Grand Opening

CBMR's Alton Augustus Adams Music Research Institute (AMRI)

The official opening ceremonies of the Center's new Alton Augustus Adams Music Research Institute (AMRI), located in St. Thomas, U.S. Virgin Islands, will take place in a series of events scheduled during November 16–17, 2001. The AMRI is a new branch of the CBMR that serves as the gateway for the Center's interest in the music of the circum-Caribbean and provides a physical base for the Center's international scholarship initiatives. The site, which is named after Alton Augustus Adams Sr., the first black bandmaster in the U.S. Navy, is located in the Adams ancestral home in Charlotte Amalie, St. Thomas. The Institute's facilities will consist of a library and archives of primary and secondary source materials focused on music of the circum-Caribbean and a reading room with state-of-the-art computer terminals and online access to the CBMR Database and other Internet research sites.

The principal charge of AMRI is to facilitate the discovery, study, and documentation of diasporal unities in the music of the circum-Caribbean region. This research will focus on African-derived performance practices that reside in a variety of vestigial forms in the disparate musical styles and genres of the region and will embrace, as one of its primary methodologies, a particular mode of inquiry described by the CBMR as "triangular research," the systematic examination of phenomena that incorporate similar elements or performance practices in three different locations within the region of the African Diaspora. An essential goal for the scholarship produced by AMRI is the identification and documentation of musical and extra-musical performance elements that unify the array of styles and genres dotting the musical landscape of the circum-Caribbean.

One of the initial goals for the Institute is, in fact, to identify research that has already been produced on black music in the Virgin Islands, with the objective of further advancing the scholarship and serving as a resource for disseminating information about this body of research. The AMRI will also launch a project aimed specifically at providing Virgin Islands community members with field research and documentation training as a means of facilitating the documentation of local musical traditions, many of which are rapidly disappearing from contemporary practice and use. A documentation and preservation workshop, taught by CBMR staff, is currently being planned as the inaugural AMRI program to be presented during the spring of 2002.

The two-day opening event ceremonies will include a research colloquium that will reconvene former CBMR Rockefeller Fellows Julio Tavares, Federal University, Rio de Janeiro, Brazil; Patricia Allayne-Dettmers, University of Hamburg, Germany; and Oliver Greene, Georgia State University, Atlanta, Georgia, for a "triangular research" presentation on "black music and the festival arts." A second Colloquium topic, "black music and language in the Americas," will be examined by music and linguistics scholars Maureen Warner-Lewis, University of the West Indies, Mona, Jamaica; Gilbert Sprauve, University of the Virgin Islands, St. Thomas; and Morris Goodman, Northwestern University, Evanston, Illinois. The colloquium will be concluded with a presentation by Richard Long, Atticus Haygood Professor of Interdisciplinary Studies, Program of African American Studies.

Continued on page 11

Beginning with the Spring 2002 issue, CBMR Digest will be included as a benefit for the Center's auxiliary support groups, periodical subscribers, and donors. It will no longer be offered as a free publication. See page 12 for details.
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Coming Events
2001

Nov. 15–18  College Music Society 44th Annual Meeting
Santa Fe, New Mexico
www.music.org

Nov. 15–18  American Musicological Society Annual Meeting
Atlanta, Georgia
www.sas.upenn.edu/music/ams

Nov. 17–20  National Association of Schools of Music
Dallas, Texas
www.arts-accredit.org/nasm/nasm.htm

Nov. 20  New Black Music Repertory Ensemble
Chicago Park District's South Shore Cultural Center,
7059 South Shore Drive, Chicago, Illinois
7:30 p.m., Free Admission

2002

Jan. 9–12  International Association of Jazz Educators
Long Beach, California
www.iaje.org

Feb. 27  New Black Music Repertory Ensemble
Featuring Ars Musica Chicago
Chicago Park District's South Shore Cultural Center,
7059 South Shore Drive, Chicago, Illinois
7:30 P.M., Free Admission

Mar. 6–10  Society for American Music
Lexington, Kentucky
www.american-music.org

Mar. 10  New Black Music Repertory Ensemble
Featuring Ars Musica Chicago
St. Vincent de Paul Church,
1010 West Webster Avenue,
Chicago, Illinois
2 P.M., $15 tickets/$12 students and seniors

Apr. 11–14  Music Educators National Conference
Nashville, Tennessee
www.mENC.org

Apr. 24  New Black Music Repertory Ensemble
Chicago Park District's South Shore Cultural Center,
7059 South Shore Drive, Chicago, Illinois
7:30 P.M., Free Admission

Oct. 2–6  National Conference of the Musicological Society of Australia
Newcastle, New South Wales, Australia
E-mail inquiries: mewans@mail.newcastle.edu.au
www.msa.org.au

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www.colum.edu/cbmr/.
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From the Director

The current academic year has opened with the CBMR Director back in the saddle again; with the official opening of the CBMR's new Caribbean Institute facility scheduled to take place in November; with the New Black Music Repertory Ensemble (New BMRE) beginning its third season in residence at the Chicago Park District's South Shore Cultural Center; with the CBMR Database about to become available to our constituents and patrons via the World Wide Web; and with a director designate preparing to take the helm of the Center next summer.

