ASSOCIATES: CBMR WANTS YOUR FEEDBACK!
See article on page 3.
Coming Events

NOVEMBER 6–9

American Musicological Society/Society for Music Theory Annual Meeting
Nashville, Tennessee
contact ams@ams-net.org

MARCH 18–22, 2009

Society for American Music 35th Annual Conference
Denver, Colorado
http://american-music.org

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CBMR Digest details

Laura Haeffner, 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, visit www.colum.edu/cbmr/Join_the_Center.php.

Cover photo: Gianfranco Salvatore of Università del Salento, Lecce, Italy, presents his paper, “Black Music Elements in Renaissance and Early Baroque Music; A Preliminary Overview,” at the 2008 CBMR National Conference on Black Music Research.

Photo by Andrew Leach
Spotlight On CBMR Associates: Eugene Miller

Based in Toronto, researcher and collector of classical jazz recordings Eugene Miller, a CBMR individual Associate, is interested in jazz’s origins, historical development, and impact on the recording industry. He developed his initial interest in jazz through attending dances during high school and seeing such greats as Benny Goodman, Tommy Dorsey, Duke Ellington, Cab Calloway, Artie Shaw, and Fletcher Henderson. The New Orleans revival period in the mid-1940s—artists such as Burks Johnson, George Lewis, Mutt Carey, Jim Robinson, Lu Watters, and Pete Daily—impacted his collecting. Over the years, he has amassed an extensive collection of piano rolls, cylinders, 78 rpm records, LPs, and CDs, as well as photographs, sheet music, books, and vintage playback equipment.

He was a founding member, in 1964, of the International Association of Jazz Record Collectors and has been secretary of that association since 1967. Their annual conference took place in September in Louisville, Kentucky. In addition, in 1971 Miller instituted the Canadian Collectors Congress, whose thirty-seventh annual conference was held in Toronto in April.

Miller has also done extensive research and discographical notation of Canada’s contributions to early jazz. He was involved in the Hank Fleischman of Montreal Connoisseur project to document Canadian labels with 1920s and 1930s jazz, hot dance, and swing performances.

"Spotlight On CBMR Associates" is a new CBMR Digest feature. Each issue, we will profile a randomly selected Associate member and showcase the wide breadth of knowledge and interests represented by our members.

Help Us Make CBMR Associates Even Better

The CBMR is seeking feedback from General Members, Individual Associates, and Institutional Associates to help us assess CBMR’s membership benefits. Please visit http://cbmr-webapps.colum.edu/survey/ to complete a short online survey. Tell us what you think of current benefits and give us suggestions for what you would like to see in future.

We value our members, and we look forward to providing even more reasons to become a CBMR Associate.

Grants Awarded

The fall 2008 CBMR Travel Grant was awarded to Theodore Burgh, assistant professor of philosophy and religion at the University of North Carolina Wilmington. During his residency (July 7–11), Burgh used the Center’s special collections toward more expositions on his work, which analyzes intersections of religion, spirituality, popular genres, and hermeneutics. Of particular interest and help to Burgh were the recorded interviews in the Sue Cassidy Clark Collection. Burgh described his residency experience as “great” and expects his research to produce articles and a monograph-length project.

The CBMR is pleased to announce our most recent grant recipient, Tanisha C. Ford. Ford, a doctoral student at Indiana University working in the departments of History and American Studies, is working on a project titled “Soul Call: Black Women Entertainers, Modernity, and the Transnational Politics of Soul Culture, 1954–1975,” which will address race and representations of black womanhood as they relate to black women entertainers’ visualization of soul.

CBMR travel grants of up to $1,000 are awarded on a competitive basis to applicants who demonstrate the ability to launch and complete a scholarly or performance-related research project using the CBMR’s collections. The grants are supported with funds that have been given to the Center in honor of CBMR founder Samuel A. Floyd Jr. and in memory of Coleridge-Taylor Perkins. Scholars, composers, conductors, musicians, educators, graduate students, and independent researchers residing or attending school beyond commut-

Errata

The following CBMR Associate members were inadvertently omitted from the CBMR Digest Spring 2008 membership list. We apologize for the error.

