Coming Events

MARCH 14–18
Society for American Music 38th Annual Conference with the International Association for the Study of Popular Music, U.S. Chapter
Hilton Downtown Charlotte
Charlotte, North Carolina
www.american-music.org

MARCH 23–25
Videmus 25th Anniversary Celebration
University of North Carolina at Chapel Hill
Chapel Hill, North Carolina
www.videmus.org
See page 12 for details.

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CBMR Digest Details

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Cover photo: Pianist Randy Weston and the late composer Melba Liston (1926-1999), whose collaboration was celebrated recently during CBMR programming.
Randy Weston Collaborates with the CBMR

In collaboration with the Chicago Jazz Ensemble, the CBMR sponsored two events on August 31 that were connected to Randy Weston’s performance during the 2011 Chicago Jazz Festival. The first was a panel discussion titled “Diasporic Connections: Weston’s Art, Collaboration, and World-Making,” which featured Geoffrey Bradfield, John Corbett, and Dana Hall. CBMR Executive Director Monica Hairston O’Connell provided opening remarks and offered key critical commentary that led the participants into an engaging and enlightening discussion.

Geoffrey Bradfield, a saxophonist, composer, and Columbia College Chicago faculty member, used “African Sunrise” as a model to demonstrate stylistic elements that he deemed central to Weston’s and Melba Liston’s collaborative work. He used numerous audio clips to illustrate obvious and subtle African musical emblems that contributed to small and large-scale structures in the piece. Bradfield’s presentation served as a foundation for the remainder of the discussion.

John Corbett, a musician, curator, teacher, and champion of free improvisation, followed Bradfield by connecting some of the stylistic traits found in “African Sunrise” to compositional and improvisational practices of Weston’s predecessors and contemporaries.

Corbett’s fresh historical insights were complemented with Dana Hall’s commentary, which focused on current topics facing jazz practitioners and pedagogues. Hall, professor and Artistic Director of the Chicago Jazz Ensemble, concluded the discussion by touching on historical, analytical, and practical issues related to Weston’s overall output and his specific, significant collaborative works with Melba Liston.

Following an intermission, the program continued with a one-on-one multimedia presentation and discussion between Dana Hall and Randy Weston that included reflections on Weston’s work with Melba Liston and his thoughts about her consummate musicianship. Other highlights included detailed commentary on his visits and residencies in Africa and his opinions on the relevance of African diasporic music’s relationship to jazz and popular music forms in the United States and abroad. Interspersed between Weston’s remarks were extended audio clips chosen by Hall. Hall and Weston

(Top) Detail from the score for Melba Liston’s 1984 arrangement of “African Sunrise” for Machito’s orchestra. Among the soloists identified in the score are Dizzy Gillespie, Johnny Griffin, and Randy Weston. (Bottom) Randy Weston during his performance with the Chicago Jazz Ensemble for the Chicago Jazz Festival.

Photo: Tim Klein.
used the clips to provide sonic context for some of the larger themes covered in the discussion.

These two discussions were preludes to Weston’s culminating concert the following night, which featured some of the collaborative works of Weston and Liston as well as original pieces by Weston that were inspired by his work with Liston. The Melba Liston Collection at the CBMR was used extensively by the organizers of the concert, and select manuscripts were used for the performance. In addition, original works by Dana Hall and cellist Tomeka Reid were premiered that night, in a performance that was praised by critics and patrons alike, serving as a celebration of Weston’s eighty-fifth birthday, his prolific career, and the musical legacy of Melba Liston, an underappreciated, yet monumental, figure in jazz.

CBMR Bids Farewell to Director of Research Kenneth Bilby

It is with regret that the CBMR announces the departure of Director of Research Kenneth Bilby, whose position was among those eliminated earlier this fall as a result of budget cuts by Columbia College Chicago.

