Alton Augustus Adams Music Research Institute (AMRI)

In November 2001, events were held to celebrate the establishment of a new branch of the CBMR, the Alton Augustus Adams Music Research Institute (AMRI), in St. Thomas, U.S. Virgin Islands. AMRI's principal charges are to facilitate the discovery, study, and documentation of diasporal unities in the music of the circum-Caribbean region and to serve as the headquarters for the Center's international initiatives.

For its inaugural year of programming, the Institute announces a series of workshops titled "Documenting and Preserving Virgin Islands Musical Traditions." The specific goals of the workshops are to provide a broad spectrum of Virgin Islands community members with field research, documentation, and preservation training as a means of recording the life stories of U.S. Virgin Islands tradition bearers and to document local musical traditions, many of which are rapidly disappearing from contemporary practice and use.

The first workshop to be offered, "Documenting Living Treasures," will be presented in five four-hour sessions during June 4-8, 2002, in St. Thomas. This workshop will focus on methodology and provide training in how to collect data, conduct interviews, and plan an oral-history project to record and document the life story of a U.S. Virgin Islands tradition bearer. For this project, a tradition bearer is defined as an individual who holds knowledge that may be musical, historical, or cultural in nature; one who holds information on specific styles, genres, or customs associated with the music; or one who is able to transmit traditions through descriptions or demonstrations of performance skills, techniques, or actual repertoire in music, dance, and other performance-related areas.

A second independent yet complementary workshop in the series, "Preserving the Legacies," will be offered in St. Thomas in January 2003. This workshop will address how to analyze, evaluate, and preserve collected data, memorabilia, photographs, and other artifacts that document the lives and legacies of living or deceased Virgin Islands tradition bearers. Participants will be encouraged to complete both workshops and will be awarded a

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NEH Challenge Grant

The Center continues its campaign to raise $1.3 million in matching funds for its National Endowment for the Humanities Challenge Grant. Your continued support is needed to meet the next funding deadline of July 31, 2002, at which time $250,000 must be documented. Your pledge or donation may be made using the form on page 16 or by visiting the Center's Web site at www.cbmr.org/challenge_grant.htm. Once completed, the endowment fund will provide annual income to support aspects of the Center's operations in perpetuity.
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Coming Events
2002

May 3 New Black Music Repertory Ensemble
St. Mark United Methodist Church
8441 South St. Lawrence, Chicago, Illinois
7:15 P.M., Free Admission

May 4 New Black Music Repertory Ensemble
DuPage African Methodist Episcopal Church
4300 Yackley Avenue, Lisle, Illinois
6:00 P.M., Free Admission

Aug. 3–10 Sixth World Symposium on Choral Music
Minneapolis/St. Paul, Minnesota
www.worldchoralsymposium6.org

Aug. 11–14 International Society for Music Education
Bergen, Norway
www.isme.org

Aug. 12–13 National Conference on Music of the Civil War Era
Shepherdstown, West Virginia
www.shepherd.wvnet.edu/musicweb

Sept. 26–29 College Music Society
St. Louis, Missouri
www.music.org

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

Oct. 4–6 Midwest Popular Culture Association Annual Conference
Milwaukee, Wisconsin
www.niu.edu/mpca/

Oct. 23–27 Annual Meeting of the Society for Ethnomusicology
Estes Park, Colorado
www.luconferences.indiana.edu/sem2002/

Oct. 31–Nov. 3 Joint Meeting of the American Musicological Society and the Society for Music Theory
Columbus, Ohio
www.sas.upenn.edu/music/ams/
www.boethius.music.ucsb.edu/
News and Notes

CBMR Associate, performer, and scholar Rawn Spearman was the recent recipient of a State of New Hampshire Governors' Arts Award, the highest award presented to artists in the state. Spearman was presented with the Lotte Jacobi Living Treasure Award in a gala celebration held at the Capitol Center for the Arts in Concord, New Hampshire. The Governors' Arts Awards are presented to New Hampshire artists every two years and recognize outstanding contributions, lifetime achievement, excellence in the arts, and exemplary service to the profession and to the state of New Hampshire.

Carlestta Spearman served as moderator for a panel discussion on "Effective Music Educators for Urban Schools: From Tanglewood Past 2020" at the National Biennial In-Service Conference of MENC (Music Educators National Conference), held in April in Nashville, Tennessee.

Gayle Murchison won a 2001 ASCAP Deems Taylor Award for her article "Deans of Afro-American Composers" or "Harlem Renaissance Man": The New Negro and the Musical Poetics of William Grant Still" published in William Grant Still: A Study in Contradictions (University of California Press, 2000), edited by Catherine Parsons Smith, who also won an award as editor of the volume. The book is part of the Music of the African Diaspora series, edited by CBMR Director Samuel A. Floyd Jr. and published jointly by the CBMR and the University of California Press.

John Graziano received the Lowens Article Award for the best article on American music published during 2000 for his article titled "The Early Life and Career of the 'Black Pati': The Odyssey of an African American Singer in the Late Nineteenth Century," which was published in the Journal of the American Musicological Society. The award was presented by the Society for American Music.

Charles Hiroshi Garrett of UCLA received the first Mark Tucker Award for his best student paper read at the annual conference of the Society for American Music. His paper was titled "Louis Armstrong and the Sound of Migration."


In Memoriam

Lord Pretender (Aldeia Farrell), the last of the great calypsonians of the 1930s, died in Port-of-Spain, Trinidad, on January 22, 2002, at the age of 84. He was a master of extemporaneous oratory who stressed social commentary in his songs. He was among the tradition bearers who performed at the Center's Inter-American Conference in Trinidad in May of 2001.