During November 16–17, 2001, the Center will open its new Alton Augustus Adams Sr. Music Research Institute (AMRI) in St. Thomas, U.S. Virgin Islands. The purpose of the Institute will be threefold: (1) to assist young people and out-of-school adults in St. Thomas, St. John, and St. Croix in documenting their musical traditions and to expand such efforts to other smaller islands in the Caribbean region, (2) to conduct and encourage wide-ranging research projects that focus on musico-diasporal units throughout the Caribbean, and (3) to serve as a geographical launching pad for the Center's international scholar-ship initiatives. The establishment of this Institute was made possible largely by Alton Augustus Adams Jr., who is providing the Center with renovated space in the ancestral home of his family. For more information about Alton Augustus Adams Sr., go to our Web site at www.cbmr.org/lib/hadams.htm and www.cbmr.org/adams/whowas.htm.

On October 10, 2001, the New BMRE, the all-embracing and much-expanded successor of the Center's three previous performing groups—the Black Music Repertory Ensemble, Ensemble Kalinda Chicago, and Ensemble Stop-Time—held its first concert of the season, featuring works by Benny Golson, Dorothy Rudd Moore, Alvin Singleton, Frederick Tillis, and Jimmy Heath. The New BMRE is directed by Colendge-Taylor Perkinson, who is the Center’s principal conductor and Coordinator of Performance Programs. Concerts are also scheduled in November, February, and April.

On behalf of the CBMR staff and

Columbia College Chicago, I would like to thank the Society for American Music, the conference presenters, and all who attended and participated in the Trinidad conference for making it, by all accounts, a highly successful event. Please join us for another conference in 2003, this time possibly in St. John, U.S. Virgin Islands. Stay tuned for more about this important conference.

The CBMR Database, which contains bibliographic records of the books, sound recordings, and vertical-file holdings of the Center, will be online on November 1 at cbmrstar.colum.edu/star/cbmrstar.html. Feel free to visit the database and acquaint yourself with its search protocol by clicking on the Public Access Catalog link to do a “Quick Search”; type the name “Alton Adams” in the box, then click on “Display.” Use the database frequently for your own research projects and reference needs.

The CBMR is also developing an International Database of Black Performers of Instrumental Concert Music. As a joint project with the Chicago Symphony Orchestra, this database is being designed to assist orchestra managers in locating and hiring black orchestral musicians as members. For more information about this project, see page 5 of this newsletter.

On July 1, 2002, Rosita Sands will become the Center’s new director. Dr. Sands currently serves as the Center’s Associate Director for Programs and as the site editor for a new education section of the CBMR Web site, which will be a sub-site for teachers and students, K through college/university, and which is currently under development. She is also developing an initiative that will explore the nexus between the research and teaching of black music. For more information about Dr. Sands, go to www.cbmr.org/staffbios.htm#Rosita.

I’ll end this brief report by thanking those among our readers who have contributed to the Center’s NEH Challenge Grant campaign and by asking those who have not yet made contributions to consider doing so by the end of the year. For more details, see page 6 or visit the CBMR Web site at www.cbmr.org/challenge_grant.htm.

Call for Guest Editors

The CBMR is seeking guest editors for one or more future issues of Black Music Research Journal (BMRRJ). The general responsibilities for each guest editor will be to plan and oversee the preparation and vetting of manuscripts for their issues of the journal, work with authors to prepare the final manuscripts of their articles, and proofread the issue's articles in galley proofs.

Candidates should have previous editing experience and should be prepared to submit a proposal for one or more issues to the Editor of BMRRJ. Interested parties may contact Samuel A. Floyd Jr. via e-mail (sflloyd@cbmr.colum.edu), mail (600 S. Michigan Ave., Chicago IL 60605), or fax (312-344-8029). No initial telephone calls, please.

In Memoriam

John Lewis, jazz pianist and composer, died on April 1, 2001, at the age of 80. He composed and arranged for many important musicians, including Dizzy Gillespie, Miles Davis, Charlie Parker, and Ella Fitzgerald, and was a founding member and music director of the Modern Jazz Quartet.

African scholar, composer, and novelist Francis Bebey died on May 28, 2001, at the age of 72. He was the author of the classic textbook African Music: A People’s Art (Westport, Conn.: Lawrence Hill & Co., 1975).

Bluesman John Lee Hooker died on June 21, 2001, at the age of 83. A native of Mississippi, he first recorded his classic “Boogie Chillen” in 1948 and made over 500 recordings, including albums with a number of rock musicians.

