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Coming Events
OCTOBER 20-23
The College Music Society Fifty-Fourth National Conference
Omni Richmond Hotel
Richmond, Virginia
contact: cms@music.org

OCTOBER 27-30
Society for Music Theory Annual Meeting
Marriott City Center
Minneapolis, Minnesota
societymusictheory.org/node/5

NOVEMBER 10-13
American Musicological Society Annual Meeting
Hyatt Regency Hotel
San Francisco, California
www.ams-net.org/sanfrancisco/

NOVEMBER 17-20
Society for Ethnomusicology Conference
Sheraton Philadelphia City Center
Philadelphia, Pennsylvania
contact: semconf@indiana.edu

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Join_the_Center.php.

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ERRATA: In the HBCU Initiative article, p. 11 of CBMR Digest Fall 2010, the locations of Wiley College and Central State University were inadvertently reversed. Wiley College is in Marshall, Texas; Central State University is in Wilberforce, Ohio.

Cover photo: The New Black Music Repertory Ensemble performs at the Harris Theater.
Photo: Jonathan Mathias.
How Your Membership with CBMR Makes a Difference

As a member of the Center for Black Music Research, you are no doubt aware of the important work that we do and how your support helps CBMR deliver valuable programming and resources to a wide range of audiences. But do you know all the value that CBMR provides to members?

Member Benefits
Each year of individual and institutional associate membership brings a subscription to the Center’s semianual newsletter, CBMR Digest, and Black Music Research Journal (still the only peer-reviewed academic journal dedicated to the topic of black music research worldwide), as well as access to BMRJ online via University of Illinois Press. Members also enjoy special discounts on each book in the Music of the African Diaspora series, co-published with the University of California Press. And institutional members may post their institution’s vacancy announcements to the CBMR website and the CBMR enewsletter.

Professional Enrichment
Membership in CBMR is about participation in a group that recognizes the importance of black musical expression to the fabric of global culture and that is dedicated to building and leading the field. This group cuts across disciplines and sectors in ways that other organizations do not and includes, among others, academic researchers; musicians, composers, arrangers, and conductors; college, university, high-school, and grade-school teachers and students; journalists and music writers; and filmmakers. CBMR members are able to build and maintain these diverse networks throughout every stage of their careers.

Support of the Mission
CBMR membership supports the Center’s mission and efforts to advance black music scholarship and to preserve knowledge for future generations. CBMR members are directly involved in the preservation and dissemination of invaluable materials and information related to the black music experience worldwide.

Your membership makes a difference, to both you and to the work of the CBMR. It addresses your professional development and core scholarly values and motivations by providing a direct link to CBMR activities, but it also provides important, unrestricted funds that support CBMR programming, archival collections, and general operations. As a nonprofit research unit, the CBMR depends on a diverse range of funding sources to further its work. CBMR membership rosters are also a significant way in which we demonstrate the importance of the CBMR mission to our institutional supporters—both at Columbia College Chicago and externally. In a national climate of dwindling resources and shifting funding priorities, being able to evidence a thriving membership is one of the most strategic things we can do.

I encourage you to suggest that your colleagues, students, and institutions also consider joining the Center. Please partner with the CBMR to promote the field of black music research—join or renew today!

Visit colu.edu/CBMR/Join_the_Center/ to view CBMR associate membership options.
New BMRE Performs at Harris Theater

The Center's New Black Music Repertory Ensemble performed in the 1,500-seat Harris Theater for Music and Dance in Chicago on February 17, 2011. The program was of historic significance: it included Florence Price's first symphony (Symphony in E Minor) and her Concerto in One Movement for piano.

The Symphony in E Minor, which won first prize in the Rodman Wanamaker competition in 1932 and was performed by the Chicago Symphony Orchestra in Orchestra Hall Chicago in 1933, was the first work composed by an African-American woman to be performed by a major orchestra. Frederick Stock, who conducted that performance, encouraged Price to compose a piano concerto, resulting in the Concerto in One Movement, which was premiered in 1934 by the Woman's Symphony Orchestra of Chicago, with Price's student Margaret Bonds as soloist. Some time in the early 1940s, the score and parts for the concerto were lost, but three manuscripts, all by Price, survive—a two-piano arrangement, a three-piano arrangement, and a two-piano orchestral reduction. With funding from the National Endowment for the Arts, the Center commissioned composer Trevor Weston (Drew University) to use these manuscripts and the orchestration notes contained in the orchestral reduction to reconstruct the score and parts. After extensive study of Price's early orchestral and instrumentation styles, Weston produced the full orchestration, which was premiered during the February 17 performance, with conductor Leslie B. Dunner and concert and recording artist Karen Walwyn (Howard University) as pianist.

The performance also featured Five Movements in Color, by Mary Watkins, and Olly Wilson's Of Visions and Truth: A Song Cycle; the Center commissioned the latter in 1989 and premiered it in Orchestra Hall Chicago in 1991. The Wilson work, which was conducted by Kirk Smith, featured vocal soloists Bonita Hyman (mezzo-soprano), Thomas Young (tenor), and Donnie Ray Albert (baritone). The Watkins and Wilson works are featured in the first release in the Recorded Music of the African Diaspora series, which is coproduced by the Center and Albany Records. For additional information on this recording, please visit colum.edu/CEMR/recording/index.php. To order the CD, visit albanyrecords.com or amazon.com.