Theresa Montano, one of the last performers in the Trinidadian minstrel tradition, died in Maraval, Trinidad, on November 10, 2001, at the age of 84. Ms. Montano performed in whiteface, satirizing white "blackface" minstrelsy, as part of the annual Carnival festivities. She was one of the featured tradition bearers at the CBMR's Inter-American Conference in Trinidad in June of 2001.

Sid Ordower, host of the legendary Chicago gospel television show "Jubilee Showcase" from 1963 to 1974, died in Chicago on January 4, 2002, at the age of 82. Over its long run, the show featured established gospel greats, including Thomas A. Dorsey, Sallie Martin, Albertina Walker, and the Barrett Sisters, and introduced gospel music to a broad audience. Many of the "Jubilee Showcase" videos are available in the CBMR Library and Archives.

The Center lost a good friend and a dedicated volunteer when Joe Powers died suddenly on November 10, 2001, at the age of 76. Powers, who served on the Paul Robeson Centennial Committee at Columbia College, was organizing the committee's files on Paul Robeson for the CBMR Library and Archives.

Rhythm and blues singer Rufus Thomas died in Memphis, Tennessee, on December 15, 2001, at the age of 84. An irrepressible performer who enjoyed his title, "the world's oldest teenager," Thomas first recorded for Sun Records before becoming a mainstay of Stax Records in the 1960s and 1970s, where he mentored musicians like Otis Redding, Isaac Hayes, and B. B. King.

Call for Guest Editors

The CBMR is seeking guest editors for one or more future issues of Black Music Research Journal (BMJ). The general responsibilities for each guest editor will be to plan and oversee the preparation and vetting of manuscripts for their issue 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 BMJ. Interested parties may contact Samuel A. Floyd Jr. via e-mail (sfloyd@cbmr.columbia.edu), mail (600 S. Michigan Ave., Chicago IL 60605), or fax (312-344-8029). No initial telephone calls, please.
Junkanoo in Connecticut

The entire seventh and eighth grade student body of the Leonard J. Tyl Middle School, Montville Public School System, located in the suburban, predominantly white, middle-class community of Oakdale, Connecticut, recently recreated a Bahamian Junkanoo celebration in a school-wide project developed by the school's general music teacher, Judith Patnode. Ms. Patnode learned about Junkanoo, an African-American and Caribbean carnival celebration that incorporates music, movement, masquerading, and the construction of elaborately designed costumes, during vacation trips to the Bahamas. She decided that the topic would make an effective and exciting interdisciplinary project for her general music students, providing an opportunity to address curriculum standards in essentially all of the disciplines of the middle school curriculum, including history, culture, folklore, social studies, music, art, dance, design, and technology. In the process of researching Junkanoo, she discovered the CBMR Web site, on which she submitted a reference request and subsequently received assistance with her research by CBMR staff and reference librarians. She was provided with a bibliography and other materials developed specifically for the incorporation of Junkanoo as content into school music and social studies curricula.

The eighth grade students organized themselves into two Junkanoo groups, named Spyffjie’s Beach and Groovy Guppies. They designed and created their own costumes and headpieces from cardboard and fringed crepe paper, constructed hand drums of various sizes, and with the assistance of the technology education instructor, constructed metal cowbells modeled after the authentic cowbells used in Bahamian Junkanoo. Other students participated as dancers, musicians, and engineers for the recording of a Junkanoo song that was composed by the students as a class project. The Bahamian Ministry of Tourism in Nassau sent staff members from its Office of Public Relations, including a photographer, writer, and member of the National Junkanoo Committee to observe and serve as judges for the school’s Junkanoo “rush,” which was held at the end of February. Representatives from the New York branch of the Bahamas Tourist Office and the Connecticut Department of Education were also in attendance.

The Tyl Middle School Junkanoo project vividly demonstrates one of the ways in which black music content can be integrated into pre-college curricula as a means of enriching skills and understandings in music and of engaging students in study of the ways in which the people of a particular culture define themselves, express themselves creatively, record their own histories, and maintain important traditions.

The CBMR views teaching as a critical means of disseminating information on the black musical experience, and it is hoped that more teachers will become aware of the benefits of including Junkanoo and other styles and genres of black music as content in curricula of all levels. Any educator in need of referrals of pedagogical resources or reference assistance should submit inquiries by using the Web site online reference request form (www.cbmr.org/forms/refreq.htm) or by writing or calling the Center’s Reference Library staff at (312) 344-7586. Educators of all levels who have had successful experiences incorporating black music content into special units or projects are encouraged to share their stories with the CBMR.

Karen Wring of the Bahamas Ministry of Tourism, who served as one of the judges.
Popular Music Course Offered by the CBMR

During the spring 2002 semester, the Center is offering a course titled "Black Popular Music in America." Although the course emphasizes music from the 1920s to 1990s, popular music topics of the nineteenth century are also addressed. Students also learn about black dance styles ranging from the dance hall to music videos. Special features include visits by dance historians and studio teachers from the Dance Center at Columbia College Chicago and by Chuck Suber, former publisher of Down Beat magazine, who recounts his work with a veritable "who's who" of legendary musicians during his tenure with the Newport Folk Festival and other similar events. Students attend performances and may have to write a substantial term paper on a living legend in Chicago or to present a creative project with a supporting paper on a Chicago-related popular music topic.