Rhythm and blues singer Ernie K-Doe (Ernest Kadar) died on July 5, 2001, at the age of 65. A native of Louisiana, he began his career in New Orleans, and after his 1961 number-one hit "Mother in Law," he played major venues, including the Apollo, the Regal, and Carnegie Hall. In 1994, he returned to New Orleans to open a club.
The New Black Music Repertory Ensemble ended its 2000–01 performance season with two concerts at Chicago Park District's South Shore Cultural Center. On April 25, 2001, Nicole Mitchell, flute, and David Young, trumpet, presented a special program of works for solo instruments, including Ed Bland's “Dancing through the Walls,” Wendell Logan's “Brassens,” and new works composed by the two performers. Titled “Meet the Composer,” the afternoon performance was presented for children from Chicago Park District programs. On May 10, 2001, Coleridge-Taylor Perkins led the entire ensemble in the year's final performance, the second half of which was a special tribute to John Lewis and the Modern Jazz Quartet. The first part of the program featured Perkins' "A Spiritual and a Hymn," arranged for flute and strings, and William Grant Still's "Danzas de Panama." The MJQ tribute featured works by John Lewis that had been arranged for the MJQ with strings, including "Django," "Kansas City Breaks," "Three Windows," "The Queen's Fancy," "D & E Blues," and "Sketch." Featured performers were Warren Smith, vibes; Roger Harris, piano; Frank Parker Jr., percussion; Richard Armandi, bass; and Nicole Mitchell, flute.

2001–02 Performance Season: The Black Musical Experience

The New BMRE Winter/Spring Residency will feature four performances at Chicago Park District's South Shore Cultural Center, and one performance at St. Vincent de Paul Church. With the exception of the March 10 event (see below), all performances begin at 7:30 p.m. and are free and open to the public. Tickets are not required.

October 10, 2001
The Black Composer and the String Quartet
This concert explored several works for string quartet, from Frederick Tillis's elegant and forceful "Spiritual Fantasy no. 12" to Benny Golson's playfully jazzy "Blues March."
"Blues March," by Benny Golson
"Modes for String Quartet," by Dorothy Rudd Moore
"String Quartet no. 1," by Alvin Singleton
"Spiritual Fantasy no. 12 for String Quartet," by Frederick Tillis
"Melodic Strains," by Jimmy Heath

November 20, 2001
The Black Composer and the Solo Voice: Featuring the Poetry of Langston Hughes
Featuring Andrew Schultz, baritone
Barrington Coleman, tenor
This concert presents works featuring the poetry of Langston Hughes, as well as Coleridge-Taylor Perkins' "Attitudes" and David Baker's moving homage to Martin Luther King Jr. "Through This Vale of Tears," David Baker
"Attitudes" (solo cantata for tenor, violin, cello, and piano), by Coleridge-Taylor Perkins
"The Negro Speaks of Rivers," by Howard Swanson
"Weary Blues," by Dorothy Rudd Moore
"Three Dream Portraits," by Margaret Bonds
"Dream Thoughts," by Noel G. DaCosta
"Death of an Old Seaman," by Cecil Cohen
"Genius Child" and "Faithful One," by Robert Owens
"Prayer" and "Drums of Tragedy," by Leslie Adams
"Song to the Dark Virgin," by Florence Price

February 27 and March 10, 2002
The Black Composer in the 16th–18th Centuries
Featuring Ars Musica Chicago
In a special presentation with Ars Musica Chicago, an ensemble dedicated to early music performance, Coleridge-Taylor Perkins will conduct a concert of music by some of the earliest known black composers, including the celebrated Portuguese theorist Vicente Lusitano (ca. 1522–61).
Additional repertoire to be announced.
This performance will be repeated at 2:00 P.M. on March 10 at St. Vincent de Paul Church, 1010 West Webster Avenue, Chicago. For the St. Vincent de Paul performance only, tickets will be required—$15 for adults and $12 for children and seniors.

April 24, 2002
Classic Ellington
Featuring Luther Henderson's "Classic Ellington"
Coleridge-Taylor Perkins will conduct a program of Duke Ellington works brilliantly arranged by Luther Henderson for symphony orchestra, jazz ensemble, and soloists. "String Overture," by William Foster McDaniel
Violin Concerto in G Major, op. 2, no. 1, by the Chevalier de Saint-Georges
"Piece for Chamber Orchestra," by Ed Bland
"Classic Ellington," by Ellington/Henderson

In addition to these performances, a special series of lecture-demonstrations supported by the National Endowment for the Arts will be offered in various community locations. See the CBMR Web site for venues, dates, and times (www.cbmr.org).
The New BMRE Musicians

Concertmaster Saxophone
Ashley Horne Byron Bowie
Violin Andy Goodrich
Phyllis Sanders Steve Eisen
Terrance Gray Chip Gdalman
Edith Yokley Mwata Bowden
Todd Matthews French Horn
Jorie Noble Michael Buckwalter
David Katz Amanda Schor
Wojtek Niewrzol Trumpet/Flugelhorn
James Saunders David Young
Viola Orbert Davis
Barbara Niewrzol Larry Bowen
Ralph Boyd Mark Olen
Cello Trombone
Ed Moore Steve Berry
Ellen Fisher Ray Thomas
Bass Percussion
Richard Armandi Russ Knutson
Synthesizer Frank Parker Jr.
Mike Logan Warren Smith
Flute Piano
Claudia Cryer Roger Harris
Nicole Mitchell Jebediah Patton
Oboe/English Vocalists
Andrew Schultze,
Horn baritone
Barrington
Kay Ramsey Coleman, tenor
Bassoon
Ian Warman

The New Black Music Repertory Ensemble is supported in part with funding from the National Endowment for the Arts; the Illinois Arts Council, an agency of the state of Illinois; and a congressionally directed grant administered by the Institute of Museum and Library Services.