Subsequent to the February 17 performance, the New Black Music Repertory Ensemble recorded the two Price works for release in the Recorded Music of the African Diaspora series. The recording should be available in fall 2011.

The February 17 performance was supported in part with grants from The Aaron Copland Fund for Music and the National Endowment for the Arts, which believes a great nation deserves great art.

(Top) Baritone Donnie Ray Albert, (middle) mezzo-soprano Bonita Hyman, and (bottom) pianist Toni-Marie Montgomery perform at the Black Prism concert at the Harris Theater.
Photos: Jonathan Mathias.
CBMR Hosts British Research Team for Panel Discussion of Black British Jazz

On April 14, the CBMR welcomed a visiting team of scholars from the United Kingdom for a public event at Stage Two on the Columbia College campus. Consisting of sociologist Jason Toynbee, sociologist Mark Banks, ethnomusicologist and former Columbia College faculty member Byron Dueck, music historian Catherine Tackley, and music psychologist Mark Doffman, the team has been carrying out a major research project titled “What Is Black British Jazz: Routes, Ownership, Performance.” Supported by the British Arts and Humanities Research Council, the project is based at the Open University in Milton Keynes, England. The CBMR is among the partnering institutions that have been collaborating on this multi-pronged project.

For the panel discussion, the team members presented individual papers treating various aspects of the distinctive jazz tradition that has emerged among black Britons—a tradition that melds U.S. jazz, reggae, hip-hop, African music, and other influences into a rich and constantly developing set of sounds. Among the topics discussed were the history of jazz as a dance music tied to black British identity; how young black British instrumentalists collectively imagine and evaluate jazz in performance; how black British jazz performers have responded to constructions of jazz in Britain as an “art music” supposedly devoid of racial or ethnic associations; and the role of improvised music in fostering a sense of “belonging” among black British players. The panel was hosted by CBMR Director of Research Kenneth Bilby, who had joined the team at the Open University in the spring of 2010 and spent several weeks in London and the surrounding area undertaking collaborative research for the project.

Report from CBMR/Europe

In June 2010, CBMR/Europe was officially launched at its home at the University of Salento in Lecce, Italy. To date, the organization’s music archives contains three hundred vinyl records and one hundred CDs. It is partnering with the Italian regional Apulian Government on a music-related project called “Pugliasounds” (www.pugliasounds.it), which aims to support local bands and which will conduct workshops for young musicians on music history, ethnomusicology, and music criticism.

In April, CBMR/Europe participated in a European meeting called “Jazzeal!” in Bremen, Germany, which afforded the opportunity to promote its research activities, its AfroMediterranean Orchestra, and to screen its documentary. CBMR/Europe presented its first conference during June 15–17, 2011, which focused on the cultural effects of the African diaspora in both ancient and early modern Europe. The program included three panels: “Morescas: Dances and Songs,” “Moorish Napoléon,” and “Moor’s Settings in Europe.” Each session consisted of three paper presentations and discussions and a workshop.

In addition to several Italian scholars in the field, the following scholars also participated: John M. Lipski (Pennsylvania State University), Debra Blumenthal (University of Toronto), Paul Kaplan (W.E.B. Du Bois Institute, SUNY at Purchase), and Dieudonne Gnammanke (Maison de l’Afrique, Toulouse). Gerhard Kubik’s (University of Vienna) participation was preempted by other commitments.

Karen Waliwyn, pianist for the Florence Price concerto, at the Black Prism concert at the Harris Theater.
Photo: Jonathon Mathias.
CBMR Travel Grants
The fall 2010 CBMR Travel Grant was awarded to Jeremy Lane, assistant professor of music education at the University of South Carolina. During his residency (December 13–17, 2010), Lane utilized CBMR special collections in the preparation of arrangements for symphonic band. Of particular interest and help to Lane were pieces of sheet music and works for wind band in the Robert W. Hough and Alton Augustus Adams collections. Along with fulfilling the objectives outlined in his project proposal, Lane found other gems in both collections that will serve as departures for future work. He described his residency experience as “very productive.” Lane’s projected outcomes will include a concert featuring pieces acquired from his residency.

The spring 2011 travel grant recipient was Meisha Adderley, assistant professor of music at Claflin University. Her project, “Piano Solo and Duo Compact Disc Recording for Albany Records,” explores a number of unrecorded piano works by African-American composers for inclusion on the recording.

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 that utilizes the CBMR’s collections. The grants are supported with funds given to the Center in honor of CBMR founder and director emeritus 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 one hundred miles) are eligible to apply for this grant. Researchers in all genres of black music are encouraged to apply. 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 colum.edu/cbmr/Library_and_Archives/CBMR_Travel_Grants.php. Or call 312.369.7559 to request information.

Special Call for Gospel Project Proposals
Mt. 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 deals 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 1988–2008. 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. The next application deadline is September 1, but the award will be held open until a proposal for an exemplary project has been submitted. Proposals will be accepted via the CBMR’s normal Travel Grant application procedure (see above).

