Abolition and the Yale Center for British Art at Yale University. During the same month, he returned to New Haven to present a lecture titled “Afro-Atlantic Festival Arts: Ethnography and Art History” for a class in the Department of History of Art at Yale University. In December, he delivered a paper titled “Recovering an Outcast Ancestor: The Spiritual Foundations of Bantu Music in Jamaica” at a conference on Discourses of Resistance: Culture, Identity, Freedom and Reconciliation, jointly sponsored by the Jamaican National Bicentenary Committee, the Society for Caribbean Research (Berlin/Vienna), and the Institute of Jamaica, in Montego Bay, Jamaica. In February 2008, he presented a paper titled “Saying It by Playing It, Playing It by Saying It: Paralinguistic Parallels in African Diasporic Musics” at the Center’s 2008 National Conference on Black Music Research in Chicago. Also in February, he attended the Global Reggae conference (the Third
news & notes

Conference on Caribbean Culture at the University of the West Indies in Kingston, Jamaica, where he presented a paper titled “Distant Drums: The Unsung Contribution of African-Jamaican Percussion to Popular Music at Home and Abroad.” Later that month, he presented a paper titled “The Uniqueness and Importance of the Jamaican Maroon Musical Heritage from an International Perspective” for the Maroon Musical Heritage Symposium sponsored by UNESCO and the Institute of Jamaica. The symposium was held in the rural Maroon community of Moore Town, Jamaica, where Bilby had lived and carried out ethnographic fieldwork for more than a year during 1977–1978.

Suzanne Flendreau, Head Librarian and Archivist, attended the annual meeting of the Society for Ethnomusicology in Columbus, Ohio, in October 2007 and the annual meeting of the National Recording Preservation Board at the Library of Congress in Washington, D.C., in December 2007. In February 2008, she gave a presentation titled “Any Woman’s Blues: Women’s Blues, Women’s Lives” at the Oak Park Public Library as part of a month-long celebration of the blues for African-American History Month.

During April, CBMR Interim Executive Director Monica Hairston was an invited speaker at the Brilliant Corners: Jazz and its Cultures conference held in honor of the twentieth anniversary of the Humanities Institute at Stony Brook University. She also recently visited Haiti as a sponsored member of the Fonkoze 2008 Delegation, during which she toured that and other humanitarian organizations and toured the cultural center of ethnomusicologist Gerdes Fleurant, which is now under construction.

The CBMR welcomes Janet Harper as the first-ever catalog librarian for the CBMR Library and Archives. Janet has a bachelor’s degree and a master’s in library science from Wayne State University. Previously, she was a rare books cataloger at Emory University and served as a project archivist and cataloger for the Cooperative Historically Black Colleges and Universities Archival Survey Project. Since November, she has devoted herself to the CBMR’s cataloging backlog, particularly sound recordings. In February, she attended the annual meeting of the Music OCLC Users Group and the annual conference of the Music Library Association (MLA). Both were held in Newport, Rhode Island.

In February, CBMR Librarian and Archivist Andrew Leach attended the 2008 Conference of the MLA in Newport, Rhode Island. He chaired a plenary session titled “Newport Jazz Festival: Perspectives on Its History, Present, and Future,” which consisted of a panel that included legendary record producer George Avakian, among others. Leach also chaired a conference session titled “A Conversation with George Wein, Founder of the Newport Jazz Festival,” which featured a live interview with jazz impresario George Wein conducted by Nate Chinen. In March, Leach attended the 2008 Annual Conference of the Association for Recorded Sound Collections (ARSC) in Palo Alto, California. Leach currently serves as the coordinator of MLA’s Black Music Collections Roundtable and as a member of the Program Committee and Local Arrangements Committee of the 2009 MLA annual meeting, which will take place next February in Chicago. He also serves as a member of the Associated Audio Archivists Committee of ARSC and as a member of the Technology, Archives, Preservation, and Sound Committee of the MLA Midwest Chapter.

