GENIUS WITHOUT BORDERS: HONORING THE GENIUS OF MICHAEL JACKSON
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FEBRUARY 17
Black Prism—Concert Works by African-American Composers
New Black Music Repertory Ensemble
Harris Theater
Chicago, Illinois
call 312.334.7777 for tickets

MARCH 9-13
Society for American Music Meeting together with the International Association for the Study of Popular Music, U.S. Chapter
Cincinnati, Ohio
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cover photo: Michael Jackson.
photo by Vandelii Cobb.
Genius without Borders—Michael Jackson
Symposium Highly Successful

During September 24–25, the CBMR hosted Genius without Borders: A Symposium in Honor of the Genius of Michael Jackson. This was the second installment of the Genius without Borders series, which was inaugurated in March 2009 with a symposium that focused on Ray Charles.

The Michael Jackson symposium featured commissioned papers and presentations made by leading scholars in black music and cultural studies, as well as panel discussions with personalities who figured prominently in Michael Jackson’s career, spanning his formative childhood years and the Jackson 5 to his last pop singles, videos, and tours.

This installment of Genius without Borders addressed the mission of the symposium series in several ways. The core program components were focused on Jackson’s musical approaches, influences, life, and legacy in order to engage leading scholars of African-American and American popular music and expressive culture in scholarly inquiry and dialogue about Jackson’s life and artistic strategies within the context of African-American and American history. The program also explored the styles and genres in which Jackson worked while also considering broader musicological and ethnomusicological concerns.

The symposium also attracted diverse audiences with a strong local component. Scholars, the Columbia College Chicago community, and the general public had the opportunity to learn about, discuss, and consider ways in which Jackson’s contributions have reflected and influenced traits in black music and American music in a broader sense.

Finally, the symposium encouraged scholarly debate about the nature of black musical genius. In opposition to the idea of a unilateral, universal concept of genius, this symposium took advantage of the opportunity to explore Jackson’s genius as varied and culturally situated.

Program highlights are described below, but paper abstracts, full biographies of presenters and panelists, and additional information are available at colum.edu/GeniusWithoutBorders. For photos of past Genius without Borders events and information about future ones, follow us on Facebook at facebook.com/geniuswithoutborders.

Papers
“The Alchemist: Michael Jackson and His Magical Pursuit of White Power,” Gregory Tate, presenter

“Michael and the Motherland,” Stephanie Shonekan (Columbia College Chicago), presenter

“Smooth Criminality: Racial Phantasmagoria & Black Fugitivity in Michael Jackson’s (Dancing) Body Politic,” Daphne Brooks (Princeton University and Harvard University), presenter

“The Postmodern Genius of Michael Jackson,” Bonnie Brooks (Columbia College Chicago) and Raquel L. Monroe (Columbia College Chicago), presenters

“Sampling Michael: The Performance of Rhythm, Masculinity, and Nostalgia,” Mark Anthony Neal (Duke University), presenter

Panels
“Big Boy: Michael Jackson in Chicago, 1965–1968” was a panel discussion among music industry figures who worked with the Jackson 5 during their developmental years as a Chicago nightclub act. The panelists explored the group’s underdocumented pre-Motown professional career in Chicago and Gary, Indiana. The session also included a multimedia presentation of early photographs, videos, and recordings by the Jackson 5.

Daphne Brooks presents her paper at Genius without Borders (top); audience members look on during the symposium (bottom). Photos by Jonathan Mathias.
Jacob Austen acted as host and moderator. Austen is a music journalist and author of TV-a-Go-Go: Rock on TV from American Bandstand to American Idol.

As a teenage guitarist, Larry Blasingaine and his band the Young Folks shared stages and rehearsal space with the Jackson 5. Blasingaine also played with and coached the Jackson brothers on their first known studio recording session. He later played guitar with the Emotions and Jackie Wilson.

Wilton Crump is a Gary native whose vocal group competed with the Jackson 5 at Roosevelt High talent shows. He later did arrangements on the group's second Steeltown single, "We Don't Have to Be Over 21 (To Fall in Love)." Later he managed doo wop legends the Spaniels and is currently that group's lead singer.

Best known for hosting and coordinating the dancers on the local version of Soul Train (1970–1976), Clinton Ghent was also a choreographer who developed some of the Jackson 5's earliest dance routines.

As owner of Steeltown Records, Gordon Keith helped manage the Jackson 5 and released the group's first single, "Big Boy," in 1967.

The panel “It's All About the Music: An Insider's Look at Michael Jackson's Art—Michael Jackson and Ed Eckstein” was moderated by Ed Eckstein, former president, Mercury Records, and co-producer of The Rhythm and Blues Project.

Siedah Garrett co-wrote "Man in the Mirror" and was a duet vocalist on "I Just Can't Stop Loving You."

Ricky Lawson was Michael Jackson's drummer and collaborator.

Greg Phillinganes was musical director for Jackson's Bad and Dangerous tours.

Harry Weinger is Vice President of A&R for Universal Music Enterprises.

Dance Class
Symposium attendees were also able to learn choreography from Michael Jackson's "Thriller," as taught by Amansu Eason, dancer with Muntu Dance Theater of Chicago. The class was offered in association with the Dance Center of Columbia College Chicago, 1306—Ten Years Later.

Event Social Media
The Michael Jackson symposium marked the CBMR’s first use of social media applications to make the program available to an extended audience. Live blogging was provided from all symposium sessions by Althea Legaspi and Ronnie

Participants learn how to do the "Thriller" dance (top). Siedah Garrett and Ricky Lawson perform during the panel "It's All About the Music" (middle). Moderator Ed Eckstein and panelist Harry Weinger during "It's All About the Music" (bottom).

Photos by Jonathan Mathias.
Reese: Columbia College Chicago students Calic Bowen and Jared Petry provided live tweets. Hundreds of people participated in online conversations throughout the event. Most of the events were also made available through live streaming video.

A photograph of Michael Jackson (cover), signed by the photographer Vandell Cobb, was auctioned for a high bid of $500, with the funds being donated to the Mulvany Scholarship in Photography at Columbia College. Cobb, a graduate in photography from Columbia College Chicago in 1975, worked for thirty-one years for Johnson Publishing Company as a staff photographer for *Ebony* and *Jet* magazines.

**With Appreciation**
The CBMR wishes to thank Patricia Andrews-Keenan, president of The Tullulah Group, for securing event sponsors and support and CBMR volunteer Jacqueline Hudson, for research support.

State Farm Insurance was the event sponsor. Media partners were NBC5 Chicago, WVON Radio, and The Chicago Defender.

**Spotlight on CBMR Associates: Rebecca Miller**

Rebecca (Becky) Miller is Associate Professor of Music at Hampshire College. She received an A.B. from Bryn Mawr College, an M.A. in ethnomusicology from Wesleyan University, and, in 2000, a Ph.D. in ethnomusicology from Brown University.