Database of Performers of Instrumental Concert Music under Development at CBMR

The Center for Black Music Research and the Chicago Symphony Orchestra announce the collaborative development of the CBMR International Database of Black Performers of Instrumental Concert Music, which will be the only comprehensive repository of information devoted to black musicians who are qualified to perform in symphony orchestras. The project has been in development since fall 1999 and will be fully implemented during the coming year. The long-range goal of the project is to provide information that could result in opportunities for black performers with American symphony orchestras, ranging from substitute players to full-time continuing orchestral members. By building and maintaining a database of qualified musicians, the project will assist orchestras in their efforts to attract minority musicians for auditions and special services.

Two meetings of a project advisory committee, which was assembled in early 2000 to assist in designing project methodology, have been held at the CBMR in Chicago. With the inputs of the advisory committee, CBMR staff designed a questionnaire that will be circulated to musicians who wish to be included in the database. A prototype of the form was distributed to a small test dataset, which assisted the Center in correcting and improving the form. This fall, the project will begin in earnest when questionnaires will be distributed to as many qualified musicians as possible. The Center is requesting information and assistance from orchestras, colleges, conservatories, chamber ensembles, professional organizations, and teachers. A database has been designed and implemented to meet the specific needs of the project. The database will be continuously expanded and updated so that accurate data is maintained.

The database will include only instrumental musicians who have orchestral experience at the college level or above; soloists and chamber musicians who do not have orchestral experience will not be considered.

The planning and early implementation stages have been generously supported by the Chicago Symphony Orchestra and grants from the Lewis-Sebring Family Foundation, Dean L. Buntrock, and the National Endowment for the Arts.

If you are an orchestral musician and would like additional information about being included in the database, please contact the CBMR at: Project Manager, Musician Database Project, CBMR (clbradler@cbmr.columbia.edu). We also hope to hear from conductors, administrators, or anyone else who can help us reach prospective musicians.

CBMR Database of Black Performers of Instrumental Concert Music Advisory Committee

Reneé C. Baker, Bolingbrook, Illinois
Wayne S. Brown, Louisville, Kentucky
William A. Brown, Jacksonville, Florida
Eileen T. Cline, Phoenix, Maryland
Dominique-René de Lorme, Appleton, Wisconsin
Sten Ford, Salzburg, Austria
Isaiah Jackson, Kettering, Ohio
Patricia Pratts Jennings, Pittsburgh, Pennsylvania
Lee Koonce, Chicago, Illinois
Charles A. Lewis, Chicago, Illinois
Raeschelle J. Potter-Deimel, Vienna, Austria
Viki Roth, New York, New York
Pledges for the Center’s NEH Challenge Grant

Assist the CBMR in its effort to raise matching funds for a National Endowment for the Humanities Challenge Grant in the amount of $450,000. The terms of the grant require that the Center raise three times that amount ($1,350,000) in matching funds. The resulting $1,800,000 will be placed in an endowment fund that will generate interest income sufficient to support aspects of the Center’s operations. In awarding a Challenge Grant to the Center for Black Music Research, the National Endowment for the Humanities has formally recognized the high value of the Center as an institution and the necessity for the perpetuation of its work.

We have annual fund-raising goals that must be met and reported to the NEH each July. Pledges and contributions to the NEH-Challenge Grant matching funds may be made at any time during the term of the grant, which expires in July 2003.

Your pledge or gift at this time will help the Center maintain its high level of productivity. Please consider making the Center a high priority for your giving during the coming years, including your year-end contributions for 2001. Your donation will be tax-exempt to the full extent allowed by law. For those of you who work in the corporate world, please investigate the availability of matching funds from your employer.

Through its public programming, publications, teaching, and the CBMR Library and Archives, the Center for Black Music Research addresses issues that are critical to the understanding of American music and to the celebration of African-derived musical cultures. Please join the NEH in supporting the Center by adding your own generous support to theirs or by contributing to the Center’s operating fund.

You may make your contribution or pledge using the form or by visiting the Center’s Web site at www.cbmr.org/NEHcontribute.htm. Thank you for your generosity.

CHALLENGE GRANT MATCHING FUND

The National Endowment for the Humanities has awarded Columbia College Chicago’s Center for Black Music Research a $450,000 challenge grant that must be matched three-to-one ($1,350,000), thus yielding a $1.8 million endowment.

Please accept my/our donation or gift pledge to match and to be expended for the approved purposes of the National Endowment for the Humanities Challenge Grant.

I/We intend to donate $_________________ (TOTAL AMOUNT)
(Will pledge must be paid by July 31, 2003.)

I/We wish to fulfill our commitment in the following way:

☐ Outright gift of cash or securities on the following dates: ______________________

☐ CHECK enclosed payable to Columbia College Chicago/CBMR

☐ CHARGE to ___ VISA ___ MasterCard ___ Discover ___ AmerEx

Credit Card Number ____________________ Expiration Date __________

☐ PAYMENTS of $__________________

☐ quarterly ☐ semiannually ☐ annually

or as follows:

☐ Please send me/us reminders of my/our payment schedule for this pledge.

