Coming Events
NOVEMBER 12–15
American Musicological Society Annual Meeting
Philadelphia, Pennsylvania
contact ams@ams-net.org

NOVEMBER 19–22
Society for Ethnomusicology Annual Meeting
Mexico City, Mexico
contact semconf@indiana.edu

CBMR Staff
Monica L. Hairston,
Executive Director
mhairston@colum.edu
(312) 369-7559

Morris A. Phibbs, Deputy Director
mphibbs@colum.edu
(312) 369-8550

Suzanne Flandreau,
Head Librarian and Archivist
sflandreau@colum.edu
(312) 369-7586

Kenneth Bilby, Director of Research
kbilby@colum.edu
(312) 369-7302

Horace Maxile,
Associate Director of Research
hmaxile@colum.edu
(312) 369-7981

Laura Haefner, Manager of Publications
and Membership
lhaefner@colum.edu
(312) 369-7565

Linda Hunter, Administrative Assistant
lhunter@colum.edu
(312) 369-7559

Raj Mago, Accountant
rmago@colum.edu
(312) 369-7560

Janet Harper, Catalog Librarian
jharper@colum.edu
(312) 369-7673

Laurie Lee Moses, Archivist and Digital Librarian
lmoses@colum.edu
(312) 369-7518

Melanie Zeck, Research Assistant
mzeck@colum.edu
(312) 369-8794

Peter Shultz, Webmaster
pshultz@colum.edu
(312) 369-7562

CBMR Digest Details
Laura Haefner, Editor
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Cover photo: The interior courtyard of the Puerto Rico Conservatory of Music, located in Santurce, San Juan, which hosted a reception for the Center’s Puerto Rico Conference on Black Music Diaspora (see p. 4). Photo by Morris Phibbs
Spotlight on CBMR Associates:
Mark C. Gridley

CBMR Individual Associate Mark C. Gridley received his Ph.D. from Case Western Reserve University. An active freelance saxophonist-flutist-bandleader in the Cleveland area, he currently teaches at Cleveland State University.

His recent article “Trait Anger and Music Perception,” which appeared in Creativity Research Journal (vol. 21, no. 1, pp. 134-137), summarizes studies on more than seven-hundred listeners and personality test results that demonstrate the likelihood that perceptions of anger in John Coltrane’s saxophone improvisations reflect the personalities of the listeners more than they reveal any feelings of the performer.

His article “Misconceptions in Linking Free Jazz with the Civil Rights Movement: Some Dangers of Teaching Jazz History in Sociocultural Context” appeared last October in College Music Symposium (vol. 47). Also available online at jazzhouse.org, this work explains how LeRoi Jones and Frank Kofsky misrepresented the innovations of John Coltrane, Albert Ayler, and Ornette Coleman by ascribing their inspiration to civil rights struggles. Although the musicians had pointedly disavowed such ascriptions, historians have perpetuated the misunderstandings.

Gridley’s Concise Guide to Jazz, sixth edition (Prentice-Hall), was published in January, with three CDs of historic recordings and one CD of instrument demonstrations and narrated explanations of how musicians make jazz. This is the abridged edition of Jazz Styles: History and Analysis (Prentice-Hall), which came out in its tenth edition a year before. The first edition, published in 1978, was based on Gridley’s Outline of Jazz (1973). Together, these two texts are the United States’ most widely used introductions to jazz, required in more than four-hundred college and university jazz history and appreciation courses. Review copies are available to professors via pearsonhighered.com or by phoning 800.526.0485. For an interview with Gridley about how he revised the past nine editions of Jazz Styles: History and Analysis, see the September issue of The Independent Ear at www.openskyjazz.com/blog.

Gridley also has written a chapter titled “Perception of Emotion in Jazz Improvisation,” which will appear in Alexandra Columbus’s forthcoming edited book Advances in Psychology Science vol. 62 (Nova Science Publishers, 2009). It summarizes fifteen studies that Gridley conducted on more than eight-hundred people over the past thirty-seven years to investigate how listeners perceived improvisations. It also discusses how unreliable jazz can be in communication of emotion.

The book can be ordered at www.novapublishers.com.