In March, Coleridge-Taylor Parkinson visited the class and spoke about his work with figures ranging from Sidney Poitier and Harry Belafonte to Marvin Gaye and other popular musicians. During this class session, students discussed these figures based on information gleaned from recording liner notes, displaying a high level of engagement and historical knowledge among students whose preferred music is rap. It is worth noting that twenty-five percent of the students enrolled in the course have family ties with professional musicians in the jazz and R&B fields.

Correction

In the previous issue of Digest, the donation by Robert L. Arnold included "a cassette of an unidentified calypso record." The cassette actually contains the following: "Excursion to Grenada" by The Lion (Hubert Raphael Charles) with Harmon Kings Orchestra (Decca 17350A) and "Commissions Report" by Attila the Hun (Raymond Quevedo) with Cyril Monroe's String Band (Decca 17358). We apologize for the omission.

CBMR/WFMT Radio Series

The CBMR and WFMT Radio in Chicago collaboratively produced a series of four one-hour radio shows that featured music by black composers. The series was broadcast during February as "A Celebration of Black Composers" and reached 90,000 listeners in the Chicago area and tens of thousands more outside the Chicago area via cable and the Internet. Each of the four shows was thematic.

Symphonic and Chamber Works
Adolphus Hailstork, An American Port of Call
David Baker, Kosbro
Samuel Coleridge-Taylor, Petie Suite de Concert
Hale Smith, Dialogues and Commentaries

Instrumental Solo and Chamber Works
Coleridge-Taylor Parkinson, Blue's Forms
Wendell Logan, Brasstacs
Margaret Bonds, "Troubled Water"
Dorothy Rudd Moore, Three Pieces for Violin and Piano
Ulysses Kay, Suite for Flute and Oboe
George Walker, Piano Sonata no. 1

Vocal
Vicente Lusitano, "Heu me Domine"
William Grant Still, Songs of Separation
Hale Smith, In Memoriam—Beryl Rubinstein
T. J. Anderson, 7 Cabaret Songs
Howard Swanson, "I Will Lie Down in Autumn" and "Death Song"
John Carter, Cantata for Voice and Piano

The Black Composer and the Concerto
José White, Violin Concerto in F-sharp minor
Roque Cordero, Concerto for Violin and Orchestra
The Chevalier de Saint-Georges, Violin Concerto in G Major, op. 2, no. 1
Duke Ellington, "Concerto for Cootie"

The CBMR/WFMT partnership is also working on a pilot project that features mini-programs that highlight important black composers. Ten programs are now in production, featuring Piazzolla, Alton Augustus Adams, The Chevalier de Saint-Georges, Edmond Dédé, Joseph William Postlewaite, George Walker, Florence Price, Coleridge-Taylor Parkinson, and Vicente Lusitano. It is hoped that this series will eventually include up to a hundred or more composers representing all genres, styles, and periods of black music.

The program concept was proposed by Steve Robinson, Network Chicago's Vice President for Radio. The shows were produced by Jan Weller of WFMT and the scripts for the four one-hour shows and the ten mini-programs were written by Al Pryor, who was recently nominated for two Grammy Awards for his work on The Long Road to Freedom documentary project.

CBMR and Columbia College Radio

During February 2002, the Columbia College Chicago radio department joined the CBMR in producing twenty-minute programs on musical styles and genres of black music. The popular Musical Styles and Genres area on the Center's Web page provided the inspiration for this radio series. The college's radio station, WCRX Chicago, broadcast the programs, which consisted of scripts written by undergraduate radio majors, with the assistance of Cheryl Morton Langston and Joel Yeast.
Music and Linguistics: An Ongoing Investigation

Because of the dearth of writings about the influences that linguistic practices have had on the development and nature of the music in various regions of the African Diaspora, the CBMR began an initiative titled Black Music and Linguistics to explore the answers to this question. The first meeting of musicologists and linguists was held on June 10–11, 2000, in Miami, Florida, and three additional meetings have been convened since then: a meeting during November 10–11, 2001, in Chicago; a pre-conference meeting at the CBMR’s 2001 conference in Trinidad on May 23, 2001; and a session during the founding festivities of the Alton Augustus Adams Music Research Institute in St. Thomas on November 16, 2001. These events explored the potential for the study of relationships between language and music, including whether they exist, how they exist, how they function, and the specific relationship between particular linguistic and musical functions. Participants included Martha Allen Davis, University of Florida; Gerdés Fleurant, Wellesley College; Morris Goodman, Northwestern University; Lawrence Kramer, Fordham University; Gerhard Kubik, University of Vienna and the Center for Oral Documentation, Chikwa, Malawi; Richard Long, Emory University; J. H. Kwabena Nketia, International Center for African Music and Dance; Gilbert Sprauve, University of the Virgin Islands; Maureen Warner-Lewis, University of the West Indies (Mona); Johann Buus, CBMR; and Samuel A. Floyd, Jr., CBMR.

The initial meeting was essentially exploratory, and it established a common starting point for subsequent discussions. Highlights of the meeting were comments by J. H. Kwabena Nketia and Gerhard Kubik. Nketia pointed to his numerous publications on this subject, including *Funeral Dirges of the Akan People* (1955), *Surrogates Languages of Africa* (1971), *The Linguistic Aspect of Style in African Languages* (1971), and "The Musical Languages of Sub-Saharan Africa," which was presented at the UNESCO conference in Yaoundé, Cameroon, February 23–27, 1970. He stressed that the experiences by researchers in comparative language and music studies in sub-Saharan Africa could be transferred to Caribbean and other diaspora studies.