Joseph Thornton  
Individual Associate  
San Francisco, California  

William Zick  
General Member  
Ann Arbor, Michigan  

Rainer Lotz  
Individual Associate  
Bonn, Germany  

Joseph Thornton  
Individual Associate  
San Francisco, California  

William Zick  
General Member  
Ann Arbor, Michigan  

Rainer Lotz  
Individual Associate  
Bonn, Germany
The Center for Black Music Research (more than one hundred miles) are eligible to apply for this grant. Researchers in all genres of black music are encouraged to apply as interests ranging from concert music to gospel to jazz criticism have been explored through this grant. Applications are accepted twice yearly and must be postmarked or received by September 1 and February 1. Additional information and application forms are available at www.colum.edu/cbmr/Library_and_Archives/CBMR_Travel_Grants.php. Or call 312.369.7559.

**CBMR Receives Gift from Ann and Gordon Getty Foundation**

The Center received a $5,000 contribution in June from the Ann and Gordon Getty Foundation “in recognition of the standards of excellence the Center achieves.” The funds will be used in support of a CBMR recording project.

**Spotlight on The Myrtle Hart Society**

The Myrtle Hart Society was founded in 2007 to promote the classical music community of color and to develop new audiences for classical music among people of color. It is named for a prominent African-American music educator and performer. Membership is extended to all musicians of color and includes classical instrumentalists, vocalists, composers, and conductors of African descent from Africa, North America, South America, Europe, and the Caribbean. The Society’s founder, Rashida Black, maintains www.myrtlehart.org, which provides timely announcements of concerts and recitals by black artists and performances of works by black composers. In the words of its founder, the Myrtle Hart Society is intended to “encourage increased participation in the musical arts through the medium of education, research and performances. This helps to nurture and maintain higher standards of artistic excellence among our musicians and to forge new partnerships with orchestras and arts organizations across the United States.”

**Staff Notes**


Suzanne Flandreau, Head Librarian and Archivist, chaired a panel titled “Preserving the Legacy” at the Blues and the Spirit Symposium at Dominican University in May. She also participated in a panel titled “Rethinking Resources, Rights, and Research,” along with representatives of the Columbia College Library and other Columbia College research collections, at the Columbia College faculty retreat in August 2008. She has been reelected for a third term as treasurer of the Society for Ethnomusicology and continues to serve on the governing boards of the Black Metropolis Research Consortium and the National Recording Preservation Board.

An article by CBMR Librarian and Archivist Andrew Leach was published in the September 2008 issue of *Notes: Quarterly Journal of the Music Library Association*. The article, titled “One Day It’ll All Make Sense: Hip Hop and Rap Resources...”
for Music Librarians," is based on a presentation Leach gave at the 2007 joint conference of the Music Library Association (MLA) and the Society for American Music. The article serves as a guide for librarians responsible for reference service, library instruction, and collection development in the subject areas of hip hop culture and rap music. Leach currently serves on the Program Committee and Local Arrangements Committee of the 2009 MLA Annual Meeting, which will take place next February in Chicago. He also serves on the Associated Audio Archivists Committee of the Association for Recorded Sound Collections and on the Technology, Archives, Preservation, and Sound Committee of the MLA Midwest Chapter.

In May 2008, Associate Director of Research Horace Maxile served as a keynote speaker for the Blues and the Spirit Symposium at Dominican University in River Forest, Illinois. His paper, titled "As Tropes Traverse," explored the various realizations of train tropes in genres such as gospel, soul, and funk and discussed the troping power of nonverbal agents such as blue notes and blues forms. Maxile was a fellow for the 2008 Mannes Institute for Advanced Studies in Music Theory. The theme for this year’s institute was "Jazz Meets Pop." He participated in two workshops, "Pitch-based Models of Jazz Analysis" and "Pop, Text, and Gender." Maxile was panel moderator for the Symposium on Contemporary African American Composers, which was part of the festival Call and Response: A Festival of New Music Honoring T. J. Anderson’s 80th Birthday. The festival was held at Tufts University during October 3–5.

Deputy Director Morris Phibbs was a panelist for a session titled “Inclusive Teaching and Research in Our Disciplines” at The College Music Society’s Annual Meeting, held in Atlanta during September 24–28.

This fall, Webmaster Peter Shultz will again serve as a music theory lecturer at the University of Chicago. He will also present a paper at the New Media Workshop tentatively titled “Narrative Death in Video Games,” as well as continue to write his dissertation.