Between 1995 and 2000, Miller conducted dissertation research as a Fulbright Fellow in Carriacou (Grenada). Her book, *Carriacou String Band Serenade: Performing Identity in the Eastern Caribbean* (Wesleyan University Press, 2008), examines social upheaval, political change, and postcolonial identity formation through the performance of traditional music and dance in Carriacou. Making use of historical and archival research as well as ethnographic fieldwork and interviews, Miller's book focuses on Carriacou's annual Parang Festival, a Christmas-time event that had its genesis in the years surrounding Grenada's Socialist Revolution. Featuring performances and competitions by string bands and a Hosannah band competition (unaccompanied choral singing), the Parang Festival can be seen as an indicator of changing social expectations and aesthetics. *Carriacou String Band Serenade* also examines the performance of quadrille music and dance in Carriacou and documents the music and life of the late violinist and folk artist Canute Calliste.

Miller has also published numerous articles on Carriacou, including "Performing Ambivalence: The Case of Quadrille Music and Dance in Carriacou, Grenada" (in *Ethnomusicology*, Fall 2005). This article presents the notion of cultural ambivalence and theorizes its connection to the waning of interest in quadrille dance and music in Carriacou today. Another article, "'Me 'ain lie on nobody!': Locality, Regionalism, and Identity at the Parang String Band Competition in Carriacou, Grenada" (in *The World of Music*, 2003), examines Carriacou's annual string band competition as an indicator of local identity, regional belonging, and global reach.

Miller has also done considerable work on traditional and popular Irish music both in Ireland and in the United States. A recipient of a 2005 Whiting Fellowship, she has conducted fieldwork in Ireland in Northern Ireland for the past five summers and is currently finishing a book on popular Irish music (big bands and showbands) from the 1930s to 1975.

As a public-sector folklorist/applied ethnomusicologist, Miller has documented and presented the traditional arts from a number of immigrant and refugee communities throughout the United States. Her work has culminated in publications, recordings, music festivals, and films. Since 1985, Miller has worked as a freelance public radio reporter/producer for NPR, Monitor Radio, and other public radio entities. Among other independently produced series and pieces, Miller produced and wrote the award-winning, nationally broadcast public radio series *Old Traditions—New Sounds*, hosted by singer Judy Collins and carried on over one hundred public radio stations nationally.

At Hampshire College, Miller teaches courses in ethnomusicology and applied ethnomusicology, music theory, radio production/documentary making, and interdisciplinary courses in collaboration with colleagues in related disciplines. A fiddler, Miller performs extensively with several bands throughout the East Coast at contradances and in concert.

"Spotlight on CBMR Associates" profiles a randomly selected Associate member and showcases the wide breadth of knowledge and interests represented by our members.
CBMR/Europe: Early Activities
by Gianpaolo Chirlacò

A DVD with English subtitles of the documentary in Search of the Unknown, produced by CBMR/Europe, will be released in December. The documentary, presented during the opening ceremony of CBMR/Europe, explores improvisation in different historical periods and in different musical styles and genres. Improvised performances by musicians such as Roberto Ottaviano and Pino Minafra (Apulian jazz players), Badara Sèck (a griot from Senegal), and Sud Sound System (a famous ragamuffin band from Salento that sings in dialect) are included. The DVD will be available upon request from CBMR/Europe.

CBMR/Europe also created the AfroMediterranean Orchestra, whose mission is to spotlight the musical links between Africa and the Mediterranean. The first concert of the orchestra was recorded and is going to be released by CNI, a well-known Italian record label.

Other events by the center have included a workshop led by Luca Bandirali. Developed for students and scholars and held during the last week of May, the workshop aimed to describe the musical history of house music, focusing on its origins from soul, hip hop, and Chicago street cultures.

Next year will be an important one for CBMR/Europe. In addition to other academic activities, CBMR/Europe is organizing a conference and a three-day workshop, to be held during either May or June 2011. At the conference, professors and researchers from the University of Salento will present papers on the cultural effects of the African diaspora in Europe from antiquity to the seventeenth century. International scholars will be invited to the workshop in order to analyze current research on this broad topic.

During the workshop, CBMR/Europe will announce the editorial board members for a new journal. Conceived by CBMR director emeritus Samuel A. Floyd and Gianfranco Salvatore, Black Antiquities will be published annually in both English and Italian. The first issue is planned for the second half of 2011.

During March–May 2011 at University of Salento, CBMR/Europe will host a series of concerts in cooperation with the local conservatory. Some of the concerts will feature African-American music and music from the diaspora. Future plans for the series include an African-American band, as well as a concert in Chicago of the Afro-Mediterranean Orchestra.

From Monica Hairston O'Connell, Executive Director: Changes in BMRJ Editorial Structure

Black Music Research Journal continues to be a source of leading-edge information on black music of the global diaspora, influencing the field as the only peer-reviewed academic journal dedicated entirely to this subject. BMRJ has garnered and maintained its reputation in large part because of the tireless work of its historically excellent editors and editorial staff—a dedicated range of consulting editors: managing editor Laura Haefner (1999–present); associate editors Calvert B. Jr. (1980–2007), Orin Moe (1980–1994); and Marsha J. Heizer (1991–2004); and editors Samuel A. Floyd Jr. (founder and editor 1980–2004) and Christopher Wilkinson (2005–present). This column serves to alert CBMR colleagues to the next phase in BMRJ’s history.

While he is still enjoying a successful tenure as only the second editor of BMRJ, Christopher Wilkinson’s last issue is planned for fall 2011. The date is a year away, but Chris and his successors will begin a behind-the-scenes transition soon to ensure a continuation of the professional and seamless process he has cultivated for authors during his time onboard. Announcing the shift now also gives all of us time to personally thank Chris for his service to BMRJ. During his time as editor, he has not only maintained BMRJ as a publisher of excellent scholarship, he has made (indeed, continues to make) many important contributions. Chris oversaw an involved and at times complicated transition for BMRJ from in-house publishing to its current arrangement with the University of Illinois Press. He also worked tirelessly and successfully to get the journal on a regular publication schedule, with steady, high-quality content. By the time he retires from his post he will have seen thirteen excellent issues through to production (volume 25 was a double issue). I want to take this time to thank Chris, on behalf of the CBMR staff, for his work as editor. I invite you to drop him a line as well, congratulating him on a successful tenure.

I’m pleased to announce that BMRJ’s high standards will continue with incoming editors Horace Maxile Jr. (editor) and Gayle Murchison (associate editor). Horace has been Associate Director of Research at the CBMR since 2007. His wide-ranging research interests are filtered through a strong background in musicology and music theory and include musical semiotics, jazz analysis, and concert music by African-American composers. Gayle is currently Assistant Professor of Music and Black Studies at the College of William and Mary. She is the author of numerous articles on Aaron Copland, Mary Lou Williams, and William Grant Still...
and is a recipient of the ASCAP Deems Taylor Award. Like Horace, she brings not only outstanding scholarly capacities to bear on this editorial project but also an impressive, intimate understanding of the history of the BMRJ within the broader context of scholarly music journals in general and more specifically as it intersects with the trajectories of Lenox Avenue and other CBMR publications and Eileen Southern's The Black Perspective In Music. Their first issue as editors will be spring 2012, and we feel confident they will make a dynamic editorial team.

Congratulations and thanks to Black Music Research Journal's editors and editorial staff for continued success!