Hip Hop Teach-In
The CBMR participated in the Chicago-wide Hip Hop Teach-In: Remixing the Art of Social Change. From May 5 until May 8, artists, scholars, youth, and organizations from across Chicago convened at locations throughout the city for films, concerts, panel discussions, and workshops. Teach-In participants also had the opportunity to tour the CBMR Library and Archives.

New Collections of Note
Maestro Paul Freeman, founder of the Chicago Sinfonietta and internationally known conductor, has donated his collections of scores and recordings to the CBMR Library and Archives. The score collection includes copies of scores by a number of black composers, and the recordings focus on...
Freeman’s work with the Czech National Symphony Orchestra and the Sinfonietta, among others.

Maestro Freeman retired in 2010 as music director of the Chicago Sinfonietta, a post he has held since his founding of the orchestra in 1987. Born in Richmond, Virginia, Freeman has established himself as one of America’s leading conductors. In 1996, he was appointed music director and chief conductor of the Czech National Symphony Orchestra in Prague, a position he held simultaneously with the Sinfonietta post. From 1979 to 1989, he served as music director of the Victoria Symphony in Canada, principal guest conductor of the Helsinki Philharmonic in Finland, associate conductor of the Dallas and Detroit Symphony Orchestras, and music director of the Opera Theatre of Rochester, New York. A recipient of the Mahler Award from the European Union of Arts, Freeman has been in constant demand as a guest conductor, having led more than one hundred orchestras in over thirty countries. As one of America’s most successful recording conductors, he has approximately two hundred releases to his credit. His nine-LP series tracing the history of black symphonic composers from 1750 to the present, released on the Columbia label, garnered a great deal of attention in the mid-1970s. The Black Composers Series was re-released as a boxed set by the Center for Black Music Research and The College Music Society in 1986. Freeman has been involved in more than a dozen televised orchestra productions in North America and Europe. He has been nominated for two Emmy Awards and has received rave reviews for his recordings. The December 2000 issue of Fanfare magazine proclaimed Maestro Freeman “one of the finest conductors which our nation has produced.”

Paul Freeman biography and photograph are used with the permission of the Chicago Sinfonietta.

New CDs Released in the Recorded Music of the African Diaspora Series

The CBMR and Albany Records released the first issue in the new Recorded Music of the African Diaspora series in summer 2010. The release, which featured performances by the New Black Music Repertory Ensemble of works by Olly W. Wilson and Mary D. Watkins, has been well reviewed in such publications as Fanfare Magazine and American Record Guide. Now, volumes 2 and 3 of the series are available for purchase.


Hughes and Botteroff are on the music faculty of the University of Kansas. The CD was supported in part by the generous support of the University of Kansas New Faculty Grant Research Fund.

Volume 3 (TROY1295), Florence B. Price Orchestral Music, is conducted by Leslie B. Dunner, with Karen Walwyn on piano. The works performed, Concerto in One Movement (1934) and Symphony in E Minor (1932), are the first recordings of two major and historically important works by Florence Price. The Symphony in E Minor is Price’s first symphony and its performance in 1933 by the Chicago Symphony Orchestra makes it the first major work by an African-American woman to be performed by a major orchestra in the United States. The Concerto in One Movement for piano was composed and premiered in 1934, again in Chicago. The score and parts for the concerto have been lost, so the CBMR commissioned composer Trevor Weston to reconstruct the score using three Florence Price. Used with permission, Picture Collection, number 30622, Special Collections, University of Arkansas Libraries, Fayetteville.
versions of the work for two and three pianos, all prepared by Price.

The Recorded Music of the African Diaspora series is coproduced by the CBMR and Albany Records. All CDs are available through albanyrecords.com and amazon.com.

BMRC Research Fellows in Residence at the CBMR

In June, July, and August CBMR hosted two research fellows funded by the Mellon Foundation through Chicago’s Black Metropolis Research Consortium. Independent scholar Mitsutoshi Inaba spent the month of June researching blues musician John Lee “Sonny Boy” Williamson. He divided his time between the CBMR Library and Archives and the blues archives at the Harold Washington Library Center, with trips to interview Chicago bluesmen who knew Sonny Boy. His biography of Sonny Boy Williamson will be published this year.

Gianpaolo Chiriaco, from the University of Salento in Italy, was in residence at the CBMR during July and August to research field hollers as part of a project that addresses the persistence of this archaic vocal form, beyond blues, in contemporary African-American vocal styles. During his preliminary research, Chiriaco collected quotations of field hollers from eighteenth-, nineteenth-, and twentieth-century sources and studied the significant passage from nonverbal field hollers to those that incorporate words. Within the context of this research, he will analyze case studies of contemporary African-American music, including pieces composed and performed by Leon Thomas, Bobby McFerrin, and Erykah Badu in which echoes of field hollers play an essential role, although with relevant symbolic differences. Chiriaco serves as research coordinator with CBMR/Europe, the CBMR’s sister organization located at the University of Salento in Lecce, Italy.