Bilby's position was unique at the CBMR and at Columbia, and his contributions were extensive. Before joining the staff in 2007, Bilby was a CBMR Rockefeller Foundation Resident Fellow (2003–2004). As Director of Research, Bilby oversaw the research programs and scholarly initiatives and was responsible for advancing the Center's research agenda. A senior scholar of national and international note, Bilby simultaneously maintained a very active and productive scholarly schedule that included invited local and national papers and lectures, publications, and service.

Bilby played a key role in conceptualizing and implementing major CBMR conferences during his tenure, including the National Conference on Black Music Research held in Chicago in 2008 as well as serial conferences on the Black Music Diaspora in New Orleans and Puerto Rico the following year. He built on the important work achieved in Puerto Rico by serving as guest editor of a special issue of the Center’s Black Music Research Journal focusing on Caribbean music.

He was invited to serve as a resident scholar and consultant on an international research initiative based at Open University in the United Kingdom titled “What Is Black British Jazz?” and worked with affiliated scholars to plan and implement a related public panel session at Columbia College. He also insured that digital files of all resultant research materials were donated to the CBMR. In 2010, Bilby authored a successful grant proposal to the GRAMMY Foundation for the digitization of his own major collection of interviews of Jamaican studio musicians for the CBMR archives.

These achievements are only highlights. Bilby has participated in all major planning at the CBMR and contributed significantly to efforts in collections development, fundraising, research initiatives, and programming, as well as building national and international visibility for the Center’s work. His activity in these areas has been invaluable to the CBMR’s programmatic and scholarly success. The CBMR staff, while very sorry to see him go, wishes him the best of luck in his future endeavors.

Sound Clips Available for CDs in the Recorded Music of the African Diaspora Series

As reported in the spring 2011 issue of CBMR Digest, the CBMR and Albany Records have released the second and third volumes in the Recorded Music of the African Diaspora series.

Sound clips from both CDs, are available at colum.edu/CBMR/recordings/. All of the CDs in the series may be ordered only through albanyrecords.com, amazon.com, or arkiilmusic.com.


New Black Music Repertory Ensemble
Leslie B. Dunner and Kirk Smith, conductors
Bonita Hyman, mezzo-soprano
Rodrick Dixon, tenor
Donnie Ray Albert, baritone

Vol. 2. Legacy: Violin Music of African-American Composers (TROY1293)

Tami Lee Hughes, violin
Edith R. Bottorff, piano

Vol. 3. Florence B. Price Orchestral Music (TROY1295)

New Black Music Repertory Ensemble
Leslie B. Dunner, conductor
Karen Walwyn, piano
CBMR Digest Going Online, Open Access
The CBMR is excited to announce that starting with the next issue (vol. 25, no. 1), CBMR Digest will be moving online, with open access to members and nonmembers alike. The print format has served us well for many years, but we believe the advantages associated with this move outweigh any disadvantages. Chief among these advantages are an increased visibility for the CBMR's work, a reduction of costs and paper use, and content improvements. Expanding access to Digest increases our ability to promote scholarship on black music and to share with a wider audience what we do and why we do it. The move to the electronic format will also save the CBMR significant printing and mailing costs while reducing our impact on the environment. Finally, the new online version allows us to offer our constituents richer content, such as extensive photo galleries, audio, and video.

The new model will work as follows. Beginning with the spring 2012 issue, a PDF version of Digest will be posted to the CBMR website at column.edu/cbmr. No password will be needed; it will be accessible and easily printable to anyone who cares to read it. By fall 2012, Digest will exist fully online in HTML with embedded links and expanded, interactive, multimedia content. These developments will not affect delivery or subscription terms for CBMR e-news or Black Music Research Journal.

Our goal is for members to experience a seamless transition to a more dynamic online Digest. We hope that even as you share access with nonmembers, you will see the richer online content as an exciting improvement. We will send an electronic notification to any member for whom we have an e-mail address as each new issue of Digest has been posted to the website. The CBMR will also use surface mail to send a printed copy to any member who does not have access to a computer or who prefers a hard copy.