Last winter, Gridley conducted a semester-long seminar at Case Western Reserve University on the psychology of jazz. In it, students explored how jazz is perceived in terms of timbre, rhythm, social context, musical tastes, emotion, and meaning. “Spotlight on CBMR Associates” profiles a randomly selected Associate member and showcases the wide breadth of knowledge and interests represented by our members.

CBMR and Albany Records Partner on New Recording of the New BMRE

During August, the Center’s New Black Music Repertory Ensemble rehearsed and recorded two works that will be released by Albany Records in late 2009. The compact disc will be the first in a new series, Recorded Music of the African Diaspora, which will be co-produced by the CBMR and Albany Records.

The works featured on the recording are Mary Watkins’ Five Movements in Color and Olly Wilson’s Of Visions and Truth: A Song Cycle. Five Movements in Color (1993) swings, grooves, and hearkens to the roots of African-American musical expression. Elements of jazz, traditional African music, and popular forms are merged with contemporary techniques and colorful orchestrations in an eclectic montage for full

Leslie Dunne rehearses the New Black Music Repertory Ensemble in Pick-Staiger Hall at Northwestern University.
Photo by Morris Phibbs
orchestra. Among the vernacular influences found in the piece are improvised sections, layered ostinato patterns that create complex polyrhythms, and varied uses of syncopation. Conductor Leslie Dudden led the full orchestra configuration (seventy members) of the New Black Music Repertory Ensemble in this performance.

Olly Wilson’s *Of Visions and Truth: A Song Cycle* was commissioned by the CBMR in 1989 with funding from the Borg-Warner Foundation for the original Black Music Repertory Ensemble, which premiered the work in 1991 in Orchestra Hall (Chicago), conducted by Kay George Roberts. Wilson’s multimovement song cycle features three vocal soloists and a chamber ensemble of twelve instrumentalists. Drawing from spirituals and the poetry of Henry Dumas and Claude McKay, Wilson uses musical and textual emblems from African-American culture in inventive ways that surprise and entice. Although the piece is replete with angular accompaniment gestures, complex rhythmic figures, and sophisticated uses of pitch centricity that reveal a modernist influence, the ethos of the vernacular sources from which Wilson drew are clear and cogent. Kirk Edward Smith, who conducted the work on tour with the BMRE in 1991, conducted the recording, which features mezzo-soprano Bonita Hyman, tenor Rodrick Dixon, and bass-baritone Donnie Ray Albert. Wilson dedicated individual movements of the work to the vocalists who premiered the work—mezzo soprano Hilda Harris, tenor William Brown, and bass-baritone Donnie Ray Albert.

Albany Records releases are available at the Albany Records website and are distributed in the United States to record stores and to online retail stores such as Arkivmusic.com, Amazon.com, and hbdirect.com. Digital distribution is now available through the IODA, which guarantees that its releases are available for download through sites such as iTunes, Emusic, and other sites that offer classical music. Albany’s catalog appears on the Chandos and Naxos websites, and Albany is a participating partner in the Database of Recorded American Music operated by New World Records. Its recordings are distributed internationally through Priory Records, Istrart Musique, Danacord Records, Milano Dischi, Guild Music, and Tobu Land System Company.

The project is being funded in part with a $25,000 grant from the National Endowment for the Arts and additional funding from the Parsons Family Foundation and the Ann and Gordon Getty Foundation.

The CD should be available before Christmas 2009 and may be ordered online at AlbanyRecords.com.

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2009 Serial Conferences on Black Music Diaspora: Focus on the Caribbean

During June 19–20, the CBMR, in partnership with the Institute of Caribbean Studies of the University of Puerto Rico, held the second in a series of three anticipated conferences devoted to reassessing the concept of a black music diaspora. The University of Puerto Rico hosted the conference at its Río Piedras campus. Local coordination of the conference was overseen by Jorge L. Giovannetti, a University of Puerto Rico sociologist and music writer, and Humberto García Muñiz, director of the Institute of Caribbean Studies. The conference was pan-Caribbean in scope, focusing on theorizing the diaspora from the perspective of black music and musical scholarship in the four major language areas of the region (Hispanophone, Francophone, Dutch-speaking, and Anglophone).