GRAMMY Foundation Grant Supports Tape Logger at the CBMR

David Aarons, who is pursuing a master’s degree in music at Northern Illinois University, is working at the CBMR for several months logging field interviews with Jamaican studio musicians, which were made by CBMR Director of Research Ken Bilby primarily during 2004-2006. Bilby donated to the CBMR this collection, which consists of 142 cassette tapes containing 194 hours of interviews with 100 important Jamaican studio musicians, arrangers, and vocalists. The interviews feature the musicians who created the genres of ska, rocksteady, and reggae during the 1960s and 1970s.

and reveal in great detail how these new forms emerged and what their creators thought about the creative process. The CBMR won a GRAMMY Foundation award to digitize and process this unique collection in a project titled The Foundation of Jamaican Music, As Told by Its Creators.

(Top) David Aarons (left) with his parents John A. and Elsie Aarons when they visited the CBMR. John Aarons is the University Archivist for the University of the West Indies, Mona, Kingston, Jamaica. (Middle) Participants in the Members of the Melba Liston Research Collective residency: Dianthe Spencer (San Francisco State University), Lisa Barg (McGill University), Tammy Kernodle (Miami University, Ohio), and Sherrie Tucker (University of Kansas). (Bottom) Gianpaolo Chiriaco, from the University of Salento in Italy, who was in residence at the CBMR during July and August.
Melba Liston Research Collective

During the week of July 18–22, the Melba Liston Research Collective was in residence at the Center for Black Music Research. In an effort to expand the body of work and research on Melba Liston, a significant yet understudied figure in modern jazz, the CBMR invited a group of scholars to use the resources in the CBMR’s Melba Liston Collection toward various projects and discourses that highlight her influences in the areas of jazz and popular music. The participating scholars included Sherrie Tucker (University of Kansas), Tammy Kernodle (Miami University, Ohio), Lisa Barg (McGill University), and Dianthe (Dee) Spencer (San Francisco State University). While in residence, the scholars also contributed lectures and presentations at the Straight Ahead Jazz Summer Camp for Music Educators (presented by the Jazz Institute of Chicago in collaboration with Columbia College Chicago and the Chicago Jazz Ensemble). A seminar/panel discussion at the CBMR served as the culminating event. Each resident scholar offered brief remarks on their progress while working at the Center and addressed potential directions for further research on their respective topics. The discussion elicited audience participation, as several questions came from guests. Among the highlights from those discussions...

(Left, top) Jahiani A. Niaah, Rastafari Studies Initiatives, Institute of Caribbean Studies, University of the West Indies, and Remy Johnson of Chicago visited the CBMR in January 2011. (Right, top) After attending the American Choral Directors Association conference in Chicago during February, students from the University of Kentucky browse sheet music in the CBMR Library and Archives.

(Left, bottom) A group of attendees of the American Choral Directors Association conference, which met in Chicago in March, toured the CBMR Library and Archives. (Right, bottom) Robin Armstrong, a National Endowment for the Arts fellow and McDaniel College musicologist, is using CBMR resources to retool her existing black music class so that her students will be using primary resources rather than textbooks.
exchanges were notes about Liston’s compositional technique, her commitment to the craft of composition and arranging, and the veritable strength of her story and legacy as told through her scores and manuscripts. Future plans and projects with the Collective include conference presentations and a themed issue of Black Music Research Journal.

The CBMR Library and Archives has also received collections from several composers. Cynthia Cozette Lee sent four scores, including pieces for solo piano, solo flute, flute and piano, and baritone voice and piano. Geoffrey Dana Hicks sent several CDs of his music and two scores of his collected piano works. Trevor Weston and Mary Watkins both brought scores to donate to the collection while in Chicago for the CBMR’s Black Prism concert in February. During the meeting of the American Choral Directors Association in March, Diane White-Clayton donated a selection of her choral music.

The CBMR has also received a collection of rare jazz LPs from Bill Satterlee and a collection of LPs of African and Caribbean music and a collection of books on the same subjects from the late John Storm Roberts. Subsequently, Roberts’ wife, Anne Needham, donated a collection of sheet music, primarily of Latin popular dances from the early twentieth century. The Center’s longtime friend Richard Wang donated books on African music. Beverley Williams donated a collection of reggae and R&B LPs from her late brother, Norman Williams, who ran a record store, Studio 1 Records, on Chicago’s north side.

Grants Received
The CBMR received a $10,000 grant from the Illinois Arts Council. The grant will be used to support artist fees for the New Black Music Repertory Ensemble recording of Florence Price’s Symphony in E minor and her Concerto in One Movement (see p. 7).

Explore the CBMR Podcasts
In 2007, the CBMR began producing podcasts on a wide variety of black music topics, written and narrated by Horace Maxile. There are currently twenty-three episodes in the series. Visit columbia.edu/CBMR/Resources/Exploring_Black_Music.php to subscribe or to download individual episodes.

Episode 1: Soul Music of the 1960s
Episode 1 follows the growth of soul music in the 1960s, with performances by Tina Turner, Wilson Pickett, Otis Redding, James Brown, The Supremes, and Aretha Franklin.

Episode 2: Coleridge-Taylor Perkinson
Episode 2 is dedicated to the life and work of composer Coleridge-Taylor Perkinson (1932–2004), with excerpts of performances by the New Black Repertory Ensemble of Perkinson’s Blues/Forms (1972) and Sinfonietta no. 1 (1954–1955).