Gerhard Kubik pointed out five levels of inquiry developed in his own studies of relationships between language and music in numerous African cultures, notably Yoruba (Nigeria), Fō (Togo), Ganda (Uganda), Mbweka/Lucazi (Angola, Zambia), Nyanja/Cewa (Malawi, Mozambique), and others in Afro-Brazilian cultures. He highlighted the following categories: the Phonetic Realm, the Idiophonic Realm, the Tonal Level, Verbal Symbolism, and the Educational Realm.

During November 10–11, 2001, the panel members explored the feasibility of analyzing black music from formal and historical points of view. Specifically, they sought to understand not only how one analyzes a piece of music musically and linguistically but also which linguistic patterns or practices have influenced the styles of Africa-derived communities and what extent these patterns were specifically African.

Unlike the free discussion of the first two meetings, the meetings in 2001 featured prepared papers. The pre-conference meeting in May was limited to participants and a few guests in an effort to develop the basis of the discussion before offering a presentation in public. The highlight of the session was a presentation by J. H. Kwabena Nketia titled “Integrating the Phrasology of Text and Tune in the Creative Process,” to which Maureen Warner-Lewis was the respondent. Nketia unlocked the minute formulaic gestures that underscore indigenous traditional song characteristics in the music of Ghana. Warner-Lewis, in her response, applied Nketia’s principles to Trinidadian performer David Rudder’s song “Dus’ in Dey Face.” Also included in the session were presentations on structuring nonverbal gestures in Southern African song styles, Yoruba song texts, vocables, and agogics, and the parallels between music and Creole languages. Marcello Pires, from Italy, remarked that this event was the most meaningful experience he had during his six-month residency at the CBMR. A colleague from Norway traveled to the conference specifically to attend this session.

The November 2001 session was the first public event in the Music and Linguistics initiative. Maureen Warner-Lewis, in a paper read by Gilbert Sprauve, drew the following conclusion: “We need to look for a more searching taxonomy of the calypso past the categories of minor key calypso and single- and double-tone calypsos, which really refers to the stanzas. I don’t know of any detailed work on taxonomy in calypso. These taxonomies—as they relate to syllable length and effect on musical phrasing—are probably in informal use by arrangers and composers, but they are not palpably in the public domain or in musico-linguistic analysis of the genre that I know of.” The future of music-linguistic research in the African Diaspora is a challenge for the twenty-first century, one worth pursuing at all costs.

Orchestral Musicians Database

As announced in the last issue of *CBMR Digest*, the Center is working collaboratively with the Chicago Symphony Orchestra to compile a database of orchestral musicians of African descent. The International Database of Performers of Instrumental Concert Music will provide a sophisticated tool to assist symphony orchestras in locating musicians and will provide data that can be used to track trends in the participation of minority musicians in orchestral music.

An extensive database of orchestras, colleges, and universities has been compiled to assist the Center in soliciting contact information for minority musicians who are currently performing in orchestras or who are in training at the college, university, or conservatory level. Response to the project has been encouraging—orchestras and educational institutions are supplying referrals and, to date, nearly 400 musicians have been identified.

Your assistance will be useful in expanding the database. To request additional information about the project or to receive a Musicians Questionnaire, please contact the project’s coordinator, Christopher Bradler, at (312) 344-7559 or cbradler@cbmr.colunm.edu.
The New Black Music Repertory Ensemble, under the direction of Principal Conductor and Coordinator of Performance Activities Coleridge-Taylor Parkinson, has presented three programs of its 2001–02 residency at the Chicago Park District's South Shore Cultural Center. In addition to the main performances at the South Shore Cultural Center, each program has been presented to a variety of community-based audiences as part of a special audience development and outreach initiative funded by a grant from the National Endowment for the Arts. In support of this initiative—which has the goal of broadening the New BMRE's audience and, in particular, serving children and youth who represent the audience of the future—a relationship has been established with a network of five Chicago schools from the communities of Hyde Park, South Shore, and Kenwood/Woodlawn: Florence B. Price Elementary School of Fine Arts, Jackie Robinson Elementary School, Shoesmith Elementary School, Paul Revere Elementary School, and Adam Clayton Powell Jr. Elementary School. During the 2001–02 performance season, the CBMR provided bus transportation for over one hundred forty students from these schools and communities to attend performances by the New BMRE at South Shore Cultural Center. Performances have also been presented to other community-based outreach audiences, including students enrolled in the Fine Arts program of a local high school, children who participate in the South Shore Cultural Center's After-School Program, elementary school students from the Chicago public school system, and community audiences at four local churches.

The New BMRE's season focused on the black composer in a variety of genres: "The Black Composer and the String Quartet," "The Black Composer and the Solo Voice: Featuring the Poetry of Langston Hughes," "The Black Composer in the 18th–18th Centuries," and "The Black Composer and the Concerto Form." The first of these programs was presented on October 10, 2001, by the New BMRE string quartet, composed of Ashley Home, concertmaster; Rachel Handlin, second violin; Renée Baker, viola; and Ed Moore, cello. This program explored the works of five distinguished living composers: Benny Golson, Dorothy Rudd Moore, Alvin Singleton, Frederick Tillis, and Jimmy Heath. To further the CBMR's community-outreach goals, this program was also performed for the South Shore Cultural Center's After-School Program, in an evening performance at the United Church of Hyde Park, and in a lecture-demonstration format that provided a special mentoring opportunity for 174 music students and their music teachers at the Kenwood Academy High School in Hyde Park.