Reception at the Puerto Rico Conservatory of Music. (Top photo) Jorge L. Giovannetti and CBMR Executive Director Monica Hairston with Melanie Santana-Santana, Dean of Academic Affairs at the conservatory, and Maria del Carmen Gil, Chancellor of the conservatory. (Bottom photo) Brenda Berrien (University of Pittsburgh) and CBMR Director of Research Kenneth Bilby. Photos by Morris Phibbs.
Paper Session 1—Black Musical Diaspora and the Hispanophone Caribbean
Errol Montes Pizarro (University of Puerto Rico, Cayey), moderator
Robin D. Moore (University of Texas), "Black Music and Diaspora: Reflections on Genres from the Hispanic Caribbean"
Egberto Bermúdez (Universidad Nacional de Colombia), "The Black Music Diaspora in Colombia: Many Questions. Few Certainties"
Raquel Z. Rivera (Hunter College), "New York Bomba and Palos: Liberation Mythologies and Overlapping Diasporas"

Paper Session 2—Black Musical Diaspora and the Francophone Caribbean
Luis Hernández Mergal (Conservatorio de Música de Puerto Rico), moderator
Elizabeth McAlister (Wesleyan University), "The Black Music Diaspora and the Francophone Caribbean"
Dominique O. Cyrille (Université des Antilles et de la Guyane), "Black Diaspora: A French Caribbean Perspective"
Brenda Berrian (University of Pittsburgh), "Lumina Sophie of Martinique: A Reclaimed National Heroine"

Paper Session 3—Black Musical Diaspora and the Dutch-Speaking Caribbean
Kenneth Bilby (Center for Black Music Research, Columbia College Chicago), moderator
Terry Agerek (Universidade Federal de Goiás, Brazil), "Music of the African Diaspora in Suriname and the Netherlands"
Nanette de Jong (Newcastle University, U.K.), "Diasporic Belonging: Contesting Tambú in Amsterdam, Rotterdam, and Den Haag"
Rose Mary Allen (University of the Netherlands Antilles), "Curacao and the Larger Caribbean: Diaspora, Migration, and Music"

Paper Session 4—Black Musical Diaspora and the Anglophone Caribbean
Jorge L. Giovannielli (University of Puerto Rico at Río Piedras), moderator
Roger D. Abrahams (University of Pennsylvania), "Questions of Competency and Performance in the Black Musical Diaspora" (in absentia)

Shannon Dudley (University of Washington), "Popular Culture and Cultural Nationalism in Trinidad and the Caribbean"
Curwen Best (University of the West Indies, Cave Hill), "Real and Virtual Locations: Anglophone Caribbean Music and Cyberspace"

Session 5—Diasporic Dances
Angel Quintero Rivera (University of Puerto Rico at Río Piedras), "Why 'Difference' Turned Counter-Hegemonic through Popular Dance Music in the Black Diaspora History of the Americas"

In this special session, Quintero Rivera discussed some of the themes at the heart of his new book, *Cuerpo y cultura: las músicas "mulatas" y la subversión del baile* (Iberoamericana/Vervuert, Madrid/ Frankfurt, 2009). The book sheds light on the relationship between dance music and the construction of social identities in the Caribbean, both past and present; at the same time, it shows how African-influenced genres in the region have challenged, and provided alternatives to, the mind-body dichotomy associated with Western modernism. The presentation suggested ways in which understandings of these social and musical processes can inform the theorization of the Caribbean as a black diasporic region.

Chancellor's Luncheon
The University of Puerto Rico sponsored a special lunch for conference participants, hosted by the chancellor of the University of Puerto Rico, Gildys Escalona de Motta. The gathering provided an opportunity for program participants and their colleagues at the University of Puerto Rico to become better acquainted, exchange views, and continue some of the discussions begun during the first session of the conference.