Episode 3: The Art of the Jazz Ensemble Composer
Episode 3 explores the music of Jelly Roll Morton and Duke Ellington, with attention paid to the interaction between composition and improvisation. This episode features performances by the CBMR’s Ensemble Stop-Time and its New Black Music Repertory Ensemble.

Episode 4: Rags and Ragtime
Episode 4 features performances of Scott Joplin’s music by Earl Hines and by the composer himself via player-piano rolls and works by James Reese Europe and James Sylvester Scott as performed by the Black Music Repertory Ensemble.

Episode 5: Music for Strings
Episode 5 features concerti and other works for string instruments by William Foster McDaniel, Frederick Tillis, the Chevalier de Saint-Georges, and José White.

Episode 6: Charles Mingus
Episode 6 presents a brief biographical sketch of jazz composer/bassist Charles Mingus. Also highlighted are compositions featuring various stylistic influences from Duke Ellington to the church.

Episodes 7 and 8: Black Women Composers
Episodes 7 and 8 comprise a two-part series devoted to the works of black women composers. From concert settings to expressive vocal pieces, the styles represented in these episodes span the sounds of neo-romanticism to the soulful renderings of gospel, showing the versatility and craftsmanship of our featured composers.

Coleridge-Taylor Perkinson conducting.
Episode 9: Hip Hop Meets Jazz, featuring Emmett G. Price III
Episode 9 explores the intersections between jazz and hip hop as realized by various hip hop artists of the past two decades. From vintage sound samples to lyrical evocations of jazz greats, these intersections reveal intriguing parallels between the genres.

Episode 10: Gospel Trains
Episode 10 is the first installment in a three-part miniseries devoted to verbal tropes in black music, with particular emphasis on the train and its realizations in gospel music. This episode highlights songs by Sister Rosetta Tharpe and the Golden Gate Quartet.

Episode 11: Soul Trains
Episode 11 is the second installment in a miniseries devoted to tropes in black music, with particular emphasis on the train and its realizations in soul music. The episode highlights songs by Gladys Knight, Al Green, Curtis Mayfield, and others.

Episode 12: The Mothership Connection
Episode 12 is the third and final installment in a miniseries devoted to tropes in black music, with particular emphasis on the mothership and other extensions on tropes of black as realized by various “Gospel Jazz” artists of the past two decades. From reinterpretations of traditional classics to newly composed themes that border on the “smooth,” these intersections reveal intriguing parallels between the genres.

Episode 13: Chicago Blues: Innovators and Influence
Episode 13 is the first of a two-part episode that features influential blues and gospel musicians from Chicago. Analytical comments on select songs and brief historical narratives aid our highlighting of three pivotal blues: Big Bill Broonzy, Memphis Minnie, and Buddy Guy.

Episode 14: Chicago Gospel: Innovators and Influence
Episode 14 is the second installment of the two-part episode that features Chicago blues and gospel musicians. Included in this episode are gospel pioneers Thomas A. Dorsey, Roberta Martin, and the Thompson Community Singers (also known as the Tommies). A special high light in this episode is Roberta Martin’s piano performance on “God Is Still on the Throne.”

Episodes 15 and 16: The New Black Music Repertory Ensemble
Episodes 15 and 16 are written and narrated by CBMR Deputy Director Morris Phibbs, based on a paper he presented at the 2008 CBMR National Conference on Black Music Research that explored ways in which the CBMR designs its performance program and ensembles. Both podcasts include medleys of performances by the New Black Music Repertory Ensemble that demonstrate the wide range of musical styles, genres, and periods that the CBMR presents to its audiences.

Episode 17: Thomas A. Dorsey
Episode 17 provides an overview of the life and career of pioneering gospel great Thomas A. Dorsey. From the early influences of shouting preachers to his collaborations with Mahalia Jackson, this episode highlights significant events, songs, and figures in Dorsey’s life. For additional commentary on Dorsey, see Episode 14.

Episode 18: Gospel Meets Jazz, featuring Emmett G. Price III
Episode 18 explores the intersections between jazz and gospel as realized by various “Gospel Jazz” artists of the past two decades. From reinterpretations of traditional classics to newly composed themes that border on the “smooth,” these intersections reveal intriguing parallels between the genres.

Episodes 19 and 20: A Conversation with Wallace Cheatham, Composer
Episodes 19 and 20 feature highlights from a conversation with composer Wallace Cheatham. Among the themes touched upon are those of influence, social concerns, and commentaries on his works.

Episodes 21, 22, and 23: Black Music and Spirituality

Future podcasts will include an exploration of piano music by William Grant Still and episodes that address the role that radio and television host Richard Stenz played in promoting and broadcasting black music in Chicago during the 1950s and 1960s.
New Releases in Music of the African Diaspora Book Series

In 1998, the CBMR and the University of California Press initiated a book series titled Music of the African Diaspora, which seeks to increase the understanding of black music genres and their importance to the cultures of the Atlantic world, including their influence on African musical styles. Books in the series examine the wide-ranging music of the African diaspora—including the folk-derived musical styles of the Americas as well as European-influenced concert hall music of the entire black Atlantic world—by analyzing issues critical to our interpretation of the music itself and exploring the relationships between music and the other black expressive arts.