In conjunction with this move, the CBMR is working on ways to enhance its member benefits. More on these developments will be forthcoming. Meanwhile, contact us! Phone us at 312.369.7559 or email us at cbmr.contact@column.edu to ensure we have your email address on file, to opt in to the surface mail option, or to offer ideas about the kinds of member benefits you would like to see.

Thank you for your continuing support of the CBMR, its mission, and its programming.

An Attendee’s Report on the CBMR/Europe Conference
by Paul H. D. Kaplan
I had the privilege of participating in CBMR/Europe’s conference “Facing Africa: Cultural Effects of African Diaspora: Ancient and Early Modern Europe,” held at the Università del Salento in Lecce, Italy, during June 15–17, 2011. As a long-time researcher and author in the field of the history of images of peoples of black African descent in European art, I was eager to come to Lecce to attend this conference. But I must admit that I was surprised by the degree to which the conference presentations, and especially the conversations between scholars, opened up remarkable new perspectives on the history of people of color in early modern European society. The conference presentations were broadly interdisciplinary, and each contained revelations both factual and conceptual. The central focus on both the representation of black Africans in Renaissance music and the contributions of people of color to the development of Renaissance music provided a fresh and productive analytical approach to Afro-European history as a whole. It should also be emphasized that the focus on southern Italy from antiquity through the

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seventeenth century was refreshing and extremely beneficial. This zone experienced the presence of an especially notable number of black Africans in the later middle ages and Renaissance and richly deserves the kind of specific attention it received during the conference.

All of the formal presentations were made by Italian scholars, including five from the Universitá del Salento and one each from Siena and Naples. Two of these presentations concerned basic archival data on the presence of black African slaves and freedmen and freedwomen in Campania and Apulia. Donato Stefanizzi (Salento) spoke about the situation in the south of Apulia. The presentation by Giuliana Boccadamo (Naples) was especially illuminating, and her provocative claim that the Muslim people of color in Cinquecento Naples had their own mosque was one of the more memorable moments during the conference. A third presentation, by Hubert Houben (Salento), combined a useful summary of what is known about black Africans at the court of the Holy Roman Emperor Frederick II of Hohenstaufen with a more detailed account of Raimondo de Cabanis, who rose from an initial position as a cook to become a significant figure at the court of the Angevin rulers of Naples in the early 1300s and whose tomb monument (with a recumbent portrait of the deceased) in South Chiara in Naples is not well known.

The other four presentations each had a pronounced focus on the history of music. Daniela Castaldo (Salento) discussed another little-known but fascinating work of art, an ancient Roman Issac relief representing black African musicians and dancers recovered from a site in Ariccia (seventeen miles from Rome), and more generally considered the links between the cult of Isis and “Ethiopians” (black Africans). Michele Rak (Siena) took up the literary history of the “Moorish” slave girl in the lyrics of Renaissance song and later texts. Gianpaolo Chiriacò (Salento) provided an impressively rich analysis of the “Bataglia Moreseca,” a stunning 1546 musical piece by Anselmo de Reulix illustrating a battle between Moors (and their black king) and Christians, and argued that this was a crucial source for the “moreseche” songs a bit later in the century. Gianfranco Salvatore (Salento), in fact, began the conference proceedings with a detailed explication of these “moreseche” and their representation of Afro-European lovers and persuasively argued that here, and in the “Bataglia,” real traces of black African language (from the area around Bornu in what is now northeastern Nigeria) and culture can be discerned. Stefano Zenni, who chaired the sessions on the first day of the conference, also amplified and extended many of these ideas, arguing for the existence of clear marks of the impact of black African musical modes in the Italian music of this period.

Many of Zenni’s remarks occurred during the afternoon roundtables in which I and several other international scholars actively participated. These sessions were an occasion for reflection on (and sometimes challenges to) the claims made in the formal presentations, as well as the introduction of new ideas, and they were a vital part of the conference. Dinko Fabris (Salento) added his expertise on the role of black Africans in musical performance, Debra Blumenthal (University of California, Santa Barbara) on the presence of people of color in the Iberian peninsula, John Lipski (Pennsylvania State University) on African language and dialect vocabulary, and Dieudonné Gnammankoy (Maison de l’Afrique, Toulouse) on the broader history of Afro-Europeans after the Renaissance. My own contribution was mostly on the question of images of black musicians in medieval and Renaissance art. Major issues concerning the attitude of European societies to the presence of people of color in their midst were broached in these discussions. As was the case with the rest of the conference, very effective simultaneous translation ensured that all participants could follow all parts of the proceedings.