☐ I/We wish to remain anonymous on all public donor listings.

☐ My/Our employer has a matching gift program.

Name(s) ________________________________

Address ________________________________

City __________________ State ______ Zip ______

Day Phone (___) __________ Evening Phone (___) __________

E-Mail Address __________________________

(Signature) ____________________________ (Date) ______

Columbia College Chicago is a 501(c)(3) not-for-profit, charitable and educational organization. All contributions to the Center for Black Music Research NEH Challenge Grant Matching Fund are tax-deductible to the fullest extent allowed by law. Columbia College Chicago will manage the endowment fund according to terms prescribed by the NEH.

Think about the CBMR for your year-end
tax-deductible
collections in 2001
Recent Grants Received

The Center for Black Music Research receives substantial support from individual donors, private foundations, and government agencies. The Center is greatly appreciative of the following grants that have been received recently.

Dean L. Buntrock. $15,000 for the CBMR International Database of Black Performers of Instrumental Concert Music.

The Chicago Community Trust. $50,000 for NEH Challenge Grant matching funds.

The Chicago Illinois Chapter of Links, Inc. $3,000 for NEH Challenge Grant matching funds.


Institute of Museum and Library Services. A $298,000 congressionally directed grant to support CBMR programming.

Lewis-Sabring Family Foundation. Two $15,000 grants for the CBMR International Database of Black Performers of Instrumental Concert Music.

National Endowment for the Arts. $25,000 for the CBMR International Database of Black Performers of Instrumental Concert Music.

Sandra Payson. $10,000 for ongoing development of Dooology Opere: The Doxy Canticles.

Materials Received from Publishers

Books


Popular Music Compact Discs


And This Is Maxwell Street. Rooster Blues R2641.


Campbell, Eddie C. Hopes & Dreams. Rooster Blues R2638.

James, Etta. Tell Mama. MCA Chess 088 112 518-2.


Pure Blues. UVRecords 314 555 176-2.

Ricks, Jerry. Many Miles of Blues. Rooster Blues R2639.


Concert Music Compact Discs

Boyce, Katharine. Piano Portraits of the Seasons. Privately issued CD. S$15.49; available through Amazon.com or from Katharine Boyce Gilileland, 1505 Red Sail Lane, Greensboro, NC 27410-2833.

Music of Hale Smith. CRI CD 860.

Quick, Julia. Scarab. Privately issued CD. S$18.00. Order from: Dr. Julia M. Quick, 130 Rutledge Street, N.W., Orangeburg, SC 29115.
Donations to the CBMR Library and Archives
March 1, 2001, to September 1, 2001

H. Leslie Adams. Two scores: “Advocation” for voice and piano (Madison, Ohio: Henry Carl Music Distributors, 2001) and nos. 11-14 of the Etudes for solo piano: B flat Minor, B Minor, E Major, and A flat Minor (Henry Carl Music Distributors, 2000); also reviews of Love Rejoices, a CD of his songs recorded by Darryl Taylor (Troy 428).


Robert L. Arnold. Two CDs: The Complete Midge Williams, volumes 1 and 2 (Swingtime 2005-2006); also a cassette of an unidentified calypso record.


Katharine Boyes Gilletland. Her CD, Piano Portraits of the Seasons (privately issued, unnumbered), which includes music by Betty Jackson King and Estelle D. Ricketts, among works by other woman composers.


Sue Cassidy Clark. Three cassettes of interviews with Eddie Kendricks (1973-74) and other miscellaneous research materials to be added to her collection.


Frederick Crane. Photocopy of the entry on Harry C. Browne (white banjoist and song collector who recorded “Negro melodies”) from pp. 34-35 of the 1922 Columbia Records catalog.

Marvin V. Curtis. Copy of the manuscript of Betty Jackson King’s oratorio Saul of Tarsus (1952), with information about its first performance in Chicago in 1952. Copy of “Swing Low, Sweet Charlotte,” arranged by Kenneth Hillips (New York: G. Schirmer, 1941).

Minneola L. Dixon. Oakwood College Archives: Video of the First Annual HBCU Orchestra Festival Concert, Saturday, November 4, 2000 (Huntsville, Ala.: Oakwood College Department of Music, 2000); plus about one inch of programs and flyers for concerts at Oakwood College and Valley Conservatory in Huntsville, Alabama.


Dena J. Epstein. Book: The Negro Sings a New Heaven, by Mary Allen Grissom (Chapel Hill: University of North Carolina Press, 1930); Journal of the American Musico logical Society 53, no. 3 (Fall 2000), containing “The Early Life and Career” of the “Black Pathi”; The Odyssey of an African American Singer in the Late Nineteenth Century,” by John Graziano (pp. 543-596); and ca. one inch of clippings and research materials.

Rachel A. Eubanks. Score: Her cantata Ode to Faith for mezzo soprano and tenor soloists, chorus, and orchestra (undated).

Lillian J. Fleming. A $150 contribution to the Center’s NEH Challenge Grant Campaign in memory of Mrs. Deadle Baker Brown of Richmond Hills, Georgia.

Andy Gibbons. Framed Louis Armstrong stamp.