The series was begun by CBMR Founder and Director Emeritus Samuel A. Floyd Jr., who was series editor from 1998 through 2008, at which time Guthrie P. Ramsey Jr. (University of Pennsylvania) assumed editorship. To date, fifteen books have been issued in the series, the most recent being Timothy Rommen’s Funky Nassau: Roots, Routes, and Representation in Bahamian Popular Music.

For additional information about the series, please visit the Center’s website at colum.edu/cbmr/What_We_Do/Publications.

Music of the African Diaspora Series


Dargan, William. Lining Out the Word: Dr. Watts Hymn Singing in the Music of Black Americans.

Fernandez, Raul. From Afro-Cuban Rhythms to Latin Jazz.


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

Pastras, Phil. Dead Man Blues: Jelly Roll Morton Way Out West.

Porter, Eric. What Is This Thing Called Jazz?

Ramsey, Guthrie. Race Music: Black Cultures from Bebop to Hip-Hop.


Shack, William. Harlem in Montmartre: A Paris Jazz Story between the Great Wars.

Smith, Catherine. A Study In Contradictions: Toward a Biography of William Grant Still.


Books Under Contract

Brown, Anthony. Give the Drummer Some! The Development of Modern Jazz Drumming.


IN MEMORIAM

Reggae musician and record producer Glen Adams (Glenroy Kinkead Adams Phillips) died on December 18, 2010, in Jamaica at the age of 65. An organist, he was a co-founder of the Heptones and recorded with Bob Marley and the Wailers. In the 1960s, he recorded with the Upsetters, the house band for producer Lee "Scratch" Perry. His riffs have been regularly sampled by the likes of Jennifer Lopez and Grandmaster Flash.

Kenneth G. Adams died on April 20, 2011, in Fresh Meadows, Long Island, New York. A consummate musician, Adams performed flutes and single reeds with the CBMR's original Black Music Repertory Ensemble from 1988 through 2006. He earned a bachelor of music education degree from Howard University and a master's in music degree in clarinet from the Manhattan School of Music. He performed in numerous Broadway musicals and with many professional ensembles, including the New York City Ballet, the Brooklyn Philharmonic, the New York Virtuosi, and the Dance Theatre of Harlem, among others. He recorded with such artists as Luther Vandross and Mary J. Blige and performed in numerous commercials, film soundtracks, and television specials. Adams recently retired from York College of the City University of New York, where he was professor of music.

Singer Loleatta Holloway died in Chicago on March 21 at the age of 64. She began her career as a gospel singer with Alberta Walker's Caravans (1967–1971) before switching to R&B and disco. Her hits included "Cry Me" (1975) and "Love Sensation" (1980), which was subsequently sampled by several other performers. She had eighteen songs on the Hot Dance Music/Club Play charts, four of which reached number one.

Bluesman Big Jack Johnson died in Memphis, Tennessee, on March 14 at the age of 70. He was the last surviving member of the Jelly Roll Kings, a quintessential Mississippi juke joint blues band. Beginning in the 1960s, he recorded with the band's leader, Frank Frost, and subsequently as a soloist for blues labels Earwig, Rooster Blues, and Fat Possum, among others. He appeared in the 1992 film documentary Deep Blues and won a W. C. Handy Award in 2003, with Kim Wilson, for best acoustic album for The Memphis Barbecue Sessions (M.C. Records).

Eddie Kirkland, blues guitarist, singer, and songwriter, died on February 27 at the age of 87. Although he claimed to have traveled with a medicine show as a boy, his blues career began in Detroit in the 1940s while he held a day job on an automobile assembly line. In Detroit, he met and collaborated with John Lee Hooker, and later he led a band that backed Otis Redding. He was known for his dynamic performing style and his nonstop touring.

South African singer Busi Mhlongo (Victoria Busiswa Mhlongo) died in Durban, South Africa, on June 15, 2010, at the age of 62. She first recorded and performed as Vicky Mhlongo, and had a pan-African hit with "My Boy Lollipop," but she mainly performed while in political exile in Europe, Canada, and the Netherlands. She toured with Hugh Masekela in 1994, returning to South Africa, where she subsequently recorded several albums. She was known as "Mam'Busi" for her contributions to South African music.

Jazz saxophonist James Moody died in San Diego on December 7, 2010, at the age of 85. He was best known for an improvised recording from 1949, "I'm in the Mood for Love," which became a crossover hit. A master of the bebop idiom, he regularly performed with the likes of Miles Davis and Dizzy Gillespie as well as leading his own groups. In 1998, he was named a NEA Jazz Master.

Tanzanian singer, musician, and songwriter Remmy Ongala continued on page 15.