IN MEMORIAM continued from page 7

Nigerian singer and songwriter Sonny Okosuns died on May 24, 2006, in Washington, D.C., at the age of 61. He combined reggae and highlife into a style that he termed Ozzidi, intended to convey his personal message of pan-African liberation. His albums were extremely popular throughout Africa.

Rock-and-roll session drummer Earl Palmer died in Los Angeles on September 19, 2008, at the age of 83. He added a continuous backbeat to rock and roll, recording with the likes of Fats Domino, Lloyd Price, and Little Richard before moving to Los Angeles and becoming a member of Phil Spector’s Wrecking Crew—session musicians who backed mainstream pop groups like the Mamas and the Papas and the Beach Boys. In 2000, Palmer was one of the first session musicians inducted into the Rock and Roll Hall of Fame.

Papa Wendo (Antoine Wendo Kolosoy) died on July 28 in Kinshasa at the age of 82. An inventor of Congolese rumba—a mixture of local songs with imported Cuban folk styles—Papa Wendo’s music helped to unite the ethnically divided Congolese during the independence movement of the 1950s. Although he was inactive during much of the political dictatorship that followed, his career revived in the 1990s, and he was recognized as a national hero.

Reggae singer Ray Shirley died in England during July at the age of 63. He was also a record producer and a dynamic performer who is credited with the first “rock steady” song, “Hold Them,” in 1967.

Jerry Wexler, record producer and inventor of the term “rhythm and blues,” died in Sarasota, Florida, on August 15 at the age of 91. As an executive at Atlantic Records, he produced recordings by a galaxy of artists, including Ray Charles, Big Joe Williams, LaVern Baker, Solomon Burke, Wilson Pickett, the Drifters, and Aretha Franklin.

Lee Young, recording executive, drummer, and younger brother of jazz musician Lester Young, died in Los Angeles on July 31 at the age of 94. After playing with a number of groups, he began his recording career as Fats Waller’s drummer. He eventually became the first African-American staff musician at Columbia Pictures, performing in several films. He also served as drummer and conductor for Nat “King” Cole and became a producer for Vee-Jay, Motown, and ABC Dunhill Records.
CBMR PRESENTS ADDITIONAL SPOKEN WORD LECTURE-DEMONSTRATIONS

The Center presented its lecture-demonstration The Spoken Word in Black Music Cultures from Griots to MCs for the Blues and the Spirit Symposium, held on May 24, 2008, at Dominican University in River Forest, Illinois. This was the fifth presentation of this program, which was designed in collaboration with Stephanie Shonekan, professor of humanities and cultural studies at Columbia College Chicago. The program featured a multimedia lecture-demonstration and live performances by griot Foday Musa Suso, MC Mr. Greenweedz, poet LaTonea Miller, dancer De'Mar Singleton, and beatboxer My Boy Elroy.

And on October 18, the sixth presentation of the program was made for the Columbia College Chicago Parent Weekend. With the exception of the griot, the live talent for all of the presentations of this program has been Columbia College students or alumni, providing a unique showcase for student talent.

Mr. Greenweedz performs at the Spoken Word in Black Music Cultures session at the 2008 CBMR National Conference on Black Music Research
Photo by Andrew Leach

Stephanie Shonekan (top photo) and comedian C. Sharp at the Spoken Word in Black Music Cultures session at the 2008 CBMR National Conference on Black Music Research
Photos by Andrew Leach
MATERIALS RECEIVED

Books


Compact Discs


Scores

IN MEMORIAM

Rock-and-roll innovator Bo Diddley (Otha Ellias Bates McDaniel) died on June 2 in Archer, Florida, at the age of 79. His trademark guitar beat, first recorded in 1955 for Checker Records in Chicago, proved popular through the 1950s and beyond. He was inducted into the Rock and Roll Hall of Fame in 1987 and received numerous later honors.

Jamaican reggae producer Joe Gibbs died in Miami, Florida, on February 21 at the age of 65. He began selling records out of his radio repair shop and then founded a recording studio in 1969. He produced numerous hits for Roy Shirley, Peter Tosh, the Heptones, Dennis Brown, and Culture.