Andrew L. Goodrich. International Jazz Archives Journal 2, no. 2 (Fall 1999-2000), containing his article “Black College Jazz Alumni” (pp. 133-147).

Oliver N. Greene Jr. Four video cassettes of the Garifuna Warinagua procession, recorded in Belize in December 2000.


Joe Lewis. Ca. six inches of lead sheets and compositions by Eddie Curtis and a 12-inch 45 rpm demo recording of Curtis’s “The Oreo Cookie Gang”; LP: Matt Jones Then and Now ( Relevant Records MJ 101); 78 rpm disc recording of the first and fourth movements of Jean Stor’s Suite for Strings, recorded on November 3, 1944.


Joyce Solomon Moorman. Scores: An Era, for woodwind quintet (1967); Ethersoil (1977); The Flood (1977); Jazz Quintet (1979); One Day In... (1985); Race Riot, 1964 (2000); Remembrances ’68 (1993); Trio for Guitar, Flute, and Drum Set (1997).


▼Continued on page 9
Trinidad 2001: A Retrospective

Attendees at the joint conferences of the CBMR and the Society for American Music experienced firsthand the wide range of papers, performances, and special events that made the 2001 conference particularly successful. More than 300 registrants and 50 family members gathered at the Trinidad Hilton during May 23–27 to avail themselves of the unique musical cultures of the Republic of Trinidad and Tobago. In addition to plenary sessions and special events, the combined CBMR and SAM programs included 78 papers, lecture-demonstrations, and performances.

Holllis Urban Liverpool, a Trinidadian teacher, historian, scholar, and renowned calypsonian who has served as the Trinidad Director of Culture and who currently serves as the Director of the Carnival Institute, provided the keynote address. He also presented a CBMR paper, planned and hosted a Trinidad and Tobago Culture Bearer session, served as a member of the local arrangements committee, and planned and produced a major performance event at the Trinidad County Club and a series of informal tours of several pan yards. Through the efforts of Dr. Liverpool, conference attendees were able to hear and interact with several living legends, including Pretender (a calypsonian since 1929), Striker (a calypsonian), Theresa Montano (a white-face minstral singer), Oscar “The Fox” Pili (a pioneer of the steel band), the Regenerations (the famed backing duo for calypsonians), David Edwards (a steelband pioneer and master tuner), and Lord Smiley (a calypsonian). The performance at the Trinidad Country Club included Barbara Fleming (a gospel singer), the Mallick Folk Performing Company (a folk choir), and Los Buenos Presentarlos (parang).

Nearly one half of the conference registrants participated in a ten-hour excursion to Tobago that included snorkeling at Buccoo Reef, a performance of jig and rael dances, and a re-creation of an African Salaka Feast at the Pembroke Community Centre, produced by Annette Alfred, Director of Culture for Tobago.

Our sincere appreciation is offered to all of the paper presenters and session moderators. And we offer special gratitude to members of the program and local arrangement committees, including Johann Buis, Mark Clogue, Dianna K. Eiland, Samuel A. Floyd Jr., James R. Hines, Kate Keller, Hollis Liverpool, Susan McClary, Ingrid Monson, Anne Osborne, Morris Phibbs, Katherine Preston, and Tom Riis.

Donations, continued from page 8


Helen S. Walker-Hill. One box of scores and one box of cassette recordings of interviews and performances of music by black women composers, to be added to her collection.

Dale Whiteside. One CD: Paths of the Heart (Dreaming Bare Music 21688), recorded by Coleman Harris and Robert Jennings.

Michael Woods. Eight charts to be added to his collection.

Barbara Wright-Pryor. Ca. one foot of materials, primarily music scores, programs, correspondence, and photographs, to be added to the Theodore Charles Stone collection.

Kazuko Yamazaki. Twenty-five cassette tapes of class lectures by Lee V. Cloud for his course History of Black Music at Northern Illinois University, January–May 1990.

and "Uncle Remus" and "A Plantation Dance," from Uncle Remus Stories for Pianoforte, by G. A. Grant-Scheffer (Boston: Arthur P. Schmidt, 1926).


Ademola Olugbepola. Four posters of his artwork incorporating musical images.

Coleridge-Taylor Parkinson. One scrapbook of clippings and programs, plus ca. four inches of additional materials reflecting his career.

Julia M. Quick. Her CD, Scarab: (Spirituals, Colors, Airs, Rags, and Blues) (unnumbered), including music for violin and piano by Samuel Coleridge-Taylor, Clarence Cameron White, William Grant Still, Scott Joplin, and David Baker, among others.

John Renfrew. Photocopies of four black-related song sheets from the 1850s: "Here I Am As You Diskiver," "The Other Side of Jordan" (two versions), and "Nelly Was a Lady."
Opportunities

The University of Illinois Press announces a new publication series, American Composers, aimed at presenting short biographies of significant American composers for students and general readers. The series is designed to cover the same broad musical spectrum as the ongoing series Music in American Life. The biographies will include treatment of the composer's life and background, brief critical discussion of the composer's work, and discussion of the composer's context in the musical world, with emphasis on the significant cultural issues shaping the composer's work. Queries and proposals should be sent to Judith McCullough, University of Illinois Press, 1325 South Oak Street, Champaign, IL 61820-6803; e-mail: jmmccullill@uiuc.edu.