MATERIALS RECEIVED

Books

Sheet Music
Choral arrangements by Robert Leigh Morris in the Robert L. Morris Choral Series, Houston, Alliance Music Publications:
Bound for Mt. Zion! SATB (2005).
Children, Go Where I Send Thee (1999).
Hallelujah! I'm Goin' to Praise His Name! (2007).
I Believe This Is Jesus (1997).
Save Me, Lord! (2002).
Staff Notes

Director of Research Kenneth Bilby recently had two new articles published: “Distant Drums: The Unsung Contribution of African-Jamaican Percussion to Popular Music at Home and Abroad” in Caribbean Quarterly (vol. 56, no. 4, 2010) and "Surviving Secularization: Masking the Spirit in the Jankunu (John Canoe) Festival of the Caribbean" in New West Indian Guide (vol. 84, nos. 3 & 4, 2010). He also had a compact disc published by the Smithsonian Institution, Music from Akuku: Maroon Sounds of Struggle, Solace, and Survival (Smithsonian Folkways SF 40512, 2011), consisting of field recordings he made in French Guiana and Suriname during the 1980s and 1990s. The album, which includes extensive notes and photographs, is the first volume in a new "Direct to Digital" series launched by Smithsonian Folkways. It has been published both as a physical CD and in downloadable form at folkways.si.edu/albumdetails.aspx?itemid=3324.

Head Librarian and Archivist Suzanne Flandreau attended the annual meeting of the Society for Ethnomusicology in November 2010. Her six-year service as SEM Treasurer ended at the meeting. In March 2011, she gave a presentation on resources at the CBMR for choral directors at the convention of the American Choral Directors Association and organized a tour and display of materials for interested attendees. Her review of Steve Cushing's Blues Before Sunrise: The Radio Interviews (Champaign: University of Illinois Press, 2010) was published in Columbia College's magazine Demo 12 (Summer 2010).

The CBMR bids farewell to Manager of Publications and Membership Laura Haefner. She began at the CBMR in 1999 and over the years has supported the publications efforts of the Center in a number of capacities. Most recently, she worked to increase the CBMR's public visibility, memberships, and publication subscriptions; she was also charged with finding new ways to market the Center's programming through social media. She has moved to the Los Angeles area, where she is working as a freelance writer and editor and pursuing an MFA in creative writing.

Executive Director Monica Hairston O’Connell served as keynote speaker at the Freeborn and Peters LLP Black History Month Luncheon. In March, she presented her paper “On Jazz Authenticity” in a session titled American Music: Black, White, and Blue for the National Cultural Studies Association conference. Columbia College Chicago colleagues George Bailey (English), Stephanie Shonekan (Cultural Studies), and Rosita Sands (Music) were also on the panel.

In October 2010, Catalog Librarian Janet Harper made a presentation on gospel music to a DePaul University class. In February 2011, she attended the Music OCLC Users Group (MOUG) and the Music Library Association (MLA) annual conferences in Philadelphia. She also attended the one-day preconference cataloging workshop.

Associate Director of Research Horace Maxile was an associate editor for the Encyclopedia of African American Music, which was released in January. In February, Maxile was a featured lecturer in the 2010-2011 Composition, Ethnomusicology, Musicology, and Theory lecture series sponsored by the music department at the University of North Carolina Greensboro. His lecture, titled "African-American Composers, Signification, and Analysis: At the Intersection(s) of Culture and Craft," included discussions of William Grant Still and how “classical” emblems interact with vernacular forms. In March, Maxile gave the plenary lecture for the College Music Society Mid-Atlantic Chapter regional conference. His paper explored themes of homage and experience in songs and instrumental works by David N. Baker. In March, Maxile also extended his work with the CBMR’s HBCU initiative to the campus of Central State University (Wilberforce, Ohio). Among the topics covered in the lecture-recital presentation were the compositional uses of “I’ve Been "Buked” in a piano work by Zenobia Powell Perry (1908-2004), a former member of the music faculty at Central State University. Jennifer Cruz was the pianist for the recital.

Archivist and Digital Librarian Laurie Lee Moses performed the piece “Rosa Sat,” by Amy Dixon-Kolar, on alto saxophone, during the SisterSingers Network Conference at Loyola University in July 2010. The song was first runner-up in the 2010 Music2Life: Songs for Social Change contest. Moses also joined members of the Lakeside Pride marching and jazz bands in the Solar Flare Marching Band #2 flashmob at the Hilliard Homes, performing an arrangement of Sun Ra’s “Where Pathways Meet,” as part of an ongoing video project by independent filmmaker Cauleen Smith. In April, she was a co-presenter of a panel session titled "Redesigning Archives Websites with User Perspectives" at the Midwest Archives Conference Annual Meeting.

In March, Deputy Director Morris Phibbs made comments about sixteenth-century composer Vicente Lusitano and led approximately eighty session par-
participants in reading one of Lusitano’s motets at the national convention in Chicago of the American Choral Directors Association.

On March 5, Webmaster Peter Shultz delivered a paper titled “Rock Band Etudes” at the annual Columbia University Music Scholarship Conference. Drawing on his dissertation work in video game music, he examined techniques for managing difficulty in musical composition and game design.

In February, Research Assistant Melanie Zeck was named Graduate of the Last Decade at her alma mater, Indiana State University (Terre Haute, Indiana). She graduated from ISU in 2000 with a bachelor of arts degree and a bachelor of music degree. In March, she received a 2011 Lowell C. Wadmond Fund of the Department of Music, University of Chicago, to conduct research for her dissertation at the Lowell Mason Collection (held at the University of Maryland). Zeck’s two bibliographies on historical and contemporary black music resources, as well as four essays on black music literature and archives, were published in the Encyclopedia of African American Music (ABC-CLIO, 2011).