In addition to a very generous hospitality, coordinated by Gianfranco Salvatore and carried out by Gianpaolo Chiriacò and Valentina Meranghi and which provided wonderful meals and informal guided tours of Lecce and its monuments, three other events must be highlighted. On June 17, the participants went as a group to the Museo Nazionale Archeologico Taranto, whose splendid collections were augmented by the arranged display of a special group of ancient objects representing black African figures; Daniela Castaldo provided a learned commentary. On the evenings of June 15 and 16, conference participants attended outstanding musical events: a lecture and performance by the Senegalese griot Babara Sack (a long-time resident of Italy) and his accompanist Ibrahim Drabo and a concert by the truly international and multicultural Rome-based Orchestra di Piazza Vittorio, which featured their adapted version of Mozart’s Magic Flute, with Brazilian, West African, North African, and Caribbean influences. This event, which also included a large and enthusiastic student audience, revealed the continued vitality and excellence of the cross-fertilization of not just African and
It appears clear that field hollers, although more ancient than the first rural blues, were recorded later, making my investigation much more challenging.

In my research I noticed that two areas of study were lacking in the scholarship. First, there have been few studies of the evolution of the field hollers themselves. Attempts to collect descriptions from written sources from the nineteenth century were few. Most authors rely on one often-cited account by Frederick Law Olmstead from 1873. Second, the role of field hollers in the development of African-American vocality beyond the blues has not been investigated.

My access to primary written sources at the CBMR, including several significant documents from the nineteenth century, made my fellowship fruitful. I was able to discover the relevant social role of individual singers, usually the best and most creative, in perpetuating certain songs, because their songs were emulated and remembered. Those field hollers became part of a diffused repertoire, so familiar within the African-American community that researchers were able to record them in different areas and in different years.

I hope to publish results of my research soon, and I want to underscore how essential the support of the CBMR was in conducting it. Thanks to their resources and assistance, I was able to prepare a well-received presentation for other fellows and the BMRC board and guests.

Another important contribution to my research was an interview in New York City with the talented contemporary vocal performer Theo Bleckmann. I asked him if a human voice could be heard across miles of field, as has been depicted in a number of historical descriptions and musicians’ accounts. In his opinion, under certain acoustic circumstances—as, for instance, by fulfilling the natural echoes of a wood or in a valley, and by using particular vocal registers—the human voice could acquire an enormous carrying power. I think that carrying power is a key point in understanding the practice of field hollers. It has to be considered as a way to interact with the surrounding territory. And it is also a peculiar feature of African-American vocality: placing emphasis on the characteristics of the voice and the acoustic environment, in order to gain the most peculiar and powerful result.

The fellowship has also allowed me to explore the South. Traveling in Mississippi, following the Mississippi Blues Trail, I touched the ground and breathed the air where significant elements of African-American vocality came to life. While visiting the Dockery Plantation, or the levee area, I experienced a
world where a silent power is all around. It is ancestral and somber. Even though in the nineteenth and early twentieth centuries, those areas would have been more lively than they are today, it is possible that the same, powerful silence used to vibrate sometimes. Perhaps, some field hollers emanated from black men's mouths just to fill in that acoustic and psychological silence.

New Collections of Note

During the summer of 2011, the CBMR Library and Archives received two major collections. Composer Frederick Tillis donated a collection of his scores and other materials that filled three shipping cartons. The scores are currently being organized and inventoried. In addition, James Holiday donated a comprehensive collection of choral music that belonged to bibliographer Evelyn Davidson White and formed the basis of her definitive bibliography Choral Music of African American Composers.