Hairston O'Connell Named Chicago Community Trust Fellow

The Chicago Community Trust has named CBMR executive director Monica Hairston O'Connell one of its 2011 fellows. The Trust Fellowship offers sustained support over the course of the award year for its fellows—six emerging leaders and four experienced leaders—to pursue professional development opportunities.

The Chicago Community Trust Fellowship is a significant investment in the leadership talent for nonprofit organizations. Fellows were selected for their creativity, originality, and potential to make important contributions in the future. The fellowships are designed to elevate the careers of Chicago leaders and increase their future impact on the Chicago metropolitan area.

Experienced leaders receive up to $60,000 and emerging leaders receive up to $30,000 to fund their professional development plans. "The Trust selected these [fellows] because these individuals embody passion for their job and a civic responsibility toward this region," says Maria Bichili, chair of the fellowship selection committee and an executive committee member for the Trust. Hairston O'Connell's fellowship falls within the "emerging leader" category and provides $30,000 to the CBMR in support of her proposed development plan. She will use the funds for executive coaching, University of Chicago Booth School of Business coursework, and a self-directed course of study on the institutional and intellectual history of the field of black music research.

Grants Received

The CBMR has received a $5,000 grant from the Ann and Gordon Getty Foundation. Two previous grants were received in 2008 and 2009.

The Aaron Copland Fund for Music has awarded the CBMR a $6,500 grant to help support the February 17, 2011, performance by the New Black Music Repertory Ensemble (see, p. 8). This is the third grant the Copland Fund has made in the past several years to the CBMR's performance program.

The National Endowment for the Arts has awarded the Center a $30,000 grant to help support the second recording in the CBMR/Albany Records Recorded Music of the African Diaspora series.

Mount Calvary Lutheran Church in Boulder, Colorado, has made a $1,000 contribution to the CBMR to support a one-time Travel Grant award for a research project that will deal with some aspect of black gospel music. The gift was made in honor of the late Horace Clarence Boyer, who did annual residencies at the church during 1988–2006. The award will be made on a competitive basis to a project that demonstrates excellent scholarship and can be supported by the materials contained in the CBMR Library and Archives. Application deadlines are February 1 and September 1, but the award will be held open until an exemplary project has been submitted. Proposals will be accepted via the CBMR’s normal Travel Grant application procedure.

CBMR Travel Grant

The CBMR is pleased to announce its most recent CBMR Travel grant recipient, Jeremy Lane. Lane is Assistant Professor of Music Education at The University of South Carolina, and his project, “Transcriptions of Nineteenth-Century Music by Black Composers for Band/Wind Ensemble,” will seek to increase awareness and appreciation for the music of this period. Expanding on the number of such transcriptions that are available, he will explore the works of composers such as Charles "Lucky" Roberts and James Scott among others. As founding director of the Congaree New Horizons Band (CNHB) of Columbia, South Carolina, Lane proposes performances of two band transcriptions during spring 2011 and follow up correspondence with band directors who attend the CNHB concert to further promote the works.

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-based research project based on 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 Perkinson. Scholars, composers, conductors, and musicians, educators, graduate students, and independent researchers residing or attending school beyond
commuting distance of the Center for Black Music Research (more than 100 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 312.369.7558 to request information.

A Conversation and Book Signing with Randy Weston
On November 4, the CBMR celebrated the release of African Rhythms, the new autobiography by legendary jazz pianist Randy Weston published by Duke University Press. Weston was on hand to discuss his life and career, to participate in an informal conversation with the audience, and to autograph copies of the book. Weston also spoke about his friend and collaborator, the late Melba Liston, the jazz arranger, composer, and performer whose collection is held in the CBMR Library and Archives.

Black Prism—Concert Works by African-American Composers
The CBMR will present the full forces of its New Black Music Repertory Ensemble in a Chicago performance at the Harris Theater for Music and Dance on Thursday, February 17, 2011. The performance will feature the two works recently recorded by the New BMRE and two works by Florence B. Price:

* Florence B. Price, Symphony no. 1 in E Minor
* Florence B. Price, Concerto in One Movement
* Mary D. Watkins, Five Movements in Color
* Olly W. Wilson, Of Visions and Truth: A Song Cycle

Price's first symphony, which is considered among the main concert musical achievements of the Harlem Renaissance, was premiered by the Chicago Symphony Orchestra in 1933 and was the first piece by a black woman to be performed by a major symphony orchestra in the United States. Her piano Concerto in One Movement was premiered in Chicago’s Auditorium Theater in 1934. This will be the world premiere performance of the reconstructed score for the concerto, prepared by composer Trevor Weston and based on Price’s two- and three-piano versions of the concerto. Both Price works will be recorded for the second issue in the Recorded Music of the African Diaspora series.

The New Black Music Repertory Ensemble will be conducted by Leslie Dunner and Kirk Smith. Featured performers include Karen Walwyn, piano soloist, Bonita Hyman, mezzo soprano, Thomas Young, tenor, and Donnie Ray Albert, baritone.
Tickets for Black Prism are now available online at www.HarrisTheaterChicago.org, by telephone at 312.334.7777, or at the Harris Theater Box Office, 205 East Randolph, Chicago. Box office hours are 12 p.m.—6 p.m., Monday through Friday, and on performance days until curtain.

Tickets are $20—$55. Senior, student, and group-rate discounts are available.

This performance is supported in part with a grant from the National Endowment for the Arts, which believes a great nation deserves great art.

(Left, top) CBMR volunteer Jacqueline Hudson, who has provided research support for CBMR marketing and social media endeavors. (Center, top) Black Music Research Consortium fellow Geof Bradfield. (Right, top) John Alston III, the CBMR’s 2010 Travel Grant fellow, researched the early history of the Morehouse College Glee Club.

(Left, bottom) Visitors from Japan Harumichi Yamada of Tokyo Keizai University (in front) with his wife and Mamoru Toya of Seijo University, spent an afternoon in August touring the CBMR and discussing jazz research with CBMR staff. (Right, bottom) The DeVos Institute International Cultural Visitors Program American Roots Musicians. Eight musicians from Bolivia, Bosnia and Herzegovina, France, Ghana, India, Ukraine, and Venezuela visited the Center to learn about its mission.
IN MEMORIAM

Saxophonist Fred Anderson, whose Velvet Lounge was the home of free jazz in Chicago to many like-minded musicians, died in Chicago on June 24 at the age of 81. Anderson was one of the founders of the Association for the Advancement of Creative Musicians and played on their opening concert. His forte was improvisation, and he published at least one book of exercises he had developed for himself. He recorded on many live sessions at his own club and was honored by the Chicago Jazz Festival in 2002.

Soca musician Arrow (Alphonsus Cassell) died in Montserrat on September 15 at the age of 60. His biggest hit was “Hot Hot Hot,” which became the official anthem of the soccer World Cup in 1986. He was Montserrat Calypso King four times and recorded over twenty albums. He often incorporated dance music from other Caribbean nations into his music. He was made a Member of the Order of the British Empire for services to Caribbean music in 2000.