Reception and Performance
Conference participants attended a reception and musical performance at the Conservatorio de Música de Puerto Rico in San Juan, hosted by the chancellor of the conservatory, María del Carmen Gil, and the dean of Academic Affairs, Melanie Santana-Santana. Participants received a guided tour of the beautiful, recently renovated historic building that forms the center of the conservatory, as well as the surrounding campus and its impressive new facilities. Representatives of the conservatory informed the gathering about a number of its current programs and discussed plans for a new ethnomusicology program with a possible Caribbean or black-music
component. Those in attendance enjoyed a performance by an ensemble associated with the conservatory, whose jazz-based music was inflected with Puerto Rican, Cuban, and other Caribbean elements.

**Dean’s Luncheon and Journal Launch**

On the second day of the conference, participants attended a lunch hosted by Carlos Severino Valdez, Dean of the Faculty of Social Sciences of the University of Puerto Rico. The luncheon marked the publication of the current issue of Caribbean Studies, the flagship journal of the Institute of Caribbean Studies. The theme of this special issue was “Interrogating Caribbean Music: Power, Dialogue, and Transcendence.” University of Puerto Rico literary critic and music historian Juan Otero Garabito addressed the gathering, discussing the contents of the issue and highlighting certain areas of overlap between individual articles and the themes motivating the conference. The luncheon also provided further opportunities for collegial exchanges between conference presenters and local scholars.

**Music and Dialog at COPI (Corporación Piñones se Integra)**

**Four Hundred Years of Music in Santurce: A Conversation with Its Musicians**

On the final evening, conference participants attended a special event focusing on the local and diasporic musical contributions of Santurce/Cangrejo, a historically important settlement on the outskirts of San Juan. In the twentieth century, the black community of Santurce grew into Puerto Rico’s commercial and cultural center, a destination for immigrants from other parts of the island, and a stepping stone for emigration to the United States. Held at a community center run by the neighborhood organization known as COPI (Corporación Piñones se Integra), the event began with an illustrated presentation on the “musical geography” of Santurce/Cangrejo by ethnomusicologist Marisol Berrios-Miranda (who, along with Santurce cultural activist Pedro Clemente and ethnomusicologist Shannon Dudley, organized the event). This was followed by a special panel discussion centering on the encounter between Santurce’s historic Afro-Caribbean culture and modern commercial music. The panel featured local musicians, cultural workers, and community historians including Mariano Artau, Juanita M. Berrios, Pedro “Capitol” Clemente, Ismael Cotto Díaz, and Federico Vigo. The panelists reminisced about outstanding musicians they had known while growing up, some of whom had gone on to achieve international fame. They also reflected on the meaning of the music in its local context and the powerful role it had played in forging connections across diasporic spaces. Some of the panelists demonstrated their points with sung examples. After the panel discussion, there was a musical performance by a local salsa ensemble, the Santurce All Stars, which packed the dance floor and demonstrated Santurce’s prominent place in the development of what has become one of the world's most popular and widespread music and dance genres. Before calling it a night, conference participants were treated to a rousing impromptu performance of *plena* by Los Piñeros de Piñones.


**Fra Fra Sound in Concert**

During October 21–23, in partnership with the Chicago Department of Cultural Affairs, the Old Town School of Folk Music, the Jazz Institute of Chicago, and the Music Department of Columbia College Chicago, the CBMR presented Fra Fra Sound in several performances. Based in the Netherlands, Fra Fra Sound has a repertoire that spans the Caribbean, Latin America, the United States, Africa, and Europe.

On October 21, the ensemble performed at the Old Town School of Folk Music.

On October 22, Fra Fra Sound provided a private performance in the morning for the Old Town School Field Trips program and the Jazz Institute of Chicago Jazz Links program. They also performed at the Chicago Cultural Center in an evening public event.

And on October 23, the group presented a student workshop in the morning for Columbia College students and gave an evening performance in Columbia College’s Concert Theater.

Founded in Amsterdam in 1980, Fra Fra Sound has expanded its initial fascination with music styles of Suriname by incorporating other musical influences from the Caribbean, Africa, and the United States. They have performed at festivals, jazz clubs, theaters, and concert halls in Europe, Africa, regions around the Indian Ocean, the Caribbean, South America, and the United States.