The Library and Archives also received scores from Reynard Burns, Ralph Simpson, Anthony Kelley, Michael Woods, Wallace Cheatham, Mary Watkins, and Charles S. Brown. Robert Leigh Morris sent a collection of his published choral music. T. J. Anderson facilitated the donation by Clara Goodrich of three published songs by Johanna Gow Bush, a composer not previously represented in the CBMR collection.

Small but significant collections of 78 RPM recordings were donated by Kenneth Benson and Alberta Hubbard. Alison Piece of the Sphinx Organization provided DVDs of all the Sphinx finals concerts from 1999 to 2007, in addition to CDs of the Harlem Quartet. Geoff Adams sent a DVD of his documentary Somethin' Gotta Be Arranged containing rare footage of bluesman Blind John Davis. Alton A. Adams Jr. provided a DVD of a program titled "Pioneers of Navy Music: A History of African Americans in the Navy Music Program," sponsored by the Smithsonian National Museum of African American History and the U.S. Navy Band.

Finally, the CBMR Library received a primarily digital collection from blues musician, author, educator, and Columbia College faculty member Fernando Jones. The collection includes scans of flyers and programs, correspondence, images, recordings, audio-visual media, and one box of realia and memorabilia.

Black Metropolis Research Consortium Conference

The Black Metropolis Research Consortium, of which Columbia College is a member, celebrated the successful completion of its survey of Chicago-area collections funded by the Mellon Foundation with the conference "Full Exposure: Archives and Community Collaboration" during September 24–26 at the University of Chicago. The BMRC was founded in 2003 to promote cooperation among Chicago-area archives with significant African-American holdings. The two-year survey, conducted by professional archivists, uncovered over 1100 archival collections in various states of accessibility in Chicago institutions. The survey noted the accessibility of each collection, its condition, and its value to African-American studies. A web-based database of the collections surveyed was made public during the conference.

At the conference sessions, panelists addressed the survey's identification of hidden collections, the research and

(Left) Bibliographer Evelyn Davidson White, whose collection of choral music was donated to the CBMR Library and Archives.
(Right) Composer Frederick Tillis, who donated a collection of scores and other materials to the CBMR Library and Archives.
educational value of the collections survey initiative and its products, and ways in which archives can serve as allies to community groups, working together to promote a broadly accessible historical record. Keynote speaker for the event was Tukufu Zuberi, Lasry Professor of Race Relations at the University of Pennsylvania and a host on the popular PBS series History Detectives.

BMRC archivists surveyed the CBMR's archival collections in January of 2011, and 88 of its collections, including score collections, are listed on the project's website. Most of them are linked to online finding aids or to the CBMR Collections Database, where scores are cataloged. There will be a mechanism for adding future acquisitions to the database on the BMRC website.

**CBMR Travel Grants**

The spring 2011 CBMR Travel Grant was awarded to Meisha Adderley, pianist and collaborative artist. During her CBMR residency (June 21–25), Adderley focused on the second of a two-CD project (the first CD is scheduled for release in spring 2012). In addition to scores, Adderley used other print materials in the CBMR holdings to locate composers, publishers, and conductors to facilitate her exploration of a wide range of styles and approaches for the next project. Of particular interest to Adderley were the scores in the Helen Walker-Hill Collection, which offered a broad chronological frame, ranging from early twentieth-century works to contemporary pieces from the late 1980s.

Fall 2011 travel grants have been awarded to James Carrier and Neil Clarke. Carrier, an independent writer and filmmaker, will pursue the completion of a film documentary on the work of Dena Epstein titled "The Librarian and the Banjo." Clarke, a professional musician and adjunct lecturer (City College of New York), will explore "The Presence and Evolution of the African Drum in North America." Drawing on inquiries that have developed over the course of his career and specific performances with musicians of different African cultures, Clarke will seek to document a history of the evidence of African drumming in the United States.

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 or February 1. Additional information and application forms are available at www.colum.edu/cbmr/Library_and_Archives/CBMR_Travel_Grants.php. Or call 312.369.7559 to request information.