Tenor saxophonist Johnny Griffin died on July 25 near Poitiers, France, at the age of 80. Griffin, whose style has been described as “tough tenor” for its large sound and energetic improvisations, performed and recorded with Lionel Hampton, with John Coitlance and Hank Mobley (on a famous 1957 Blue Note album, A Blowing Session), and with Eddie “Lockjaw” Davis. After 1963, he performed mainly in Europe.

Jazz musician, educator, civil rights activist, and friend of the CBMR Andrew L. Goodrich died on October 19, 2008, in Bryn Mawr, Pennsylvania, at the age of 80. He performed in concert with Aretha Franklin, Lou Rawls, Clark Terry, Jimmy Cleveland, Cannonball Adderly, Nat Adderly, Thad Jones, Hank Crawford, Louis Smith, Andrew White, W. O. Smith, and many others, as well as performed in the CBMR’s Ensemble Stop-Time and with the New Black Music Repertory Ensemble during 1998–2001.

Bluesman Phil Guy, brother of Buddy Guy, died in Chicago on August 20 at the age of 68. He was a versatile performer popular in both the Chicago blues clubs and in Europe.

Soul singer Isaac Hayes died on August 10 in Memphis at the age of 65. His recording of the “Theme from Shaft” won both the Grammy and Academy awards in 1971. It was one of his many recordings on the Stax label, the Memphis soul label he helped to build. He was inducted into the Rock and Roll Hall of Fame in 2002.

Jamelão (José Bispo Clementino dos Santos) died in Rio de Janeiro on June 14 at the age of 95. He was one of the most popular of the Brazilian samba singers, known for his big voice and romantic style. In 1999, he was voted samba interpreter of the century in his native Brazil.

Jimmy McGriff, master of the Hammond organ, died in Voorhees, New Jersey, on May 24 at the age of 72. He lent his bluesy organ style to popular music from R&B to disco and acid jazz.

Composer, pianist, and educator Ruth Norman died on October 10, 2007, in Bethesda, Maryland, at the age of 80. A pioneer in researching the music of black classical composers, she lectured and performed recitals, and recorded an anthology of piano music by black composers.

continued on page 5
Harrison Leslie Adams. DVD: H. Leslie Adams: A Listening Party, recorded at the East Cleveland Public Library on September 9, 2007; copy of an article, "Songs of H. Leslie Adams" by Darryl Taylor (Journal of Singing, vol. 64, no. 3, January/February 2008), and one score: "Night People" (2008).


David Badagani. Copies of three spiritual arrangements by Fela Sowande.


Kenneth Bilby. Twenty-one books and publications on Caribbean music, including Art and Emancipation in Jamaica: Isaac Mendes Belisario and His Worlds (New Haven: Yale Center for British Art and Yale University Press, 2007), plus nineteen LPs and thirteen CDs of Caribbean music.

Edward O. Blund. Two scores for his Piece for Chamber Orchestra in various formats, including a conductor's score annotated by Coleman-Taylor Perkins, plus a demo CD of his latest composition for realized percussion, "Penderecki Funk" (2007).

Andrew Causey. A collection of generic gospel songbooks, hymnbooks, and spiritual arrangements, including the following spiritual arrangements by Harry T. Burleigh published by G. Ricordi: "De Blin' Man stood on de road an' cried" (1929), "Hard Times" (1934), "Hear de Lambs a-Cryin'" (1925), "My Lord, What A Mornin'" (1920), "Oh, Didn't It Rain" (1919), "Oh, Wasn' Dat a Wide Ribber?" (1924), "Sinner, Please Doan Let dis Harves' Pass" (1917), "Wade in de Water" (1925); R. Nathaniel Dett's "A Man Goin' Roun' Takin' Names" (Philadelphia: The John Church Company, 1924) and "Zion Hallelualah" (John Church, 1923); Jean Stor's "Pole Horse and Rider" (New York: Handy Brothers, 1936) and "This Is a Sin-Trying World" (Handy Brothers, 1936). Also a selection of violin music on African-American themes, including William Grant Still's "Suite for violin and piano" (Los Angeles: Delkas Music Publishing Company, 1945).


Kate Damberton. Two CDs by the Marcus Shelby Jazz Orchestra: Port Chicago (Noir Records NR50) and Harriet Tubman (Noir Records NR51), plus a demo DVD with sample materials for their lecture-demonstrations on Harriet Tubman and jazz.