Fra Fra Sound researches diverse African-rooted music, including—in addition to Caribbean and Latin American styles—jazz, blues, soul, and gospel of the United States. The ensemble has succeeded in creating a unique sound through its combination of Caribbean and African rhythms and grooves and jazz improvisation. The connection between
American jazz, Suriname kaseko, and African rhythms are made comprehensible by Fra Fra Sound in an organic and swinging way. Among several projects undertaken by Fra Fra Sound to accentuate African and Caribbean influences are "Kotabra/Kaseko Revisited" and Mali Jazz.

The term "Fra Fra" has different meanings: it can imply volatility, difference and mystery, or unboundedness. Fra Fra is also the name of a people in the Northwest of Ghana. The ensemble uses the term to reflect the relationship between music, dance, religion, and philosophy from the African diaspora and West Africa as well as its unpredictable and experimental approach to music.

The project was made possible by support from the Consulate General of the Netherlands in New York and the Chicago Consulate of the Netherlands. For more information about Fra Fra Sound and their U.S. tour, please visit www.frafrasound.com.

**Sterling A. Brown Blues Festival of the Arts**

The Columbia College Chicago English Department will host the Sterling A. Brown Blues Festival of the Arts Friday, April 30 and Saturday, May 1, 2010. The program will celebrate the significant contributions that blues culture has made to American culture and to other cultures throughout the world. Additionally, a central focus of the program will be to have college students collaborate with nationally recognized scholars on Sterling A. Brown's contributions to American literature via the blues and jazz traditions. It is intended for this symposium to become an annual event in honor of Sterling A. Brown's birthday on May 1.

**Grants Received**

The CBMR has received a $25,000 grant from the National Endowment for the Arts to help support the rehearsals and recording sessions for a new CD that will be released in partnership with Albany Records. For more information on this project, see p. 3.

The CBMR has received grants from the U.S. Consulate General of the Netherlands ($4,000) and the Chicago Consulate of the Netherlands ($500) to support of the U.S. tour of Fra Fra Sound, including several events in Chicago and at Columbia College. For additional information on the Fra Fra Sound tour, see p. 6.

(Top photo) A tour group of gospel enthusiasts from Australia and New Zealand toured the CBMR in August and gave an impromptu performance for staff members under the direction of Tony Backhouse. (Second row, left) Helen Brown, from Purdue University, did research in the CBMR library and archives during June-August on the art songs by Margaret Bonds with texts by Langston Hughes. Her residency was sponsored by a fellowship from Chicago's Black Metropolis Research Consortium. (Second row, right) Charity Chan, a Ph.D. candidate at Princeton, was one of two recipients of the CBMR Travel Grants during 2009. She was in residence for a week doing research on her dissertation topic "Settling the Score: Integrating Improvisation and Composition in Experimental Music in the United States, ca. 1960." (Third row) Members of the Collegiate Division of the National Association of Negro Musicians visited the CBMR during the NAAM national convention, which was held in Chicago during July. (Bottom photo) Scholar Juan Flores visited the Center in July with a group of musicians from Paraguay.
Cuban remeros Jesús Alfonso Miró died in Matanzas, Cuba, on June 3, 2009, at the age of 60. He was the conga drummer and music director of Los Muñequeitos de Matanzas, the Grammy-winning Cuban rumba ensemble, and composed most of their repertoire.

Mezzo-soprano Betty Allen died in Valhalla, New York, on June 22, 2009, at the age of 82. A recitalist and soloist with numerous orchestras in the United States and overseas, Allen also performed as an opera singer with the Metropolitan Opera, the New York City Opera, and many other opera companies. As an educator and arts administrator, she taught at the Manhattan School of Music, the Curtis Institute of Music, and the North Carolina School of the Arts. She was executive director of the Harlem School of the Arts from 1979 to 1992.

Avant-garde jazz drummer Rashied Ali (Robert Patterson) died in New York on August 12, 2009, at the age of 74. He is best known as John Coltrane's drummer after 1965, during Coltrane's most experimental period. Ali later ran a club, Ali's Alley, for experimental music and participated in performance art.