A special call for proposals for travel funds to support a significant research project in black gospel music is still in effect. Please use the same application procedure as outlined above.
IN MEMORIAM

Songwriter/performer Nick Ashford died in New York City on August 22 at the age of 70. With his wife Valerie Simpson, he wrote hit songs that were performed by some of Motown’s biggest stars, including Marvin Gaye and Tammi Terrell, Gladys Knight and the Pips, Smokey Robinson and the Miracles, and Diana Ross. After leaving Motown, Ashford and Simpson had several hit songs as a duo while writing songs for Chaka Khan and Whitney Houston, among others.

Blues harmonica player Mojo Buford, who played with Muddy Waters off and on from 1959 until Waters’ death in 1983, died in Minneapolis on October 11 at the age of 81. During his career, Buford toured widely and played with rock musicians, including the Rolling Stones. He recorded with Muddy Waters on numerous labels and issued solo recordings on his own label, Blue Loom Records.

A major voice in gospel music, Delois Barrett Campbell, died in Chicago on August 2 at the age of 85. She began her career while in high school, singing with the Roberts Martin Singers, and in 1941 formed a trio with her sister Billie and cousin Johnnie Mae Hudson. In the early 1960s, after Hudson’s death, another sister Rodessa joined the trio, which first recorded in 1963 and performed frequently on the gospel music circuit. The Barrett Sisters appeared in the seminal gospel documentary film Say Amen, Somebody in 1982, bringing the group to international attention. They received the Ambassador Bobby Jones Legends Award at the Stellar Awards in 2008.

Gospel musician Jessy Dixon died in Chicago on September 26 at the age of 73. Born in San Antonio, Texas, Dixon was recruited by James Cleveland to perform with the Gospel Chimes and moved to Chicago in his teens. During his subsequent career, Dixon performed and composed for many gospel groups and also crossed over in multiple ways. He was a session musician for Chess Records, backing Fontella Bass and Earth, Wind and Fire. He wrote songs for popular musicians, including Cher, Natalie Cole, and Diana Ross. After his gospel group performed at the Newport Jazz Festival in 1972, Dixon spent the next eight years touring and recording with Paul Simon. In the 1980s, he toured Europe during a period of increased interest in gospel. Most recently, he appeared regularly on television with white gospel musician Bill Gaither. Dixon’s gospel hits include classics like “I Am Redeemed” and “Sit at His Feet and Be Blessed.” He was also an ordained minister who earned a doctorate in divinity from Faith Theological Seminary and Christian College in Florida.

Blues legend David “Honeyboy” Edwards died in Chicago on August 29 at the age of 96. Edwards was the last surviving original Delta bluesman, who was often interviewed because he had known Robert Johnson, as well as many other early blues musicians. Edwards migrated to Chicago in 1953 and took a series of day jobs while playing the blues. He recorded for Chess Records and subsequently made LPs for various labels, winning a GRAMMY award in 2007 and a lifetime achievement award from the Recording Academy in 2010. His autobiography, The World Don’t Owe Me Nothing, was published by Chicago Review Press in 1997.

Jazz saxophonist, arranger, and bandleader Frank Foster died in Chesapeake, Virginia, on July 26 at the age of 82. Although he led experimental groups such as the Loud Minority Band in the late 1960s and 1970s, he is best remembered for his tenure with the Count Basie Band, as arranger and musician in the 1950s and 1960s, and again as leader after Count Basie’s death in 1984. The National Endowment for the Arts recognized Foster as an NEA Jazz Master in 2002.

Sylvia Robinson, founder of Sugar Hill Records and producer of the first commercially successful rap recording, died in Edison, New Jersey, on September 29 at the age of 75. Robinson began as a blues and rhythm-and-blues singer and performed with Mickey Baker in the duo Mickey and Sylvia in the 1950s. With her husband, Joe Robinson, she founded All Platinum Records in the late 1960s before seeing the commercial possibilities of rap in 1970s. She found three rappers, named them the Sugar Hill Gang, and produced “Rapper’s Delight,” one of the first rap records, and a major hit, in 1979. The Sugar Hill label was founded specifically to issue rap recordings, and Robinson later produced other major acts, notably Grand Master Flash and the Furious Five.