Flamboyant and influential soul singer Solomon Burke died in Amsterdam, The Netherlands, on October 10 at the age of 70. His mother and grandmother were preachers, and he first made a name as a child preacher. As his songs secularized, he refined the mix of sacred and secular that defined 1960s soul. Although his recordings on Atlantic Records and other labels never went higher than number twenty-two on the pop charts, he was respected by other musicians, including Mick Jagger and Bob Dylan. He was inducted into the Rock and Roll Hall of Fame in 2001.

Chicago gospel singer and pianist Lucy Smith Collier died in Chicago on September 19 at the age of 85. In her teens, “Little Lucy” Smith played the organ for appreciative crowds at her grandmother Elder Lucy Smith’s All Nations Pentecostal Church. She subsequently sang and played with her own group, the Lucy Smith Singers, and was the pianist for the legendary Roberta Martin Singers.

Choral conductor Brazeal Dennard died in Detroit on July 5 at the age of 81. After beginning his music career as a tenor soloist and church musician, Dennard founded the Brazeal Dennard Chorale in 1972 to feature the works of black composers and to perpetuate the Negro spiritual as a concert form. The chorale made numerous recordings and collaborated with the Detroit Symphony in Classical Roots concerts starting in 1978. Dennard served as the president of the National Association of Negro Musicians from 1975 to 1979. He received honorary degrees from Marygrove and Olivet Colleges.

Avant-garde jazz trumpeter, promoter, and educator Bill Dixon died in North Bennington, Vermont, on June 16 at the age of 84. His work to promote free jazz included the four-day October Revolution in Jazz in 1964 (which included Sun Ra and Cecil Taylor), and the short-lived Jazz Composers Guild. In 1968, he moved to Bennington College, where he formed the Black Music Division in 1973. He was influential for his use of extended techniques and his exploration of the lowest registers of the trumpet.

Bandleader and educator William P. “Pat” Foster died in Tallahassee, Florida, on August 28 at the age of 91. Foster had degrees in music education from the University of Kansas (1951), Wayne State University (1950), and the Teachers College at Columbia University, where he earned a doctorate in music and education in 1955. He began as bandmaster at Florida A&M University in 1948; in just a few years, the band had over one-hundred members. It subsequently became known as the Marching 100. The crowning success came in 1989 when the Marching 100 represented the United States in Paris at the bicentennial of the French Revolution. Foster’s bands combined creativity in programming, showmanship, and a high standard of musicianship. At the same time, Foster mentored numerous musicians who went on to become band directors at other colleges and universities.

Gospel pianist Geraldine Gay died in Aurora, Illinois, on April 6 at the age of 79. Her jazz-tinged gospel piano backed up a family group, the Gay Sisters, who made recordings for Savoy,

continued on page 15

MATERIALS RECEIVED

Books

Compact Disc
Turner, Troy. Whole Lotta Blues (Evidence ECD 26138-2).
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.

Munro, Martin. Different Drummers: Rhythm and Race in the Americas.

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 columbus.edu/cbmr.

DVD on Anne Brown Available

In 2004, CBMR commissioned educational filmmaker Nicole Franklin to interview singer Anne Brown at her home in Oslo, Norway. Ms. Brown made her Broadway debut as the original “Bess” in George Gershwin’s Porgy and Bess. Shortly before her death, CBMR friend, colleague, and Advisory Board member William A. Brown conducted this interview.

A rare conversation about Anne Brown’s life emerged. Ms. Brown reflects on how she spent her career in the opera, which Dr. Brown describes as a cultural, musical, and historical achievement in the development of opera and Western culture. This interview is now available in a thirty-six-minute DVD: Gershwin & Bess: A Dialogue with Anne Brown.

In the interview between Anne Brown and Dr. Brown, Ms. Brown discusses her work with George Gershwin, the role that singers play in creative collaborations, the events surrounding a proposed boycott of the Porgy and Bess cast during its run at the National Theater, her decision to direct European productions of Porgy and Bess in blackface, and her painful decision to end her singing career.

Please visit www.nicolefranklin.com for information about the DVD, which will be available in two categories. For educational use, a $75 purchase allows for public performance rights of the film. Purchasing the DVD at a price of $24.99 allows for home video use only.

Ms. Franklin is a twenty-year veteran editor of television news and documentaries, an award-winning filmmaker, educator and producer, editor, stage manager, and director of television and theater. She is on the full-time faculty of Bloomfield College as a communications instructor in the humanities division. Her company, EPIPHANY Inc., was formed in 1999. Productions include The Double Dutch Divas! and Journeys in Black: the Jamie Foxx Biography. She is currently in production on a feature film on Anne Brown’s life.

The Center for Black Music Research is especially proud to promote this remarkable film.

HBCU Initiative

In November 2008, Associate Director of Research Horace Maxie launched an initiative directed at illuminating the musical legacies of historically black colleges and universities (HBCU). Beginning with a session devoted to the musical legacy of Fisk University at the annual meeting of the American Musicological Society in 2008, the initiative has taken Maxie to Wiley College in Wilberforce, Ohio (March 2010), and to an anticipated program at Central State University in Marshall, Texas (March 2011). At present, lecture-recital formats are the primary programming choice because they afford opportunities for students to hear live performances of pieces by composers with associations to their institutions. For example, organist Ju-Yeon Lee and the Wiley College A Cappella Choir, directed by Stephen Hayes, presented works by Frederick Tillis and Edward Breanor. Both composers taught at Wiley College, and Tillis is an alumnus as well. The programs have proven to be enlightening for students, faculty, and audience members. In addition to the formal performance-lecture element, there is also a mentorship component. If teaching schedules allow, lectures are also given to smaller classes and questions about research and other inquiries about black music studies are addressed.

Please direct inquiries or suggested programs/colleges or universities to Horace Maxie, hmaxie@columbus.edu.

Staff Notes

In April, Director of Research Kenneth Bilby traveled to London to participate in an interdisciplinary research project titled “What Is Black British Jazz?” The project, in which CBMR is a partner, is based at the Open University in Milton Keynes and supported by a grant from the British Arts and Humanities Research Council. In May, Bilby presented the keynote lecture for the Music Research Day Symposium at the Open University, titled “From Jamaica to Africa: The Original Musical ‘Return.’” Later that month, he presented a paper titled “Maroon Heritage’ in Jamaica: Whose Is It?” for the symposium Maroons in Latin America: From Resistance against Slavery to Contemporary Struggles for Land, at the University of Essex in Colchester.

Head Librarian and Archivist Suzanne Flandreau chaired a session titled “More than Just Sheet Music: Identifying and Describing Music Materials in Archives and Special Collections” at the spring meeting of the Midwest Archives Conference in April. Her review of George Walker’s autobiography Reminiscences of an African Composer and Pianist (Lanham, Md.: Scarecrow Press, 2009) appeared in the June 2010 issue of Notes: The

In November, Executive Director Monica Hairston O'Connell received the Crescent Moon Award in the area of education by the Upsilon Sigma Alumni Chapter of the Phi Beta Sigma fraternity. She also attended the annual meeting of the Society for Ethnomusicology as a council member and chaired a session titled "Music in the Film and Recording Industries: Constructing Women, Building Communities."