"The Black Composer and the Solo Voice: Featuring the Poetry of Langston Hughes" was presented on November 20, 2001, with an ensemble that included Jebediah Patton, piano; Andrew Schultz, baritone; Barrington Coleman, tenor; and the New BMRE string quartet. This program included settings of Langston Hughes' poetry by a number of well-known composers, including Margaret Bonds, H. Leslie Adams, Florence B. Price, Noel G. DaCosta, and Howard Swanson. Also programmed for this concert were Attitudes, a solo cantata for tenor, violin, cello, and piano composed by Coleridge-Taylor Parkinson, and David Baker's homage to Martin Luther King Jr., Through This Vale of Tears. In addition to the main performance at the South Shore Cultural Center, the November program was presented to children who participate in the South Shore Cultural Center's After-School Program and to over two hundred elementary school children and their teachers from eight South Side Chicago public and private schools in a special noon-time concert. Included among the audience were students who had the opportunity to hear "Song to the Dark Virgin," by Florence B. Price, after whom their school was named.

On February 27, 2002, the New BMRE presented "The Black Composer in the 16th–18th Centuries," a concert of music written by some of the earliest published black composers. For this concert, the ensemble collaborated with Ars Musica Chicago, a vocal ensemble specializing in music of the 12th–16th centuries directed by Andrew Schultz, a member of the New BMRE. The program spotlighted the rarely heard music of Afro-Brazilian composer José Maurício Nunes Garcia (1767–1830), Portuguese theorist Vicente Lusitano (ca. 1522–1561), Ignatius Sancho (1729–1780), the Chevalier de Saint-Georges (1745–1799), and other composers of African heritage. On March 10, this program was also presented in a community-outreach program at St.

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Materials Donated to the CBMR Library and Archives
September 1, 2001, to March 1, 2002

H. Leslie Adams. Two inches of files covering 1996–2001 to be added to his collection.


William C. Banfield. CD: Luyaia excerpts (ElMagic Music c2001); Draft of his book: "Essays of Note" (Computer printout); Scores: Fisherman’s Dock: A New Short Opera (1995); Four Songs for Five American Voices: Symphony no. 6 (1993); Luyaia (1997) piano-vocal score; Revenues: A Summer’s Circle (Undated); We Think Therefore We Are (2000). About one inch of miscellaneous files, articles, and photographs.


Wallace M. Cheatham. Twenty scores of his choral and instrumental pieces, including: spiritual arrangements; two pieces for organ, “Fanfare and Toccata” (undated) and “Passacaglia and Fugue” (1988); several chamber works; his Symphony No. 1 (1986) and his Tone Poem No. 1 for orchestra (2000); plus two cassettes of his compositions. An issue of The Journal of Negro History (Spring, 1999) containing his article “African-American Women Singers at the Metropolitan Opera before Leontyne Price” (pp. 167–181).


Carrie Dworkin. CD: The 4th Annual Texaco Sphinx Competition Finals Concert Live (Visionary Records/Uni 4587, unnumbered).

Ben Edwards. Eleven large cartons of photocopies of materials pertaining to William Grant Still (through Judith Anne Still).


Richard Hess. Archival CDs: Margaret Harris: Piano Concerto no. 2 (Margaret Harris, piano, with the Great Neck Symphony, 1975), and "Sing Ye the Praises of the Lord," performed by the Senior Choir of St. James' Presbyterian Church, Forest Hills, New York, and the Elmwood Chorale, Margaret Harris, conductor. LP: Sing Ye the Praises of the Lord of the same performance (SJPC 1) and a program for Margaret Harris's performance of her Piano Concerto no. 2 with the Great Neck Symphony, May 18, 1975.

Elliott S. Hurwitt. His dissertation: "W. C. Handy as Music Publisher: Career and Reputation" (Ph.D., City University of New York, 2000).

Phoebe Jacobs. About one inch of jazz-related materials and ephemera.


Joseph S. Lewis Jr. Six cartons of manuscripts and scores of composer Jean Stor (William Astor Morgan), plus typescripts of other writings by Morgan;
posters, recordings, and other materials relating to Lewis's music publishing activities, including a poster and two 45 r.p.m. recordings by black country singer Alan Charles.

Harry Louiserre. Program for Black International Cinema 2001, presented in four German cities in May and June 2001 and featuring writings by William Grant Still.


Kurtz Myers. Information and program for Thou Shalt Not, a musical set in New Orleans, and obituaries and a funeral program for jazz pianist Tommy Flanagan (2001).

Ademola Olugebefola. One promotional packet with current information about his art projects and productions.

Mark Rogovin. About one and one-half feet of copies of Paul Robeson's FBI files, plus related materials, for the Robeson Centennial Committee collection.

Adam Schooiler. Videocassette of his September 7, 2001, interview with Fayard Nicholas of the Nicholas Brothers.

Amy Shumaker. Two videocassettes of SCETV programs: The Jenkins Orphanage Band, along with the viewer’s guide, and Cheraw for Dizzy.


Felton White. One large container of tape cassettes of gospel music events, church services, etc., including tapes and programs of conventions of the National Association of Gospel Choirs and Choruses collected by his grandmother, Alice Rosalee Marshall.


Michael Woods. Six new charts for big band, plus scores for his arrangements of “America the Beautiful” and “The Star-Spangled Banner.” Three cassettes of his compositions and materials relating to his activities.

Michael S. Wright. Two CDs of compositions by Zairean composer Vindu Bangambula (ISAAM demo recording).