Dena J. Epstein. One box of 9-by-9 note cards on slave music with source quotes, arranged by topic, to be added to her collection, plus various printed items.

Shawn Garmon. Eight of her scores, plus biographical materials (through Helen Walker-Hill).

Paul Garon. About four inches of clippings, magazines, and other materials, primarily on blues.


Doc Kane. Sixteen classic books on popular music and rock and roll.

James Daniel Leach. His dissertation "Into My Blood: Louis Armstrong the Singer" (Boston University, 2008).

Andrea E. Leali. Four inches of files covering the various proposals for funding for her documentary film James King of Scratch.


Jeffrey Munnford. Eight scores, including a recent work for orchestra, The comfort of his voice (2006), plus three commercial CDs of his works, and Jeffrey Munnford: the promise of the far horizon (Albany Records TROY 698), plus promotional materials.


Marion Onnekink. Three CDs by Fra Fra Sound: Dya So (Pramisi PRA CD 0704), Kulembanen (Munich/Pramisi BMCD 402), and Kufi (Munich/Pramisi BMCD 402) and one CD by Michael Simon and Roots United: Revelacion (Munich/Pramisi BMCD 442).

Harriet J. Ottenheimer. DVD: The Quorum (Door Knob Films, 2004), which she produced.


Gianfranco Salvatore. His book Miles Davis: Lo Sciamano Elettrico (Viterbo: Stampa Alternativa/Nuovi Equilibri, 2007), and a CD, Baka Yoga: Stop That Jazz! (Gas Lore Records GT006), on which he performs.


Rob Sevier. Three LPs: Jesus Acosta and the Professionals, You Are There! (CES LP 7406); Duro Ladipo National Theatre, Oba Kosofu (Kaleidophone KS 2201); The Harmonettes, Til Daylight (CES LP 750); and seven 45s by Elhene Flowers, Lord Laro, Lord Rhaborn, Joseph Wagner, and the Web.

Diane Smith. One record: 45 RPM extended play record by the De Parfum Infantry Chorus: Sound Off (Columbia Masterworks A-1628).


Patsy Simms Turner. Seventy-nine choral octaves of her compositions and six music curriculum books written by her.


Dolores White. Nine more scores for her collection.


Michael Woods. Four of his latest charts plus the program for his concert “The Tower School of Business” presented by the Hamilton College Department of Music on September 17, 2007, plus a CD of his compositions from the concert.

Kari Gort Zur Heide. About one inch of copies of his articles on blues and jazz from New Orleans Music and Doctor Jazz Magazine.

HELEN EUGENIA HAGAN continued from page 10 by黑人女性作曲家，直到Nora Douglas Holt的《Negro Dance》，25，no. 1，发表于1921年。从此Hagan的歌曲采用了晚期浪漫主义风格，正在保留与时代相符的风格。Nora Holt是第一位非裔美国人，她曾以独奏的身份为一架钢琴的学位课程（Chicagoland Musical College in 1918）写过一首歌曲作为对黑人音乐的乐谱。Hagan的作品也保留了早先的特性，但直到后来，她才成为了一位符合音响的黑人现代主义作曲家。在1930年代和1940年代。不过，Helen Eugenia Hagan的1912年康塔塔仍然以C Minor留下的最早实例，例如被发现大型规模的黑人作曲，由一位非裔美国人女性作曲家。
Helen Eugenia Hagan's 1912 Concerto in C Minor for Piano and Orchestra Is Now Available in Full and Two-Piano Scores

Helen Walker-Hill

After more than eighty years of obscurity, the first large-scale work (also the first known orchestral work) by an African-American woman was revived and published by pianist-composer Teresa Tedder of Springfield, Kentucky, and her Altesa Publishing Company.

Helen Eugenia Hagan's Piano Concerto in C Minor was composed in 1912 and performed the same year by Hagan with the New Haven Symphony Orchestra. Although she gave the piece several two-piano performances in the years before 1920, it was then lost to the world until 1990, when the archivist at the Yale University School of Music Library, responding to my inquiries, found a manuscript of the twopiano score lying uncataloged in a storeroom. It was placed in the Helen Walker-Hill Collection of Scores by Black Women Composers at the Center for Black Music Research (and in duplicate at the American Music Research Center in Boulder, Colorado). When Tedder and her two-piano partner Joanna Ximenas heard me describe the concerto in a talk at the Athena Festival at Murray State University during March 2007, they asked for a copy of the score. Tedder, musician-in-residence and professor at St. Catherine College in Springfield, Kentucky, had the second piano part orchestrated by Jezimar Nuno Norberto, conductor of the Springfield Symphony Orchestra, and she performed it with them on November 3, 2007. It is available from Altesa Publishing (www.altesapublishing.com) in both piano with orchestral reduction and full orchestration scores. This concerto's recovery after so many years has been a difficult task and a significant achievement. Its reconstruction by Teresa Tedder and Jezimar Norberto is an important contribution to music history.