In July, Associate Director of Research Horace Maxie presented a lecture at the National Association of Negro Musicians national meeting in Colorado Springs, Colorado. This was part of a lecture-recital on the art songs of David Baker that featured soprano Louise Toppin and pianist Susan Grace. Additional historical notes and points of context were offered by Willis Patterson. In November, Maxie was a featured lecturer in a program titled Black Experience and Song: The Art Songs of David Baker and Mark Fax. This program was one of the noontime concerts for the American Musicological Society 2010 meeting and also included Willis Patterson, soprano Allison Jones, and pianist Catherine Garner. Maxie’s lecture for the AMS program explored historical, cultural, and analytical perspectives as they relate to the Baker song cycle, The Black Experience, and selections from Fax’s collection, Five Black Songs.

In November, Deputy Director Morris Phibbs spoke and conducted a mass choir in several gospel works during a tribute to Horace C. Boyer held at Our Saviour’s Lutheran Church in Arlington Heights, Illinois.

A MEMORIAL TO WENDELL LOGAN continued from page 19

Professor Logan’s career as an educator was the May 1, 2010, opening of Oberlin Conservatory’s stunning, state-of-the-art Bertram and Judith Kohl Building, a $24 million facility designed to house the Jazz Studies program. The lobby of the Kohl Building was named after Wendell Logan. This magnificent building and the multiple generations of former students, and superb professional jazz musicians who have served as faculty and performed as guest artists at Oberlin, will become a living legacy of Wendell M. Logan’s contributions to Oberlin College.

As a composer, Logan’s work is exceptional in the wide range of human expression that it draws upon and conveys. Central to his musical voice is the capacity to reflect in unique ways the exquisite sensitivity and unabashed musical power of the African American musical tradition, while simultaneously shaping that musical experience by his personal vision of a 20th- and 21st-century human existence. Among his most important compositions in the written tradition are Proportions (1969) for chamber ensemble, which I had the honor to publish an article about, and to conduct for its California premiere; Runagate, Runagate (1989), a musical tour de force based on the poet Robert E. Hayden’s poem about a fugitive slave, composed for the superb tenor voice of the late William Brown and performed by Brown and the Black Music Repertory Ensemble at Alice Tully Hall in its New York premiere in 1990; and Doxology Opera: The Doxy Canticles (2003) based on a libretto by Paul Carter Harrison. To these three compositions, I must add two additional outstanding chamber ensemble pieces: Moments (1992) which was recorded in 1998 on the ACA Digital Recording label by the Thamyrus Ensemble; and Transition (2005), commissioned by the Fromm Foundation and premiered by the San Francisco Contemporary Music Players. Logan also had a great affinity for setting the texts of African American writers throughout his career. Among his early works, Songs of Our Time (1969) was based on texts by LeRoi Jones, Gwendolyn Brooks, and W.E.B. Du Bois. Ice and Fire (1975), a duet for soprano and baritone with piano accompaniment, is a striking setting of two poems by the poet Mari Evans entitled "If There Be Sorrow" and "Marrow of My Bone." Many of these compositions were recorded on Orion Records.

Collectively, all of the works mentioned above, as well as his jazz compositions, established Wendell Logan as one of the most original and independent American composers of his generation. Among the awards he earned as a composer were four awards from the National Endowment for the Arts, several ASCAP awards, three Ohio Arts Council grants, a coveted Guggenheim Fellowship, the Cleveland Arts Prize in Music in 1991, and the Lakond Award from the American Academy of Arts and Letters in 1998. Logan was also selected as a resident fellow at the Rockefeller Foundation’s Bellagio Study and Conference Center in 1994.

Logan’s music created in the jazz tradition also reveals a unique imagination, consummate technical skill, and a rare ability to communicate directly to a wide range of listeners. The well-known jazz trumpeter from Detroit, Marcus Belgrave, who has been a member of the Oberlin Jazz Studies faculty for ten years made the following statement about Logan:

Logan was very businesslike, always had in his mind what to do down the road. That’s why I’m so proud of him, because he always had such a good vision of what he wanted to do. He felt jazz should be shared by everyone.

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Apollinaire Anakessa. CDs: Guyane 1: Musique et chants traditionnelles Créoles: Memorial Onzo-Mande (RADd) AVPL60-1) and Guyane 2: Musique et chants traditionnels: Buskondé Sama (RADd AVPL61).


Regina Harris Basiocchi. Three scores: e. e. cummings’ songbook for soprano and piano (ca. 2009); “Liszt: My Husband Is Not a Cat,” for solo piano (ca. 1994, 2009) and “Miles per Hour” for solo trumpet (ca. 1990).


Anthony Bennett. Three CDs: Stuff Smith: Unfinished Concerto, and Mood Melody and Melody and Chords (AB FABLE XBCD-01023), limited edition; Centenary Addendum to ABD0-022 . . . unreleased private recordings,” Joe Bushkin Quartet featuring Stuff Smith, Live in Europe (2015) and ca. 1969 violin solos (AB FABLE ABD0-022); Let’s Listen to Lucille Peck’s Stuff Smith and His Lincoln Orchestra featuring Ella Fitzgerald (AB FABLE ABD0-024).

Kenneth Benson. Eleven 78s, including records by Big Bill Broonzy, Ella Fitzgerald, the Dominoes, the Penguins, and the Platters; LPs: Folk Songs with Harry Belafonte and Calypso with the Islanders (Coronet CX 115), Sam Cooke at the Copa (RCA Victor LPM-2970), Lou Rawls Live! (Capitol T2458), and Dakota Staton’s The Late, Late Show (Capitol T876); CDs: Ghallib Shalib’s Jazz in the Raw: Live at the Royal Palm (Tracker MS-55), The Quintessential Billie Holiday volumes 1, 4, 6, and 8 on Columbia, and Thelonious Monk with John Coltrane (Original Jazz Classics).

Kathleen E. Bethel. CDs: Maggie Brown, From My Window (Mag Pie Records B2 88080); Chester Gregory, My Name Is C. G. (no commercial music, unnumbered); Bob Marley, Small Axe (Polkaiz PAZZ17); Susan McClelland, in the Palm of Your Heart (GoFörBroke Music, unnumbered); Vai Gray Ward, Rhapsody in Hughes (101 Pianky Production and Kumi Entertainment 0645CD); Africans in America: Songs Featured in the Public Television Series (Rykodisc RCD 10444); Peter Was a Fisherman: The 1939 Trinidad Field Recordings of Melville and Frances Herskovits, volume 1 (Rounder CD 1114). Sony BMG Celebrates Black History Month (2006). Three cassettes: Lift Every Voice and Sing (Capitol A-4450); Paul Simon, Graceland (WEA unnumbered); Karyn White, Karyn White (WEA 26734-4); Two videocassettes: Alberta Hunter: My Castle’s Rockin’ (View Video Jazz Series 1331) and The Incomparable Nat “King” Cole (Warner Reprise Video 38266-3).


Geoff Bradfield. His CD African Flowers (Origin 82572)


Mark Millis Coffie. CD: Bigshot Band’s Osagyeo: You Will Always Be Remembered (unnumbered) and DVD: Bigshot Live in Concert (Trinity Digital, unnumbered).