Blues drummer Willie “Big Eyes” Smith died in Chicago on September 16 at the age of 75. In the 1960s and 1970s, Smith played drums with Muddy Waters’ band. In 1980, he left to form the Legendary Blues Band with Pinetop Perkins. His career culminated with a GRAMMY Award for best traditional blues album, Joined at the Hip, with Pinetop Perkins, in 2010.
Materials Received by the CBMR Library and Archives

Book

CD

Staff Notes


Suzanne Flindreau, Head Librarian and Archivist, participated in a panel titled "Archival Allies" at the Black Metropolis Research Consortium's conference, "Full Exposure: Archives and Community Collaboration" on October 24, 2011.

Monica Hairston O'Connell, Executive Director, attended the Consortium for Humanities Centers and Institute's annual meeting at the University of Toronto in June and a National Endowment for the Humanities Workshop in Washington, D.C., in November.

Associate Director of Research Horace Maxile had two new articles published: "Extensions on a Black Musical Tropology: From Trains to the Mothership (and Beyond)" in Journal of Black Studies (vol. 42, no. 4, 2011) and "A Few Notes on Wiley College's Musical Legacy" in Lone Star Legacy: African American History in Texas (p. 1293). In May, Maxile was guest lecturer for a few undergraduate classes at the University of Chicago and spoke on the topic of Florence Price in Chicago (1927–1940). Framing the discussion around the "Juba" movements of Price's first and third symphonies, he traced musical and cultural movements in Chicago during the 1930s while using pivotal events and people in Price's life as additional context.

Laurie Lee Moses, Archivist and Digital Librarian, made a Career Day presentation at Coonley Elementary School about being an archivist and also highlighted the CBMR's collections in a short video documentary. She has been interviewed by several graduate students in library science and facilitated a tour and discussion by the HistoryMakers Archives Fellows, supported by the Institute of Museum and Library Services. Her recent continuing professional activities have included attending webinars on metadata and the semantic web and a CARLI workshop on copyright and digitization project planning. She also attended a panel that featured Timuel Black and Mwata Bowden discussing the impact of Walter Dyett on Chicago music; the panel was a component of the Straight Ahead Jazz Summer Camp for Educators. This summer, she performed music by Ludacris, Adele, and Fleetwood Mac in the Stratusqueer choir, and attended the Society of American Archivists con-
ference, where she was elected Chair of the Recorded Sound Roundtable.

Deputy Director Morris Phibbs served as a panelist for the 2012 Illinois Arts Council grants made in music.

In addition to his work as CBMR Webmaster, Peter Shultz is teaching writing this fall to first- and fourth-year undergraduates at the University of Chicago while continuing his dissertation research in music theory.

Videmus Celebration
During March 21-25, 2012, Videmus will celebrate twenty-five years as a leading arts organization in the performance and scholarship of the music of women and African-American composers. The celebration will open with a lecture by Olly Wilson and will include papers, panels, and performances by guest artists, including Herbie Hancock and students and faculty of the University of North Carolina at Chapel Hill. Order tickets from carolinaperformingarts.org (enter promo code VIDEMUS).

Don Byron Interview
Associate Director of Research Horace Maxile interviewed Don Byron as an ancillary component of the Hyde Park Jazz Festival 2011. Byron, an award-winning composer, instrumentalist, and band leader, performed with his New Gospel Quintet on September 24. The discussion was open to the public and took place before the concert. Among the topics discussed was how Thomas A. Dorsey influenced Byron and the artistic direction of the quintet. From specific songs and arrangements by the pioneering gospel music composer/publisher to ideas about the cultural work he performed as progenitor of “gospel blues,” Byron approached the work of

Don Byron.
Photo: Till Krautkremer.
Donations to the CBMR Library and Archives, October 2010–October 2011

Geoff Adams. DVD of his documentary Somethin’ Gotta Be Arranged (unnumbered) featuring bluesman Paul Geremia and including footage of Blind John Davis.