Helen Eugenia Hagan was born on January 10, 1891, in Portsmouth, New Hampshire, the first of three surviving siblings. Her father, John A. Hagan, immigrated to the United States from Canada in 1886, working as a carpenter. Her mother, Mary Estella Neal, born in Maryland, was her first music teacher. In 1895, the family moved to New Haven, Connecticut, where, at the age of nine, Helen served as organist of the Dixwell Avenue Congregational Church. In 1905, she entered Yale University's School of Music and studied harmony, counterpoint, the history of music, composition with famed American composer Horatio Parker, and piano with H. Stanley Knight. She was awarded the certificate of proficiency in theory in 1910, received the Julia Abigail Lockwood Scholarship for piano excellence, and completed her bachelor's degree in 1912. At her commencement, she performed her piano concerto with the New Haven Symphony Orchestra and was awarded the Samuel S. Sanford Fellowship for foreign study.

That fall, Hagan sailed for Paris and enrolled at the Schola Cantorum, where she studied with Vincent d'Indy and graduated after two years. The outbreak of World War I put an end to her Paris sojourn, and she returned to the United States, giving concerts in black schools and venues, including an appearance in 1915 at the annual All-Colored Composers Concert at Orchestra Hall in Chicago. After a tour entertaining Negro troops in France in 1919, she appears to have given up composing as well as her concert career. She married Dr. John Taylor Williams of Morristown, New Jersey, and for a while she maintained a piano studio in that city. She subsequently taught at various black schools including George Peabody College, Tennessee State College, and Bishop College and served as organist and choir director in churches in Morristown, Chicago, and Marshall, Texas. In her later years, she was active at Grace Congregational Church in New York City, where memorial services were held for her after her death on March 6, 1964.

Although Hagan composed piano pieces and sonatas for violin and piano, none have been recovered, nor has her orchestration of her concerto been found. The concerto is approximately fifteen minutes long, in one movement, with classic symmetrical ritornello form ABABA. The style of this remarkable work is the late romanticism of Liszt and Rachmaninoff. The piano part is heroic and virtuosic. The orchestra provides the introduction and interludes as well as accompaniment and occasional counterpoint. The orchestra's majestic opening theme in C minor is interrupted by a bravura gesture from the soloist, who then restates the opening theme with florid interpolations. The contrasting lyrical theme of section A is presented by the piano in E-flat major, and the central c section, in E major, functions as a development. The concerto closes with a last statement of the main theme and a triumphant bravura ending by the piano in C major.

Hagan's concerto was an outstanding and historic achievement in its own right. Other musical compositions by black women were, until then, short vocal or piano parlor pieces written for domestic or church use. After the turn of the century, women's roles were changing, and they began to write music for public audiences and to pursue composition as a profession. Still, their style remained sedately European-American; African-American idioms were not considered proper for black women and were not used in published music.

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- Up to $10 in complimentary photocopying services from the CBMR Library and Archives
- Access to the online version of the current issue of Black Music Research Journal as well as to an electronic archive of back issues.

Student memberships at the Individual Associate level are available at a reduced rate.

CBMR Associate Memberships are now available through the University of Illinois Press.
To join, please visit www.press.uiuc.edu/journals/bmrj.html

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Individual Associate: 1 Year, $80 ($90 non-U.S.)
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The Center enjoys the financial support of its parent organization, Columbia College Chicago, and has received grants from a variety of private and governmental funding sources. The CBMR depends on individual supporters and corporate partners to provide vital support for our mission and some of our most important programs.

Support contributes to
- National and international conferences on black music research fellowships
- Awards and student-centered programming
- Performances by the CBMR's New Black Music Repertory Ensemble
- Collection development for the CBMR Library and Archives
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