Yvonne Daniel. Five DVDs of quadriple from throughout the Caribbean plus a Power Point of her presentation as a CBMR Rockefeller fellow at the CBMR in 2005.

Samuel A. Floyd Jr. One box of materials about his career, including correspondence (pre-CBMR), clippings, and articles.

Michael Frank. Earwig Music 20th Anniversary Collection (CD 4946) and Live at the Boston Newport Festival v. 2 (Blues Trust BTP 1002).

Paul Freeman. His collection of orchestral scores and performance materials, plus a collection of sound and video recordings of his work with various performing groups.

Steven K. Gerber. Program for a concert by the Reston Community Orchestra: "Annual Tribute to the Memory of Dr. Martin Luther King, Jr." January 15, 2010, with works by Coleridge-Taylor, Hall Johnson, Burleigh, Hallstein, and Ellington.

Strumpf, Music Traditions of Malawi, Cassette and text. [no imprint].


Geoffrey Dana Hicks. Six CDs of his performances and compositions and two copies of scores of his solo piano works: “Picture preludes” and “24 Original Pieces for Piano” (both undated), plus a folder of photos and information about him.


William Longstreet. Eleven books on minstrelsy, including several scripts and joke books, Minstrel Songs Old and New (Boston: Oliver Ditson, 1910), and a Hooker-Howe costume catalog.

Jean-Luc Maïs. CD: Miscellaneous collection of Guinean Maroon Aleske songs.


John N. Migliaccio. Poster by Hatch Print Shop for the “Gone with the Blues” presentation of Tommy Brown and Sandra Hall for the Bo Diddley Track of the Gerontological Society of America, 2009 and a DVD of the presentation by Sandra Hall and Tommy Brown, American Gerontological Society, 2008. DVD: Honeyboy (Free Range Pictures, 2002), and a CD by Sandra Hall, One Drop Will Do You (9901) signed by the artist.


Ed Ripp. CD: Miles Davis’s Kind of Blue, Mastersound limited edition (Columbia Legacy CK 52861). Donated in memory of his parents, Jerome and Rose Ellen Ripp.

John Storm Roberts. A collection of 140 books on jazz, dance, and Caribbean and African music.

Barbara J. Rogers. Program for a concert on January 25, 2010, at Northwestern College (Saint Paul, Minnesota) at which she performed works by Irene Britton Smith and William Grant Still.

Gunhild Sofie Aarlund Rolfsnes. Her thesis “If You Feel Something You’re Not Going to Sit There, You’re Going to Move!”, et studie i gospels musikkikk okk korleis den kjem til uttrykk i Írst Church of Deliverance, ein svart kyrkjeld i Chicago” (Musikkvitenskapeleg Institutet, NTNU, 2002) and nine minidisc recordings of interviews with gospel musicians from First Church of Deliverance, Chicago (July 2000); three gospel songbooks published by First Church of Deliverance and compiled by Ralph H. Goodpasture: Rev. Clarence H. Cobb’s Songs of Love and Faith no. 2 (1954); Rev. Clarence H. Cobb’s Songs of Praise no. 3 (1955) and Rev. Clarence H. Cobb’s Songs of Deliverance no. 4 (1957).

John Gordon Ross. CD: Recording of the Masterworks II concert of the 45th season of the Western Piedmont Symphony, presenting works by Coleridge-Taylor Perkinson, the Chevalier de Saint-Georges, Dolores White, and Anthony Kelley (11-07-09).


William F. Satterlee. A collection of 150 jazz LPs.

Rob Sevier. Four CDs: Arnie Love and the Lovelettes, Invisible Wind: The Tap Recordings (Blues Interactions PCD-93214) and Jackie Stoudemire, Guilt: The Tap Recordings (Blues Interactions OCD-93216), Don’t Stop: Recording Tape (Numero 019) and Good God! Born Again Funk (Numero O30).


Phyllis Statz. Twenty boxes of the Richard Stamm collection, including personal papers, master recordings, and two ledgers of Vee-Jay Records.


Michael Woods. Three charts for his collection: “The Cost of Caring,” “Nuts ‘N’ Bolts,” and “The Unstable Table” plus programs for his recent concerts.
Dolphin, and Chess in the 1940s and 1950s. She also played piano regularly at her mother’s Prayer Center Church of God in Christ. She also recorded as an accompanist for other gospel musicians, including Albertina Walker, Alex Bradford, and Jessy Dixon and recorded as late as 2007 with her brother, the Reverend Donald Gay.

Gospel singer Walter Hawkins died in Ripon, California, on July 11 at the age of 61. In 1969, along with his brother, Hawkins was a member of the Edwin Hawkins Singers, whose recording “Oh Happy Day” crossed onto the pop charts. Walter Hawkins made solo recordings in the 1970s and earned a master’s degree in divinity, after which he founded his own church, the Love Center, in Oakland, California. The Love Center Choir’s “Love Alive” series included four hit albums. Hawkins won a Grammy Award and three Dove Awards and was inducted into the Christian Music Hall of Fame in 2007.

Reggae singer Gregory Isaacs died in London on October 25 at the age of 59. Know as the “Cool Ruler,” from the title of one of his albums, Isaacs invented a smooth, polished, and romantic reggae style known as lovers rock. Although he was known for his love of designer suits, he also had an outlaw image and battled a serious drug addiction for most of his career. Nevertheless, he was a major star, particularly in England, and made as many as five-hundred albums.

Jazz singer Abbey Lincoln (Anna Marie Wooldridge) died on August 14 in New York City at the age of 80. She began as a club singer in the 1950s and spent decades as an actress and teacher of theater studies before recording more of her own compositions toward the end of her career. She was outspoken politically and participated in the signal jazz milestone of the civil rights movement, Max Roach’s We Insist! Freedom Now Suite in 1960. She received a National Endowment for the Arts Jazz Masters Award in 2003.

Brazilian popular musician Paulo Moura died on July 12 in Rio de Janeiro at the age of 77. A virtuoso on both clarinet and saxophone, Moura performed with the legendary Antonio Carlos Jobim during the height of bossa nova in the 1950s and 1960s. He was a master of several Brazilian popular styles, including bossa nova, choro, and samba and recorded a tribute album to Pixinguinha, the father of Brazilian popular music, for which he won a Latin Grammy award in 2000. He was also a classical musician and composer who wrote film soundtracks and played for over twenty years in the orchestra of the National Theater in Rio.

Jazz trombonist and educator Benny Powell died in New York City on June 28 at the age of 80. Powell studied briefly at Alabama State University before leaving to play with the bands of King Kolax, Ernie Fields, and Lionel Hampton. He played with Count Basie’s Orchestra from 1951 to 1963, winning the Down Beat critics’ poll in 1956. After leaving Basie, he also worked with Abdullah Ibrahim and Randy Weston. In his later career he was an actor and session musician, played on festival tours, and worked as a jazz educator in the public schools of New York and Los Angeles.