AMRI, continued from page 1

stipend for completed workshops.

Copies of the documents produced in these workshops will be catalogued and maintained in the AMRI Resource Center, making them available to researchers and scholars, educators, students of all levels, and the general public. For information about the workshops, contact the CBMR office at (312) 344-7559.

The June 2002 workshop will culminate with the presentation of a public program titled “Summit of Tradition Bearers,” which will include roundtable reminiscences, on-stage interviews, and lecture-demonstrations presented by tradition bearers from all three of the Virgin Islands—St. Croix, St. John, and St. Thomas. The program will open with a lecture on Caribbean music by a human-
Staff Notes

During September 2001, Johann Buis, CBMR Coordinator of International Initiatives, led continuing education seminars on the Black Renaissance in 20th-Century U.S.A. in Goettingen, Koblenz, and Dresden. During March 2002, he read a paper titled “The Bond of Africa: William Dawson and His African-Born Teacher at Tuskegee” at the annual conference of the Society for American Music in Lexington, Kentucky; he participated in Albany State University’s Distinguished Lecture Series, where he lectured on “Preserving Treasures of Black Music” and also lectured on “Call and Response Across the Atlantic” for the Freshman Colloquium; he was a participant in the Director’s Forum of the University of Georgia’s African Studies Institute; and he was a pre-concert lecturer for the Chicago Symphony Orchestra and the Civic Orchestra of Chicago. Recently, he was appointed co-chair of the American Musical Society’s Diversity Committee for 2002–03.

Suzanne Flandreau, CBMR Librarian and Archivist, has been appointed by the Librarian of Congress to serve as the alternate member of the newly created National Recordings Preservation Board representing the Society for Ethnomusicology. She is also a member of the advisory panel for an ethnographic thesaurus project of the American Folklore Society funded by the National Endowment for the Humanities. In February 2002, she gave a presentation about the thesaurus at a meeting of the Subject Access Subcommittee at the annual meeting of the Music Library Association in Las Vegas.

Samuel A. Floyd Jr., CBMR Founder and Director, was a recipient of the 2001 ETA Creative Arts Foundation award, which was also awarded to Jerry Butler, Samuel L. Jackson, and Venus and Serena Williams, among others.

Christina Harris is the Center’s new Production Assistant. She has a bachelor of arts degree in Entertainment Management from Columbia College. Christina works closely with Coleridge-Taylor Perkins on all performance-based activities, such as scheduling rehearsals and performances; obtaining and filing music that the New Black Music Repertory Ensemble is performing; and assisting with performance promotion and marketing.

Linda Hunter is the Center’s new Administrative Assistant. She has a bachelor of arts degree in Art, Entertainment, and Media Management from Columbia College. She provides secretarial support to CBMR staff and coordinates hospitality and travel logistics for the Center’s personnel and guests.

Janet Mescus has joined the Center’s staff as the full-time Site Manager of the Alton Augustus Adams Music Research Institute in St. Thomas. She comes to AMRI after serving the U.S. Navy as Deputy Director for Public Affairs/Corporate Communications at the Space and Naval Warfare Systems Command in San Diego. She holds a masters of arts degree in Journalism and Public Relations from The American University and Bachelors degrees in Information Systems Management from the University of Maryland and Media Arts from the University of South Carolina.

In June 2001, Coleridge-Taylor Perkins, CBMR Coordinator of Performance Activities, conducted the Barry Harris Jazz Ensemble and guests at New York’s Symphony Space. In August, he was an invited participant at the International Festival of African and African American Music (FESAAM) at Churchill College, Cambridge, England, where he participated in a composer session and chaired a panel for broadcast on the BBC. The theme of the conference was “Composition in Africa and the Diaspora:” his Blue’s Forms, a three movement work for solo violin, was performed as part of the festival. The same work was performed by violinist Rachel Barton in a live broadcast in December on WITF radio in Chicago, during which Perkins was interviewed. His Symphony of the Sphinx: A Symphonic Poem for Soprano, Chorus, and Orchestra, which was commissioned with funding from ASCAP for this year’s national Sphinx Competition, was given its world premiere in February in Detroit Symphony Hall. The Ritz Chamber Players, the new ensemble-in-residence at the Ritz Theater in Jacksonville, Florida, included his String Quartet no. 1: Calvary in their first season. He served as guest conductor of works by Mozart and Honegger in a recent performance by the Antara Ensemble at the Graduate Center, City University of New York. Perkins’s Sinfonietta no. 1 for Strings was performed as part of the Fayetteville State University (North Carolina) Fine Arts Series, and he was a guest speaker at the annual meeting of the Conductor’s Guild, where he spoke on “The Advantages of Programming Works of Black Composers.” Under the direction of Paul Freeman, the Chicago Sinfonietta performed Perkins’s Generations: Sinfonietta no. 2 at Orchestra Hall in Chicago during March 2002. And saxophonist Hamill Bluett just released a new recording, Bluett Blueblack, which includes five pieces composed by Perkins, including “Humpback,” “Zippin,” “Lamentation for JJ/Ballad for Babs,” “Angles,” and “Gittin’ It Good.” The CD (Just 158-2) was released by the Justin Time label; visit www.Justin-time.com.