In November 2007, Associate Director of Research Horace Maxile participated in a panel discussion at the thirtieth annual meeting of the Society for Music Theory, held in Baltimore, Maryland. The theme of the panel was “Ethnic Diversity in Music Theory: Voices from the Field,” and his paper was titled “A Perspective on a Decade in the Field: Challenges Within and Without the Academy.” Maxile also moderated one of the sessions at the Center’s 2008 Conference on Black Music Research, titled “Music Performance: Ensembles, Selected Repertoire, Research Materials, and Methodology.” He is currently serving on the Society for Music Theory’s Committee on Diversity and is associate editor for the Encyclopedia of African American Music (contracted with Greenwood Press).

Deputy Director Morris Phibbs presented a paper titled “Ministering to the Musically Myopic Audience through Creative Programming and Ensemble Design” at the Center’s 2008 National Conference on Black Music Research, held in Chicago during February 14–17. Phibbs also attended the fiftieth anniversary national meeting of the College Music Society, held in Salt Lake City during November 2007.

Webmaster Peter Shultz recently taught two introductory courses in music theory at the University of Chicago. He has also written a chapter for the forthcoming book From Pac-Man to Pop Music: Interactive Audio in Games and New Media, edited by Karen Collins (Hampshire, England: Ashgate) and is preparing the proposal for his dissertation on the music of death in video games.

Grants Awarded

The fall 2008 CBMR Travel Grant has been awarded to Theodore Burgh. He will conduct research at the library and archives for his project “Is God Funky or What? Examinations and Discussions of Views of God in Popular Black Music,” part of a larger work that will analyze intersections of religion, spirituality,
Composers Notes

Wallace McClain Cheatham’s “Fanfare and Toccata” organ was played by Hannah Parry to open the Festival of New Organ Music at St. Dominic’s Priory in London, England, on October 6, 2007. The piece is based on two hymns: “Way Over in Beulah Land,” a Negro spiritual, and “Just Over the Glory Land,” an American folk hymn.

Chicago a cappella performed a new arrangement of “Roll Jordan, Roll” by Rollo Dilworth at their February concert series, and premiered “Estampas” by Tania León in their April concert series titled “Voces Latinas.”

Alvin Singleton’s wind quintet “Through It All” was premiered by the Imani Winds at Spivey Hall, Clayton State University, in Morrow, Georgia, on February 8, 2008. It was commissioned by the ASCAP Foundation and Spivey Hall in honor of the tenth anniversary of Imani Winds. Singleton was also awarded the Aaron Copland Bogliasco Fellowship in Music by the Bogliasco Foundation, for which the composer served as composer-in-residence in April and May at the Liguria Study Center for the Arts and Humanities in Bogliasco, Italy.

Opera North’s 2008 season, titled “An African American Triptych,” featured excerpted concert performances of A Bayou Legend by William Grant Still, Blake by H. Leslie Adams, and Egypt’s Nights by Leslie Savoy Burns. All three productions were conducted by Kay George Roberts.

The Sphinx Lauriates concert at Carnegie Hall on September 25, 2007, featured works performed by the Sphinx Chamber Orchestra and the Harlem Quartet. Among them were the “Perpetual Motion” section of Coleridge-Taylor Perkinson’s Lamentations, performed by cellist Tahirah Whittington, an arrangement of the Billy Strayhorn classic “Take the A Train” performed by the Harlem Quartet and the Carnegie Hall premiere of Michael Abeile’s Delights and Dances for string quartet and string orchestra.

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Bluesman “Philadelphia” Jerry Ricks died in Rijeka, Croatia, on December 10, 2007, at the age of 67. He played traditional country blues, having learned from the likes of Son House, Brownie McGhee, and Lightnin’ Hopkins. For twenty years, from 1970 to 1990, he lived and performed in Europe.

Cuban bassist and composer Israel “Cachao” Lopez died in Coral Gables, Florida, on March 22 at the age of 89. With his brother Orestes, he is credited with inventing the mambo in 1937. He was also the force behind the after-hours descargas, or jam sessions, in Havana and New York in the 1950s and 1960s that led to the development of salsa.