Garry Shider, guitarist with the funk-rock group Parliament-Funkadelic, died in Upper Marlboro, Maryland, on June 16 at the age of 56. He began as a gospel performer in a family group, the Shiderettes, and backed up other gospel performers, including Shirley Caesar, before meeting George Clinton, founder of P-Funk. With Clinton, he wrote several P-Funk hits, including “One Nation under a Groove.” He began recording and performing with P-Funk in the 1970s, and after the group’s demise in the 1980s he continued to perform with various P-Funk members. With the membership of Parliament-Funkadelic, he was inducted into the Rock and Roll Hall of Fame in 1997.

Opera star Shirley Verrett died on November 5 in Ann Arbor, Michigan, at the age of 79. She performed first as a mezzo soprano (Carmen was her debut role at the Metropolitan Opera in 1968) before changing to the soprano repertoire for roles such as Norma and Lady Macbeth. She sang in 126 performances with the Met, and had a thriving international career as well; she was especially loved in Italy and France. After her operatic career, she was a professor of voice at the University of Michigan.

Gospel singer Albertina Walker, founder of the popular group The Caravans, died in Chicago on October 8 at the age of 81. She began her career in Chicago with the Willie Webb Singers and gospel great Robert Anderson before forming the Caravans in 1951. During her solo career, which began in the 1970s, she recorded over fifty albums. Her album Songs of the Church: Live in Memphis won a Grammy Award for Best Traditional Soul Gospel Album in 1995, and she was inducted into the Gospel Music Hall of Fame in 2001. She was honored by President George W. Bush in a White House ceremony in 2002.
A Tribute to Hale Smith (1925–2009)

by Regina Harris Baicich

Hale Smith, self-proclaimed “World’s Most Famous Unknown Composer,” lives on through the genius of his music and through his distinguished circle of friends: Marcel Dick, Howard Swanson, Noel DaCosta, Arnold Schoenberg, Raymond Patterson, Oliver Nelson, and Mary Lou Williams; Quincy Jones, Eugene Redmond, Kermit Moore, and Dorothy Rudd Moore; Milton Babbitt, Dolores White, Olly Wilson, and T. J. Anderson.

Smith was among an elite breed whose encyclopedic knowledge was marked by holistic interests and boundless intellectual curiosity. He spoke eloquently on wide-ranging topics. Silk bowties, cigars, and Mont Blanc pens were his trademarks.

Born in Cleveland on June 29, 1925, Hale was the son of four. Hale Jr. owned and operated a barber shop and printing press, where Hale Jr. developed his love for calligraphy and engraving. He was a master copyist with an impeccable hand. In his family barber shop, Smith learned the art of dialogue: from playing the dozens to philosophical discourse; his love for self expression and attentive listening was matchless.

Both Smith sons studied music. Bruce learned trumpet. Hale, nicknamed Sonny, learned piano, baritone horn, and bass. Bruce jokingly credited himself with Hale’s success: “As kids Mother said, ‘If you hear Sonny at the piano, you do his chores.’ Sonny practiced often to avoid chores!”

As with many geniuses, Smith loved learning but was not a good fit for public schools. After graduating high school, he served in the U.S. Army (1943–1945), playing piano and writing charts. Smith used GI funds to finance his bachelor’s degree (1950) and his master of music (1952) from the Cleveland Institute, studying composition with Marcel Dick, violinist of the Kolisch String Quartet, which was dedicated to performing Schoenberg’s music.

Smith recalled Dick saying, “I’ve taught you all I know; go make a name for yourself.” Following his advice, Smith created masterpieces while playing piano in Cleveland clubs. In 1952, he won BMI’s inaugural student competition award. One of his first gigs was with Dizzy Gillespie, who taught Smith to “woodshed” and inspired his move to New York.

In 1948, Smith married Juanita Hancock. They had 3 children—Michael, Marcel, and Robin—before moving. His first week in New York, Hale bumped into Langston Hughes, who asked, “Hey, aren’t you from Cleveland?” (They had met at...
On the heels of Sam Fox’s successful Man of La Mancha, Fox commissioned Smith to produce Miriam Makeba’s Children’s Hour. Fox shelved the album when Makeba married civil rights activist Stokely Carmichael in 1968.

Smith taught at Xavier University, C.W. Post College, and the University of Connecticut, Storrs. His protégés include Dr. Malcolm Breda, Dr. Nkea-Iku Oyo, Wynton Marsalis, and this writer. Composer Marilyn Harris recalls,

U-Conn lore has it that Hale was hired to educate me and other wayward composition students. Hale provided a glowing example of how we might create a musical life.

Knowing Hale existed and had a music career gave us hope. I studied analysis, arranging, composition, copying and editing under his tutelage; skills that pay my bills. Hale generously introduced me to his friends in the music world, where he seemed to know everyone! I can trace all my contacts and gigs directly to Hale. He led me to enduring friendships with countless musicians, producers and recording engineers.

Dr. Rae Linda Brown met Smith in 1974 at U-Conn:

Hale was a legend due to his Black Arts course. I took his Music Arranging class. As a non-composer, I found the class difficult. So I spent time after class seeking Hale’s aid. He took me under his wing.

Hale understood his influence as a musician, and mentor. He often invited me to join him for dinner at a nearby inn. We talked for hours, where deep learning took place. I learned to take chances in my work, gained confidence to try for a concerto competition (which I won). Hale taught me about Black composers and why it is vital to study their music in the context of history.

Smith mentored contemporaries like Ulysses Kay, Coleridge-Taylor Perkinson and Melba Liston. Pianist/authors Randy Weston recalls,

In 1981 Hale and I presented Three African Queens in concert with the Boston Pops Orchestra. My five-piece combo and a 100-piece orchestra were conducted by John Williams. Before I submitted the music my arranger, Melba Liston, insisted Hale check the score. That’s when I realized Hale Smith was a heavyweight composer and arranger.

In a 1990’s tour of France I traveled with a 10-piece group. In Leone, we added 25 strings from the Leone Symphony Orchestra. When Melba took ill Hale completed the music and the tour. A DVD of the event will soon be released. Juanita showed an excerpt at Hale’s memorial. Hale and I played a piano-4-hands duet, and I scat for the first time. The Spirit led me to invite Hale to sit in; nothing was planned; it was just a wonderful thing that happened. Hale was warm, generous, quiet: a brilliant genius, an incredible man.

Smith described his music as “formal” or “informal.” The latter has been recorded by Dolphy, Coltrane, Betty Carter, Ahmad Jamal, and others. His formal music appears on the CD Music of Hale Smith; Deutsche Grammophon’s Spirituals in Concert with Kathleen Battle and Jessye Norman, conducted by James Levine; and Public Radio International’s African-American Music Tree Project recording of Meditations in Passage, conducted by Kay George Roberts.

Dr. Roberts recalls, “I met Hale through Sam Floyd Jr., founding director of the Center for Black Music Research and Black Music Repertory Ensemble (BMRE). Hale wrote fine arrangements of music by Frank Johnson, Montague Ring, Will Marion Cook, and Camille Nickerson. Hale attended all rehearsals and concerts; radiating warmth; watchful that his arrangements went unchanged.”

Maestra Roberts, who conducted the Alice Tully Hall and Chicago’s Orchestra Hall debuts of Meditations to rave reviews notes, “Hale had exceptional talent. He expressed his diverse musical background in compositions assimilating gospel and jazz, as well as African elements, creating a highly rhythmic and colorful sound. He was this incredibly versatile, multifaceted composer who should be performed far more often!”