The Ninth annual Jazz Composers Alliance Julius Hemphill Composition Awards are now being offered. The categories are compositions for jazz orchestra (8 instruments) and small group (1-7 instruments). The winning compositions will be performed by the Jazz Composers Alliance Orchestra. Entries and inquiries should be mailed to Jazz Composers Alliance, Box 491, Allston, MA 02134; telephone (781) 899-3130; e-mail: JCAcomp@aol.com. The submission deadline is December 15, 2001.

The Experience Music Project in Seattle has announced its first academic conference on popular music studies, "Crafting Sounds, Creating Meaning: Making Popular Music in the U.S.", Papers in all disciplines are invited that address popular music, especially papers that explore the general idea of "making popular music"—from putting together sounds in composition and performance to marketing music, experiencing music as a listener, and shaping popular music's meaning through journalism and scholarship. Proposals including a 250-word abstract and a 50-word biography of the presenter are due by November 15, 2001, and should be sent to Daniel Cavicchi via e-mail at Dan@emplive.com or by mail at Experience Music Project, 2901 Third Avenue, Suite 400, Seattle, WA 98121. The conference will take place during April 11-14, 2002.

Join the CBMR Associates Program

The Center for Black Music Research invites you to become a CBMR Associate. Since 1988, the Center's Associate members have played an important role in helping to realize the Center's goals and mission. This auxiliary guild is dedicated to the preservation and perpetuation of knowledge about the music of black Americans and to mainstreaming this knowledge in American cultural history.

For the annual membership rate of $75.00 ($50 for students), individuals can support the mission of the CBMR and receive copies of the following publications released during the year of their subscription:

- The CBMR Associate, the Center's weekly electronic newsletter
- CBMR Digest, the Center's informational newsletter
- Black Music Research Journal
- Lenox Avenue: A Journal of Interarts Inquiry
- An opportunity to purchase at low cost books in the Music of the African Diaspora series

In addition to these benefits, Institutional Associates also have the opportunity to post all music-related academic and administrative job vacancies on the Center's website and in The CBMR Associate.

CBMR Associates Enrollment Form

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☐ $75 Individual Associates membership
☐ $50 Student Associates membership (Photocopy of current student ID must accompany this form.)
☐ $150 Institutional Associates membership
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Please charge my Associates membership to:
 ☐ Visa ☐ MasterCard ☐ Discover ☐ Am. Ex.

Account # ___________________________________________________________________
Expiration Date ____________________________________________________________________
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Please return enrollment form to: CBMR Associates, Center for Black Music Research, Columbia College Chicago, 600 South Michigan Avenue, Chicago, IL 60605-1996.
AMRI, continued from page 1

Emory University, which will synthesize these topics.

Other highlights of the opening event ceremonies include a public program designed to introduce the type of programming that will be offered by AMRI and to address historical, cultural, and educational implications of the Institute. This program will consist of an evening of speakers and live musical performances of Caribbean music styles and genres appropriate to the legacy of Mr. Adams and performed by Virgin Islands musicians. A question-and-answer period and a reception with entertainment by a local band will conclude the evening’s program.

The two-day ceremonies will conclude with a formal reception and banquet with entertainment by a local Virgin Islands band. Members of the AMRI Advisory Committee will be recognized and presented with a commemorative plaque. The keynote speaker for the banquet will be Richard Long. Events will be held at the Renaissance Grand Beach Resort, St. Thomas, and onsite at the Institute. More details about AMRI’s program for the 2001-02 year will be forthcoming.

CBMR Cultivation Event in New York

Approximately eighty friends of the Center for Black Music Research and several Columbia College alumni attended a special cultivation event held on June 18, 2001, at a private club on the Upper East Side of Manhattan. The invitational event promoted the Center’s visibility in New York and engendered matching fund support for the Center’s National Endowment for the Humanities Challenge Grant. Attendees were treated to performances by several members of the Center’s New Black Music Repertory Ensemble, under the artistic direction of Coleridge-Taylor Perkinson.

Among those who attended were Stanley Crouch, Blondell Cummings, Noel DaCosta, Luther Henderson, Howard Roberts, David Sanjek of BMI, Jane Gregory Rubin of the Reed Foundation, Jane and Michael Chancy, Luther Saxo, Andrew Schultz, and Marjorie Shapiro.

T. J. Anderson’s “7 Cabaret Songs,” sung by Nnena Freelon, are featured on the Mallarmé Chamber Players’ new CD, It Won’t Be the Same River (Capstone Records CPS-6684).

Wallace Cheatham’s “Fanfare and Toccata” for organ is included on a CD of organ music by black composers entitled Spiritual Fantasy, recorded by Lucius Weathersby on the Albany label (Troy 446). Other composers included are Fela Sowande, William Grant Still, Violet George Bowers, Kevin George, Uzoe Brown, and Weathersby himself.

Gorey Munford is now assistant professor of composition at Oberlin Conservatory. He also served on the Massachusetts Cultural Council’s composer panel in April 2000 and the Illinois Arts Council’s Artists Fellowship Program in Music Composition in March 2001.