Rosita M. Sands, CBMR Director Designate, was a lecturer for the Ravinia Festival 2001 Summer Music in Education Institute, Partnerships for Literacy: Music Integration and Meaningful Learning in a session to Chicago-area public school teachers and artists. In October 2001, she was a lecturer for the Chicago Symphony Orchestra Docents Program in a training session for one of the Very Special Promenades Concerts programmed for audiences of kindergarten and elementary school children. In January 2002, she served as consultant and clinician for a school-wide Junkanoo project presented by seventh and eighth graders at the Tyl Middle School in Connecticut, where she gave a multimedia presentation of her Junkanoo fieldwork in the Bahamas for a school-wide assembly and worked with individual classes of eighth graders on Junkanoo rhythms (see the associated article on page 4). In March, she made a presentation on the CBMR’s international initiatives to the Black and Hispanic Caucuses at the meeting of the American Association for Higher Education (AAHE), held in Chicago. She recently presented a session in Nashville at the national In-Service Meeting of the Music Educators National Conference on a collaborative instructional and experiential model using African-American folk music materials in urban middle school settings with pre-service music teachers.
New Notable Collections at the CBMR Library and Archives

The CBMR Library and Archives has received some interesting and notable collections in 2001 and the early months of 2002.

CBMR Fellow Marcello Piras deposited archival copies of materials related to S.I.S.M.A. (Società Italiana per lo Studio della Musica Afroamericana), including programs for the concert series "La Musica Colta Afroamericana" for 1994-96, archival CDs of the concert performances, and complete sets of its publications: Nerosubianco: Rivista di musicologica afroamericana e cultura nere numbers 1-3 (1993-94) and II Sismografo (1992-99).

Helen Walker-Hill has sent a sizable addition to her collection of scores by black women composers, including a box of interview cassettes used in the writing of her now-completed book.

Parts and lead sheets of songs by the late Eddie Curtis have been received from his publisher, Joe Lewis. Mr. Lewis also donated a collection of scores by the late composer Jean Star (William Astor Morgan), including manuscripts of orchestral and choral works.

Collections of scores were received from Joyce Solomon Moorman and Wallace Cheatham. And H. Leslie Adams and William C. (Bill) Banfield made significant additions to their collections.

Rockefeller Fellow Oliver Greene contributed copies of videocassettes of Garifuna music, dancing, drumming, and festivals recorded during field trips to Belize. His collection of field recordings augments the Garifuna materials previously donated by Andrea Leland and Cathy Berger of Leland/Berger Productions, making the CBMR a primary repository for Garifuna materials in the United States.

Eleven cartons of photocopies concerning William Grant Still and Verna Arvey were received from Ben Edwards at the suggestion of Judith Anne Still.

Dena J. Epstein contributed two boxes of papers, correspondence, and other materials concerning her research on antebellum black music, especially her groundbreaking book, *Sinful Tunes and Spirituals*.

The Alice Rosalee Marshall Collection of gospel music has been donated by Ms. Marshall's grandson, Felton White. The collection consists of cassette tapes of gospel music conventions, church services, and sermons, plus a collection of programs of the National Conventions of Gospel Choirs and Choruses dating from the 1980s and 1990s.

Charles Cannon donated papers, programs, and records of the R.

Composers Notes

Pianist Maria Corley gave two complete performances of H. Leslie Adams' Etudes for Solo Piano—one at Millersville University, Lancaster, Pennsylvania on February 6, 2002, and one at Euclid Avenue Congregational Church in Cleveland, Ohio, on February 10, 2002. The Millersville University performance was part of a three-day residency by the composer, which also included a concert of his art songs.

Ed Bland's composition *Dancing through the Walls* is being choreographed by the Dance Company of Ghana.

Valerie Coleman's wind quintet, Imani Winds, gave the premiere performance of her Concerto for Wind Quintet and Orchestra on November 4, 2001, at Weill Recital Hall at Carnegie Hall.

An archival note: The family of William L. Dawson has donated his papers to the Woodruff Library at Emory University. For more information, call Randall Burkett at (404) 727-0129.

Carl Maultsby has received a 2001 commission grant from the Fromm Music Foundation at Harvard.

A piece for solo viola by Jeffrey Mumford, *wending*, was premiered by violist Wendy Richman on November 11, 2001, at the Phillips Collection in Washington, D.C.

*Symphony of the Sphinx* by Coleridge-Taylor Perkinson was premiered at the final concert of the fifth-annual Sphinx Competition for Young Black and Latino String Players at Orchestra Hall in Detroit on February 11, 2002. The three-section symphonic poem, scored for symphony orchestra, soprano, and chorus, is based on *Sedd*, an Iraqi celebration during which the peoples of many tribes gather in order to acknowledge their uniqueness while at the same time giving homage to their African oneness. Set to a text by poets Nikki Giovanni and Countee Cullen, the piece featured soloist Brenda Winbomky, the Sphinx Symphony, the Brazeal Dennard Chorale, and Our Own Thing Chorale. The piece was commissioned from Perkinson and Giovanni by the Sphinx Competition, with funding from ASCAP.

A new CD of Alvin Singleton's music was issued by Tzadik records in January 2002. *Somehow We Can* (Tzadik 7075) features four compositions: the string quartet *Somehow We Can*, "You Compra" for piano and trumpet, 'Mockesteck' for solo electric viola, and *Again* for chamber orchestra. His composition *Argon VIII* for solo snare drum was premiered by the Thamyris Ensemble on February 16, 2002, at Emory University in Atlanta. An interview with Singleton appears on the Meet the Composer Web site at www.meetthecomposer.org/spotlight.htm.