Gospel music educator, scholar, and performer Horace Clarence Boyer died in Amherst, Massachusetts, on July 21, 2009, at the age of 73. His career as a gospel musician began in his youth, when he performed and recorded with his brother James as the famous Boyer Brothers. He obtained his master's and doctoral degrees from the Eastman School of Music and began a life of teaching, publishing, and performing. Boyer held numerous guest professorships and lectureships while serving on the faculty of the University of Massachusetts at Amherst for twenty-six years. He received an honorary doctorate from the University of Colorado and a Lifetime Achievement Award from the Society for American Music. His knowledge of gospel music was encyclopedic, and his workshops on gospel performance were legendary, serving to introduce choirs and students worldwide to gospel music.

International popular music icon Michael Jackson, known as the "King of Pop," died in Los Angeles, California, on June 25, 2009, at the age of 50. His early career was spent performing with his brothers as the Jackson Five. Later high points included induction into the Rock and Roll Hall of Fame—twice—and thirteen Grammy Awards. In the process, he developed a dynamic dance-filled performing style, turned the music video into an art form, and produced music that appealed to a worldwide audience of loyal fans.

Jamaican record producer and keyboardist Wycliffe "Stelly" Johnson died in Patchogue, New York, on September 1, 2009, at the age of 47. With Cleveland "Clevie" Brown, he formed the production team Steely and Clevie, famous for their synthesized or digital dancehall music (reggae) beginning in the 1980s and 1990s. He had most recently worked with the Jamaican reggae and hip hop artist Sean Paul.

George Russell, composer and jazz theorist, died in Boston, Massachusetts, on July 27, 2009, at the age of 86. Russell, who was also a musician and bandleader, is best known for his self-published book *The Lydian Concept of Tonal Organization for Improvisation* (1953), which formed the basis of the modal jazz developed by Miles Davis, Eric Dolphy, and John Coltrane. From 1969 to 1984, Russell taught at the New England Conservatory. He was the recipient of a MacArthur Foundation grant in 1989 and a National Endowment for the Arts Jazz Masters fellowship in 1990.

Singer and educator Rawn Wardell Spearman died in Virginia Beach, Virginia, on September 13, 2009, at the age of 89. He taught at Hunter College in New York, heading the Harlem Education Center. A baritone who performed internationally and with prominent symphony orchestras, Spearman also appeared on Broadway in several productions, including *Porgy and Bess* and *House of Flowers*. A graduate of Florida A&M University, he held a doctorate in music and music education from Columbia University and received a number of awards, including the Lotte Jacoby Living Treasure Award from the state of New Hampshire in 2001.

MATERIALS RECEIVED

**Books**

**Compact Discs**
Andrew Calhoun and Campground. *Bound to Go* (Waterbug WBD0085)
Holloway, Red. *Go Red Go* (Delmark 585)
Johnson, Shirley. *Blues Attack* (Delmark 798)
New Book Released in 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.


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 colum.edu/cbmr.

Spotlight on AfriClassical.com

William Zick’s AfriClassical website and blog, devoted to classical composers of African descent, began in 2000 as a small website on the Chevalier de Saint-Georges. Zick, a civil rights lawyer, came upon the orchestral works of William Grant Still, William Dawson, and Duke Ellington. Impressed, he set out to discover all he could about black classical composers and found that they were all but missing from libraries, radio broadcasts, concert halls, and, most important, the standard music curriculum. In his words, “My discovery angered me deeply. I felt I had been denied knowledge and enjoyment of an entire class of composers on the basis of race. . . . I decided the inclusion of classical music by composers of African descent would be my personal civil rights campaign.”

The campaign has resulted in an extensive website with composer biographies, works lists, and discographies (www.AfriClassical.com) to which Zick conscientiously adds information. He also writes a blog (AfriClassical.blogspot.com) that keeps abreast of performances and new recordings, presents interviews with black classical performers and composers, and fields questions from readers. He has recruited an unofficial board of advisors, including Dominique-René de Lerma, Mike Wright, Fred Onovwerosuoke, and others interested in composers of African descent.

The chief purpose of AfriClassical is education, and Zick publicizes the site to teachers and the media. The site is therefore a reliable source for information on new recordings and for biographies of major black composers, including some who are not found in other reference books. Zick’s blog is lively reading, with current information on the classical music scene.