T. J. Anderson Jr. Funeral program and obituaries for Keith Edward Elam (Guru), rapper and founder of the group Gang Starr.

Jake Austin. One issue of ZEEP magazine, large run of his “zine, Rootbeer, #10 through #48 (Fall 2009).


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 T2459), and Dakota Staton’s The Late, Late Show (Capitol T876); CDs: Ghalib Ghalib’s Jazz in the Raw: Live at Caesar’s Palace, Las Vegas (MasterSal MS-55), The Quintessential Billie Holiday, volumes 1, 4, 6, and 8 on Columbia, and Thelonious Monk with John Coltrane (Original Jazz Classics); DVD of selected soundies, including “Open the Door Richard.”

Kenneth Billiy. One hundred fifty-five cassettes of interviews with Jamaican session musicians.


Scott Burgess. CD: Sphinx Virtuoso Live in Concert (White Pine WPM227) including music by Celeridge-Taylor Perkinson and George Walker.

Raynard Burns. Two scores: His America: Trial and Triumph for orchestra (undated) and “Revolutions” (2010) for string quartet.


Wallace M. Cheatham. Ca. three inches of materials to be added to his collection.


Christopher Hallom. CD: The Holy Sons (unnumbered).

Geoffrey Dana Hicks. Copy of the score for his “The New England Preludes” (2010), plus a CD of them (unnumbered).

James Holdiday. Ca. 3 linear feet of choral music that belonged to the late Evelyn
Davidson White, used by her to compile her bibliography Choral Music by African American Composers (2nd ed., Lanham, Md.: Scarecrow Press, 1996).

Mary Hopper. CD: Lead Gently Lord (Wheaton College, unnumbered) containing choral music by African-American composers for women's voices performed by the Wheaton College Women's Chorale.

Alberta Hubbard. Sixteen 78 RPM and sixteen 45 RPM records from the collection of her late husband Marshall Hubbard.

Linda Hunter. CD: The Lion King: Original Broadway Cast Recording (Walt Disney Records D000543500), plus a program book for the production.

George M. Irwin. Two snapshots of Ulysses Ray with his wife and baby daughter sent to Irwin in 1951 and 1952 from Italy (donated through Kirby Settle).

Fernando Jones. One external hard drive of digital scans and one box of paper materials documenting his career and the Blues Kids of America education program, as well as other events and programs about blues and blues musicians.


Rahsaan Clark Morris. CD: archival copy of Randy Weston’s and Melba Liston’s “African Sunrise,” performed with the Machito Orchestra and Dizzy Gillespie at the Chicago Jazz Festival 1964 and recorded from the radio broadcast.


John Gordon Ross. CD and program for the Masterworks 2 concert of the Western Piedmont Symphony’s 46th season, featuring music of William Grant Still and Daniel Bernard Roumain.


Rob Sevior. CD: Cult Cargo: Salsa Borriqqa de Chicago (Numero 038).

Ralph R. Simpson. Two scores: Overture (undated) and Sonata for violin and piano (1970).


Trevor L. Weston. Two scores: “Eurhythm Variations” for piano (2007) and “Messages” for chamber orchestra (2008), with a CD of the works.


Beverly Williams. A collection of reggae and soul LP recordings from Studio 1 Records, the record shop of her late brother Norman Williams.

Yvonne Williams. Down Beat souvenir program: Duke Ellington [ca. 1945]; Down Beat for November 4, 1949; program for Hi Jinks of 1946 (Chicago: Du Sable High School, May 1946); Photo of three unidentified musicians, Materials related to her father, Alvin Williams, and his attendance at Metropolitan School of Music, Chicago, including the program for the annual spring concert, May 8, 1949, and the Metropolitan School of Music Catalog for 1949–1950.


Harunishi Yamada. CD: Jero: Best and Rare (Victor VICL 63714) by Japanese rapper Jero.
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