The annual Witness Concert of Plymouth Music Series, held on February 9 in Orchestra Hall, Minneapolis, Minnesota, featured the Morehouse College Choir in the premieres of newly commissioned choral arrangements from Bob McFerrin, Michael Abels, and the choir's conductor, David Morrow. Also featured were pieces by William Banfield, Roland Carter, and Adolphus Halleck and the premiere of Patrice Rushen's *Of Dreams and Other Possibilities* for men's chorus, set to poems by Langston Hughes and Gwendolyn Brooks.
CBMR Associate Members

The Center for Black Music Research acknowledges the support of the following people and institutions, who through their membership in the CBMR Associates Program, contribute to its continuing growth and success.

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Helen A. Bryan, Lookout Mountain TN
Michael J. Budds, Columbia MO
L. Kathryn Bumpass, Fresno CA
Mark Jon Burford, New York NY
Opportunities

Competitions

The International Society of Bassists (ISB) has announced its 2002 competition. Open to all composers, the competition invites entries in three categories: solo, chamber, and media. The submission must be new, unpublished works in any style, 6–15 minutes in length, and must not have received a formal world premiere (previous workshop-type performances are permitted). Entries must be received by June 1, 2002. For further details, contact ISB Composition Competition, 13140 Cot Road, Suite 320, LB 120, Dallas, TX 75240-5737; phone: (972) 233-9107, ext. 204; fax: (972) 490-4219; e-mail: info@ISBworldoffice.com; visit http://www.ISBworldoffice.com.

The Society for Ethnomusicology is inviting submissions for the Alan Merriam Prize, an award that recognizes the most distinguished English-language monograph in the field of ethnomusicology published in 2000 and 2001. No book may be submitted more than once for consideration. Participants are requested to send two copies of their submission by May 1, 2002, to the Merriam Prize Chair, Society for Ethnomusicology Business Office, Morrison Hall 005, 1165 East 3rd Street, Bloomington, IN 47405-3700.

Calls for Papers

The Center for Research in Electronic Art Technologies (CREATE) in cooperation with the e-Studio, the Ethnomusicology Program, and the Department of Film Studies at the University of California in Santa Barbara, are inviting submissions for “Beyond Noise,” a conference to be held during August 1–3, 2002. Submissions are encouraged from specialists in ethnomusicology, sound theory, media and cultural studies, auditory perception and cognition, composers, and performers that discuss ways of reaching beyond noise conceptually, technically, and stylistically. The submission deadline is June 10, 2002. For more details, contact Cornelia Falis via phone at (805) 893-3875, fax at (805) 893-7194, or e-mail at beyondnoise@create.ucsb.edu or visit http://www.create.ucsb.edu.

Applications for commissions are reviewed on an annual basis. The annual deadline for proposals is June 1. Requests for guidelines should be sent to The Fromm Music Foundation, Department of Music, Harvard University, Cambridge, MA 02138.

Call for Proposals of Critical Editions

A-R Editions requests proposals for scholarly critical editions of music to be included in its Recent Researches series. Each edition is usually devoted to works by a single composer or to a single compositional genre and has an introduction to the music and its historical context, a critical report, and translations of vocal texts. The series includes Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries, Recent Researches in American Music, and Recent Researches in the Oral Traditions of Music. Proposals are accepted at any time, but they are reviewed once per quarter. The next deadline for submissions is June 1. Proposals are peer-reviewed both externally and by A-R staff musicologists. For further information, contact Paul Ranzini at paulranzini@areditions.com or (608) 836-9000, ext. 16 or visit http://www.areditions.com/rrl/.

Conferences

The Conference on the African Origin of the Banjo, held in Banjul, Gambia, during July 5–7, 2002, will include an exhibition of banjo-related chordophones; a comparative demonstration of chordophone performance techniques; workshops on playing the different chordophones; a tour of the Mandinari village, an area where the Akonting was played; and a tour of the entire Gambia, including former slave port James Island. The festival will feature music performances with the Akonting and other traditional Gambian instruments. If you are interested in attending the conference, please contact Daniel Jatta by phone at +671-863-668, mail at Sköllerstagnatan 25, SE-124 65 Bandhagen, Sweden, or e-mail at uii.jagfors@telia.com.
CBMR Associates at MENC

A number of CBMR Associate Members presented sessions on black music topics at the fifty-eighth National Biennial In-Service Conference of MENC: The National Organization for Music Education held in April in Nashville, Tennessee. Cedric L. Addison was a co-presenter in a session titled "Black American Educational Works by Afro-American Composers." Leonard Brown was the clinician for a panel on "Blending Jazz and Afro-Caribbean Musics." Marveleane C. Moore was the clinician for a session titled "Celebrating African American Gospel Music: Past and Present," which included a mini-concert by the Virginia State University Gospel Choir. Patsy Ford Simms was the presenter for a session titled "Passing on the Tradition—Black Musical Styles for All," addressing choral works written for school age performers. Orville Wright presented a session on "The Steeplechase: Classical and Jazz Performance Practices in Today's Music," in conjunction with a live performance.

Materials Received from Publishers

Books


Compact Discs

Fathers and Sons. MCA Chess 088 112 648-2.


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.

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 2004. The first goal of raising $50,000 has been satisfied. Three goals remain to be met: $250,000 must be raised in pledges or gifts by July 31, 2002; $500,000 by July 31, 2003; and $500,000 by July 31, 2004.

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 2002. 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 at right or by visiting the Center's Web site at www.cbmrg.org/NEHcontribute.htm. Thank you for your generosity and support.

CHALLENGE GRANT MATCHING FUND

Donor Pledge

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 gift pledge to match and to be expended for the approved purposes of the National Endowment for the Humanities Challenge Grant.

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