Staff Notes

Two new articles and a book chapter by Director of Research Kenneth Bilby recently appeared in print: “African American Memory at the Crossroads: Grounding the Miraculous with Toody,” in Small Axe (vol. 13, no. 2); “A Caribbean Musical Enigma: Barbados,” in Caribbean Studies (vol. 36, no. 2); and “The English-Speaking Caribbean: Re-Embodying the Colonial Ballroom” (co-authored with Daniel T. Neely), in Creolizing Contradiction in the Caribbean, edited by Peter Manuel (Philadelphia: Temple University Press, 2009). In June 2009, Bilby chaired a session on “Black Musical Diaspora and the Dutch-Speaking Caribbean” at the CBMR conference Focus on the Caribbean, held at the University of Puerto Rico in Río Piedras. Later that month, in Port of Spain, Trinidad, he presented a lecture titled “Music and Memory in the Caribbean” as part of the Distinguished Lecture Series sponsored by the Academy for the Arts, Letters, Culture and Public Affairs of the University of Trinidad and Tobago.

Head Librarian and Archivist Suzanne Flandreau participated in a lively panel titled “Nora Douglas Holt and the Founding of NANM” at the annual convention of the National Association of Negro Musicians in Chicago in August. In April, she attended meetings of the National Recording Preservation Board at the Library of Congress and of a planning group for a possible update of Resources in American Music History at the University of Pittsburgh.

In fall 2008, CBMR Executive Director Monica Hailstone’s review of Iain Anderson’s book This Is Our Music: Free Jazz, the Sixties, and American Culture; Ingrid Monson’s book Freedom Sounds: Civil Rights Call Out to Jazz and Africa; and Steven Isserlis’s book The Dark Tree: Jazz and the Community Arts in Los Angeles was published in the journal Ethnomusicology. She just completed a review for the journal American Studies of the book Cafe Society: The Wrong Place for the Right People by Barney Josephson with Terry Trilling-Josephson. She recently joined the Old Town School of Folk Music board of directors. In November, she will attend the annual meeting of the Society for Ethnomusicology as a council member.

Two articles by Associate Director of Research Horace Maxile were published in spring 2009. “In and Around Music Theory and the Academy: A Perspective” appeared in Gamut (vol. 2, no. 1), an online music theory journal. Maxile’s narrative essay highlighted his personal experiences with historical information and offered practical suggestions for increasing the ethnic presence in

continued on page 11

Joseph H. Auner, DVD of the African American Composers Symposium held in conjunction with the T. J. Anderson Festival at Tufts University in 2008.

Bonnie Miller Barnes. Pieces of sheet music and eight photographs to be added to the Paul Edward Miller collection. These include a rehearsal score of Duke Ellington and Billy Strayhorn, two photos of Sidney Bechet, and a photo of McKinney's Cottonpickers inscribed to Miller.

Anthony Barnett. Three CDs: Professor Hafiz: Sufi Sufi (2001); Swinging Blue Notes: A History of Swing Strings 1920-1950s (AB FABLE ABCD-1-015); Black and Blue Rhythm: The Hottest Bows in Rhythm & Blues 1939-1959 (AB FABLE ABCD-1-019/20); and the album Dark Angel Album Sets 1940-1946 (AB FABLE ABCD-1-021) and his booklet “Stuffy Smith and the Alphonso Trent Orchestra: A Newly Discovered Photo” (East Sussex: AB, 2009).

Kenneth Billty. Eighteen books and dissertations, primarily concerning Jamaican and Caribbean music, including his master's thesis, "Partisan Spirits: Ritual Interaction and Maroon Identity in Eastern Jamaica" (Wesleyan University, 1979); eighteen commercial videos, most of them on reggae, plus a collection of LPs of Caribbean and African music, including eleven recordings on the Cook label.


Ellen Ewing. Eleven books on jazz, plus four boxes of reel-to-reel tapes and four boxes of cassettes, many concerning Duke Ellington, to be added to the Gordon Ewing collection.

James Ghoshon. Two scores and one CD of his recent compositions: Crossings, for orchestra (2009) and Break Break (2009).