Three orchestral works by Florence Price are now available on a CD, Florence Price (Koch 3-7518-2 HI), recorded by the Women’s Philharmonic, Apollo Hsu, conductor. Included are Price’s The Oak, Mississippi River Suite, and Symphony no. 3 in C Minor.

Michael Raphael has announced the release of a CD, Jazz Hymns (Guild Music GMCD 7224), performed by bass Kevin Maynor with pianists Brandt Fredriksen and Eric Olsen. The music transforms the hymns of the church, using jazz, ragtime, blues, and boogie idioms, in a classical style that Raphael has named “American Lieder.” Maynor also performed two of Raphael’s spiritual arrangements, “City Called Heaven” and “My Soul’s Been Anchored in the Lord,” with Chicago’s Grant Park Orchestra at the Independence Eve at Grant Park concert on July 3, 2001, with Andre Raphael Smith conducting.

A CD of piano music by women composers, Piano Portraits of the Seasons, recorded by Katharine Boyes, includes Estelle D. Ricketts’s “Rippling Spring Waltz” and Four Seasonal

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Sketches by Betty Jackson King. The privately produced CD is available at Amazon.com through the CBMR Bookstore.

Hale Smith received a Letter of Distinction from the American Music Center at the Center’s 62nd annual meeting in New York on May 7, 2001, honoring him for his contributions and leadership in contemporary music.

Smith was also recognized by Nassau County, New York, at African American Night on June 29, 2001, for outstanding accomplishments, exemplary service, and his continued commitment to enhancing the quality of life in Nassau County.

Olly Wilson was featured, along with four other composers, in an article in the July 2001 issue of the American Music Center’s online magazine, NewMusicBox. The article explores commonalities among four generations of living American composers. The web address of NewMusicBox is www.newmusicbox.org.
News and Notes

Nana Kwasi Scott Morrow was the recipient of the First Pan-African and Humanitarian Vision Award on February 24, 2001, in New York City. The award was presented by the chairman and editors of African Profiles U.S.A. Magazine.

Richard Crawford, a member of the CBMR’s International Advisory Board and a charter member of the Alton Augustus Adams Society, was the recipient of the Society for American Music’s Lifetime Achievement Award, which was presented at the Society for American Music and Center for Black Music Research joint conference last May in Trinidad and Tobago, West Indies.

Rituals of Power and Rebellion, written by Hollis Liverpool, keynote speaker for the joint Trinidad and Tobago conference, had its official North American release in New York on May 9, 2001, at the Brooklyn Public Library. It is published in Trinidad and Tobago and Chicago by Research Associates School Times.

The St. Louis African Chorus has received the 2001 Missouri Arts Award for lasting contributions to the cultural and artistic landscape of Missouri. From September 21 through October 6, 2001, the chorus hosted a residency by the Muugano National Choir of Kenya, Boniface Mwangi, director. The Muugano National Choir has released a new recording of the Missa Luba on Philips Digital Classics (426 836-2).

Violinist Julia Quick and pianist Gregory Thompson have presented programs of music by black composers at Tainan Women’s College of Arts and Technology in Taiwan, China, under the sponsorship of the National Association of African-American Studies.

“Dancing on Drums: A Tribute to Max Roach” took place at Harvard University during April 4-7, 2001, under the auspices of the Office for the Arts at Harvard and the Harvard Jazz Band. The events included rehearsals with the Harvard Jazz Band, a workshop on improvisation with Roach and pianist Connie Crothers, and a concert that presented musical highlights from Roach’s career and a performance of “Composition #92,” by Anthony Braxton, which included student performers.

New Membership Level:
CBMR General Members

We are pleased to announce the implementation of an additional membership level, CBMR General Members, who will receive the following benefits:

- Complimentary copies of CBMR Digest, which is published twice yearly
- Photocopying of research documents (according to the provisions of copyright law) equal to as much as $10.00 during the membership year
- Listing of their names on the CBMR Website and in CBMR Digest


This new membership level expands the availability of support options to three, providing a more affordable level of support for those who are interested in the CBMR’s work and also addressing the rising costs associated with mailing the newsletter to a large audience.

Membership fees for both Associate and General Members provide important, unrestricted funds that support CBMR programming, archival collections, and general operations. As a not-for-profit research unit of Columbia College Chicago, the CBMR depends on a diverse range of funding sources to further its work.

We invite those of you who are not currently part of our membership program to consider joining at either the CBMR Associates, using the form on page 10, or CBMR General Members program, using the form below.

CBMR General Member Enrollment Form

Name __________________________

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Fax _____________________________

E-mail address ____________________

☐ $25 General Membership

☐ Check enclosed (payable to CBMR/Columbia College)

☐ P.O. number ___________________

Please charge my General Membership to:

☐ Visa ☐ MasterCard ☐ Discover ☐ Am. Ex.

Account # _______________________

Expiration Date __________________

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Please return enrollment form to: CBMR Associates, Center for Black Music Research, Columbia College Chicago, 600 South Michigan Avenue, Chicago, IL 60605-1996.