Cellist/author, Elaine Mack recalls,

Hale Smith arranged music for the unusual combination of instruments that comprised the BMRE. He knew his craft! His work was crystal clear, detailed without being fussy.

Once a musician changed a passage in Hale’s music, deeming it unplayable. Hale insisted the passage was playable, and that his music be played as written. You wouldn’t change Beethoven’s music, so leave mine alone! Hale did not run rehearsals in the traditional sense but provided useful insight into what he wanted. His style was hands-on, yet unobtrusive. Hale was tough, but had a wonderful sense of humor.

Smith’s wry humor and acerbic wit surfaced when he spoke of the one lesson he gave trumpeter/composer Cecil Bridgewater. Bridgewater sought Smith to hone his string writing. Prior to the lesson, his music had been recorded by Thad Jones and Mel Lewis; and he performed with Max Roach.

Bridgewater recalls,

The lesson was in 1973. Hale played his informal music and asked me to identify the saxophonist. I said Johnny Hodges. It was Eric Dolphy—who had studied with Smith and Hodges. Hale asked a few questions then suggested I study Berg’s Five Movements for String Quartet.

“Years passed and Hale came to teach at New School, where I was teaching. Hale said, ‘Hey you never came back for your second lesson.’ I told him he gave me so much in the first lesson I was still synthesizing.”

When Smith took ill, Bridgewater copied his music using engraving software. He depicts the task as ironically like taking more lessons. I copied piano music, lead sheets, and orchestral music. I get to study what Hale did and how. It is a labor of love, an education I would not have gotten otherwise because I might not have known what to ask. Some think music is the notes, but it’s in the stories, the never-end-
ing life cycle.

Hale continues to be a never-ending source of information. As I copy his music I hear his advice: ‘Don’t do what I do. Follow your own Muse.’ He never lost sight of the fact that he was a Black man. Yet he put it aside because we’re all Americans—that’s why he didn’t believe in Black history month. He didn’t walk just one path.

People have a vague notion of Hale-the-composer, pianist, editor, teacher; but few realize that his music helps Black folks gain recognition in various areas: publishing (Halsco), formal music (Rituals & Incantations), informal music (Mountain Oysters) and serialism (Somersault).

Bridgewater arranged Smith’s music posthumously, commissioned by Kathleen Battle, who has performed Hale’s music more often than any musician.

Juanita Smith says,

Hale was and remains an American Composer. The Smithsonian Institute recognized Hale’s worth and recorded him discussing his life and work. His music has been performed widely this year: by Kathleen Battle; Chicago Sinfonietta; CUBE Ensemble on WFMT; Grace Mims did a Cleveland radio tribute; Joel Smith at Tufts; Tim Holley at NC Central State; Long Island Composers; South Bend, Indiana, Symphony Orchestra tentatively scheduled by Yearning & By Beautiful; Innerreflections; and Rituals & Incantations for 3-4 March 2011 as part of their subscription series.

Robin Smith notes, “Dad surrounded us with music, taught us to think, and instilled in us a love of knowledge. To Dad: thank you for what you wished to give us. With your wish, all has indeed been given.”

Eric Dale Smith remembers,

Hale Smith is the greatest human being I ever hope to meet. His brilliance, insights, contradictions, and frailties combined to make him a truly remarkable individual. A classic who so richly touched the lives of those he knew and those he touched.

As a father Hale Smith instilled in me the conviction that the one thing we must never lose is our good heart; for from that flows our good name. All else in this world is expendable, including our lives. No words articulate the sense of loss his passing left in its wake. No words adequately convey our feelings of gratitude for having crossed his path. In our hearts Hale Smith lives on; through his music he lives forever.

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A Memorial to Wendell Morris Logan (1940–2010)

by Olly W. Wilson

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On Tuesday, June 15, 2010, Wendell Morris Logan, an extraordinary composer, distinguished professor of music, and the principal driving force behind the establishment of the major Center for Jazz Studies at the Oberlin Conservatory of Music, died at the Cleveland Clinic in Ohio after an extended illness. He was 69.

Logan was born in Thompson, Georgia, on November 24, 1940, the son of educators. At an early age, he demonstrated exceptional intellectual curiosity and ability and was particularly interested in pursuing challenging creative games. It was, perhaps, his parents’ dedication to education that inspired him to excel academically at an early age and, ultimately, encouraged him to pursue an academic career in the field of music. Throughout his life, he also demonstrated a keen interest in a wide range of creative activities, including photography and the creation of stained and leaded glass artifacts. Following in his father’s footsteps, at the age of eleven Wendell began playing the trumpet and, later, the saxophone.

Professor Logan’s focus as an artist and scholar was music composition. His musical universe was an exceptionally broad one, encompassing the entire history of African American music, the written music traditions of the 20th century in Europe and the United States, and an awareness of a wide range of music cultures in Asia and the Middle East. As a child growing up in a small town in Georgia, he was also intimately aware of African American religious music, folk songs, and the rhythm and blues tradition, especially the music of James Brown, Little Richard, and the Jimmie Liggins band, each of whom frequently visited his hometown. He was also exposed to and deeply influenced by jazz.

Logan completed his undergraduate studies at Florida A&M University in 1962, earning a bachelor’s degree in music. He subsequently earned a master of arts degree in music from Southern Illinois University in 1964, and a PhD in music composition from the University of Iowa in 1968.

I met him at Florida A&M University in 1960, when I was a 23 year old assistant professor of music in my first year of teaching. I remember someone knocking on my office door one day and, when I opened the door, there was an athletically built young man standing there. He asked me if I was Professor Wilson, and, secondly, if I was a composer. I answered affirmatively to both questions, and he indicated that he was seriously interested in music composition and wished to work with me. I didn’t think of him as a student then, because I still thought of myself as a student. However, I did agree to work with him as a mentor, and we spent a lot of time discussing the written tradition of 20th century music and the jazz tradition. I also critiqued his music, introduced him to several 20th century compositional techniques, and encouraged him to pursue graduate study in music composition.

I was surprised that I had never seen him in the music department before our meeting, and he explained that he was a varsity football player on the starting team of the Florida A&M Rattlers and had already completed all of the requirements for the undergraduate degree in music. I recognized immediately that Wendell Logan was a unique individual who possessed exceptional intellectual and athletic abilities, a strong personality and an independent spirit. Ultimately, Wendell and his wife, Bettye, and I and my wife, Eloise, and our young families became close friends.

Logan served on the music faculties of Florida A&M, Bell State, and Western Illinois universities prior to his appointment to The Oberlin Conservatory of Music in 1973. At Oberlin, he initially taught classes in African American music and performance courses in jazz, and, in 1989, he was successful in getting the conservatory to establish a major in jazz studies as an area of concentration for the bachelor of music degree. Logan also was successful in recruiting an outstanding faculty of experienced professional jazz musicians and extraordinary talented young students from all over the country, and within a ten year period, the Oberlin Jazz Studies program and its faculty and student ensembles emerged as one of the premiere programs in the nation. The crowning achievement of

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