John Homiak. Twenty-six CDRs: digital copies of audio recordings of Rastafarian ceremonial music and other traditional Jamaican music and verbal arts, including portions of the audio recordings in the Joseph G. Moore collection held by the Human Studies Film Archives at the Smithsonian Institution.


Phoebe Jacobs. Two CDs: Louis Armstrong: Newly Discovered Recordings! Pleischmann's Yeast Show and Louis' Home-recorded Tapes (Jazz Heritage Society 5289147) and Benny Goodman, The King of Swing volumes 11 and 12: NBC Broadcast Recordings 1936-1943 (Jazz Heritage Society 5289997).


Johanna Martin-Carrington. Promotional materials about the Jenkins Institute for Children, and articles about the Jenkins Orphanage including a DVD of a documentary film on the Jenkins Orphanage Band.

Dale T. Mathews. Eight photocopies of materials about members of the Creole family of St. Thomas.

Sharon Meredith. Her dissertation "Tuk in Barbados: The History, Development and Recontextualisation of a Musical Genre" (University of Warwick, 2002), with accompanying CD.


Lemoine D. Pierce. One booklet: her monograph Billy Pierce: Dance Master, Son of Purpleville (Leesburg, Va.: Friends of the Thomas Baich Library, 2007).


Malcolm W. Rector. Twenty-two more scores of his compositions, plus three DVDs of performances of his compositions, Shabbat Shalom performed by the Shepherd Singers (2002), Kidnapped, Year 1601 performed by the Shepherd School Symphony Orchestra (2001), and SS 101: Louis for flute, computer, and video, performed at the University of St. Thomas Composers Concert, Houston (2009).


Elizabeth Ann Sowards. Materials pertaining to William A. Brown, including thirteen archival CDs of their recording sessions, a folder of correspondence, and the program from his memorial concert.

Bob Sevier. Seven commercial CDs on the Numero label: Numero 011, Eccentric Soul: Mighty Mike Lansburg; Numero 016, The ABCs of Kid Soul: Home Schooled; Numero 017, Eccentric Soul: The Outskirts of Deep City; Numero 020, Eccentric Soul: The Trager and Note Labels; Numero 021, Soul Messages from Dimona;Numero 022, The Final Solution: Brotherman; Numero 025, 24-Carat Black’s Gone: The Promises of Yesterday; and Numero 027, Eccentric Soul: Smart’s Palace, plus four CDs of interviews with members of the Young Disciples of East St. Louis interviewed in August 2008 and the Kaidrons, interviewed in April 2008.

P. Sterling Stuckey. One box of cassette tapes and playlists of his jazz radio show on KUCA, Riverside, California.

Dale Thomas. One issue of The Standard (February–March 2009) featuring the Florida A&M University Marching 100.

Dorothy White. Score for the Eight Art Songs for soprano and tenor voice [No date] plus an archival CD of a workshop at the annual meeting of the National Association of Negro Musicians (August 2009) titled “New Music by Helo Smith and Dorothy White with text by African American Poets.” featuring Kimberley Jones, soprano; Cornelius Johnson, tenor; and Dianna White Gould, piano.

Michael Woods. Nine new charts for his collection, plus one score, Some Day Soon (2009) for big band, and several programs and clippings about his activities.


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music theory. This article was part of a forum titled “Ethnic Diversity in Music Theory: Voices from the Field” that essentially issued a call for action and new approaches to addressing such challenges. The second article, “Bluesy Church, Churchy Blues: Vernacular Tropes, Expression, and Structure in Charles Mingus’s ‘Eclipsiastics,’” appeared in the Annual Review of Jazz Studies 14. Using musical semiotics and conventional techniques, Maxile incorporates issues of expressivity, culture, and compositional structure into his analysis of the tune. In August 2009, Maxile’s review of the CD Ulysses Kay: Works for Chamber Orchestra appeared in the Journal of the Society for American Music (vol. 3, no. 3).

The CBMR Library and Archives welcomes Laurie Lee Moses as its new Archivist and Digital Librarian. Moses is a recent graduate of the LEEP Program of the Graduate School of Library and Information Science at the University of Illinois-Urbana Champaign, where she specialized in special collections and data curation. She is also a composer with a master’s degree in composition from Roosevelt University.

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