Soul jazz guitarist Melvin Sparks died in Mount Vernon, New York, on March 15 at the age of 64. He began his career backing R&B musicians, including Hank Ballard, Jackie Wilson, Curtis Mayfield, and Marvin Gaye. He then became a jazz session player for Blue Note and Prestige Records, before becoming a bandleader himself. He often recorded with organists Jack McDuff, Lonnie Smith, and Charles Earland, with whom he recorded several hit songs. During his career he accumulated fans of soul jazz, acid jazz, and recently, jam-band.

Jazz educator and pianist Billy Taylor died in New York on December 28 at the age of 89. Although he played with all the jazz greats as the house pianist at Birdland, he was best known as an educator, who founded the Jazzmobile to take jazz to New York City neighborhoods, hosted jazz radio shows, wrote articles in mainstream periodicals, lectured, and regularly appeared on NBC, CBS, and NPR. He was named an NEA Jazz Master in 1988 and received a National Medal of Arts from President George H. W. Bush in 1992.

Cuban percussionist and singer Totico (Eugenio Arango) died on January 21 in the Bronx at the age of 76. He was a priest and practitioner of Santería whose chosen genre was rumba. In 1988, he recorded an influential album, Patata & Totico, with Carlos “Patato” Valdez, Arsenio Rodriguez, and Israel “Cachao” Lopez, which led to growing interest in rumba throughout the community. Totico taught several generations of rumberos.

(Ramadhan Mtoro Ongala) died in Dar Es Salaam, Tanzania, on December 13, 2010, at the age of 63. Born in the Democratic Republic of the Congo, he began playing soukous, later performing in Tanzania with Orchestra Makassy and leading Orchestre Super Matimila. With the latter group, he came to the attention of Peter Gabriel, who booked him for Womad concerts beginning in 1988 and recorded Ongala’s music for his Real World label. Ongala was beloved for his topical and thought-provoking songs, on subjects from AIDS to poverty. He called his music “ubongo beat,” which translates as “thinking music.”

Latin Jazz vocalist Graciela Peréz-Gutierrez, known as “Graciela,” died in New York on April 7, 2010, at the age of 94. She was known as the “First lady of Latin Jazz.” Her mentor was her foster brother Frank Grillo (Machito), and after starting out in Cuba with the all-female Orquesta Anacaona, she sang and recorded with Machito and His Afro-Cubans until 1975, later performing with Mario Bauzé, former music director of the group. She received a Latin GRAMMY lifetime achievement award in 2007.

Blues and boogie woogie piano legend Joe Willie “Pinetop” Perkins died on March 21 in Austin, Texas, at the age of 97. He began his career playing in juke joints and house parties and recorded and played with Robert Nighthawk and John Lee Hooker before joining Muddy Waters’ band in the 1960s. In 1980, the band members became the Legendary Blues Band under Perkins leadership. During the final two decades of his life, he continued to record, winning GRAMMY Awards in 2008 and 2010. He had received a GRAMMY lifetime achievement award in 2005 and an NEH National Heritage Fellowship in 2000.
Fellowship Opportunity

The Rock and Popular Music Institute at Case Western Reserve University, in partnership with the Rock and Roll Hall of Fame and Museum and Cuyahoga Community College, announces the availability of research fellowships to support use of the resources of the Rock Hall's Library and Archives. Fellowships will be in the amount of $1,500 for a one-week research trip or $2,500 for two weeks. Applicants should send a CV or resumé, a statement of research plans as they relate to the holdings of the Library and Archives, and proposed dates of residence to rock@case.edu.

The holdings of the Library and Archives include:
The Ahmet Ertegun Collection—58 linear feet of materials spanning the years 1930 to 2006.
The Alan Freed Collection—documentation of Freed's career as a disc jockey, television and film personality, and promoter, including financial and court documents relating to the commercial bribery case People v. Freed.
The Jerry Wexler Correspondence—letters sent to Wexler by artists and executives, mostly in connection with his 1993 memoir.
The Milt Gabler Collection—documents from 1928 to 2006, primarily relating to Gabler's career with Commodore Records and Decca Records.

Other notable collections relate to Rick Nelson, Atlantic Records, Art Collins, Bomp Records, Eddie Cochran, Fame Studios, Ben Fong-Torres, Alan Light, Robert Christgau, Soul Asylum, Hal Blaine, Scotty Moore, and many other people and institutions.

The Library and Archives is a 22,500-square-foot facility located on the campus of Cuyahoga Community College, at 2809 Woodland Avenue in downtown Cleveland. More information about the Library and Archives and its holdings can be found at rockhall.com/library/

Baraka Wins American Book Award for
Digging: The Afro-American Soul of American Classical Music

In August 2010, Amiri Baraka won the American Book Award for his book Digging: The Afro-American Soul of American Classical Music, which was released in the Music of the African Diaspora series, copublished by the CMBR and the University of California Press. The American Book Awards, established in 1975 by the Before Columbus Foundation, recognize outstanding literary achievement from the entire spectrum of America's diverse literary community. The purpose of the awards is to recognize literary excellence without limitations or restrictions.

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