2003–04 Rockefeller Resident Fellows Announced

The CBMR's third round of Rockefeller Resident Fellowships, focusing on the theme "Researching the Circum-Caribbean," will begin this fall, incorporating a special feature that allows the fellows to spend half of their residency in Chicago at the CBMR and half in the Virgin Islands at the Center's new branch for Caribbean music research, the Alton Augustus Adams Music Research Institute (AMRI), located in Charlotte Amalie, St. Thomas.

Dominique Cyrille, whose project is titled "The Politics of French Creole Dance and Quadrille Performance in St. Lucia, Dominica, and Haiti," and Kenneth Bilby, whose project is titled "Sounding Out Jonkonnu (Junkanoo) in the Circum-Caribbean: Explorations in Depth and Breadth," have been named as the fellows for the 2003–04 academic year.

Cyrille holds a Ph.D. in Musicology from the Sorbonne and is currently an adjunct assistant professor at Lehman College, City University of New York. Her project focuses on the history and cultural significance of two prevalent dance forms introduced by European colonizers to black communities in several parts of the Caribbean: con-tredanse and quadrille. Bilby holds a Ph.D. in Anthropology from Johns Hopkins University and is currently a scholar-in-residence at the Schomburg Center for Research in Black Culture and a research associate for the Smithsonian Institution. His project focuses on remnants of older variants of the "jonkonnu" celebration found in three locations of the circum-Caribbean region: Jamaica, the Bahamas, and Belize. Both projects will use a "triangular research" approach and are examples of projects that trace the presence of diasporic unities in black music in general and in the musics of the Circum-Caribbean in particular.

Each fellowship lasts for a period of nine months. Cyrille will spend the first half of the fellowship in St. Thomas, and Bilby, in Chicago. At the midway point, they will switch locations to complete the fellowship period. As has been the practice during the CBMR's previous fellowships, the fellows will participate in CBMR programming by presenting public lectures and will jointly participate in a research colloquium that will be held at AMRI. For scholars undertaking research in Caribbean musical styles and genres, the Virgin Islands is ripe with opportunities for experiencing many of the older, traditional genres of music as well as more recent styles brought into the region through migration and population exchange with musicians and culture-bearers from Puerto Rico, the Dominican Republic, and other Latin American island cultures near the Virgin Islands.

The Center received over one hundred telephone, Web site, and e-mail requests for information and application materials for this year's competition; a panel of five external reviewers evaluated and ranked twenty-three applications—the most ever received by the CBMR's Rockefeller Foundation Resident Fellowship program. The applicants hold degrees in a broad range of disciplines and fields of study that include music, ethnomusicology, music and international affairs, linguistics, folklore, folklore and mythology, educational communications, literature, anthropology, medicine, medical anthropology, sociology, and Caribbean studies. This is certainly evidence of the strong degree of interest in the work that is promoted and produced by the CBMR and of the level of interest in the circum-Caribbean region as a subject for humanities-based research. In addition, it demonstrates that this interest is dispersed across a broad range of academic disciplines.

Details of the competition for the 2004–05 round of resident fellowships will be announced in the next issue of Digest.

New BMRE Performances in May!

See page 9 for details.
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Coming Events
2003

May 26–31 Caribbean Studies Association 28th Annual Conference
Belize City, Belize
gsacademic.harvard.edu/~csa/

May 28–31 Association for Recorded Sound Collections
Philadelphia, Pennsylvania
www.arsc-audio.org

June 16–18 On Route: A Worldwide Carnival Conference
University of London, London, England
www.carnivalnet.org.uk

June 19–26 College Music Society International Conference
University of Costa Rica, San Jose, Costa Rica
www.music.org/activities/CostaRica03/crs03home.html

July 5–11 Solutions for Music Education in Africa: Pan African Society for
Musical Arts Education (PASMAE)
Maseno University, Maseno, Kenya
email: drjagak@swfkisumu.com

Sept. 18–21 International Association for the Study of Popular Music U.S. Branch
Annual Conference
University of California, Los Angeles, California
e-mail: coates@uww.edu

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Documenting Living Treasures and a Summit of Tradition Bearers

Ten participants, including retirees, a university professor, a lawyer, a pharmacist, and young professionals, attended the second workshop of the Alton Augustus Adams Music Research Institute (AMRI) in the U.S. Virgin Islands. The workshop titled “Documenting Living Treasures,” which culminated in a Summit of Tradition Bearers, was held during March 26–29, 2003, on the island of St. Croix.

Workshop participants learned interview techniques, documentation strategies, and methods to design, execute, and complete systematic documentation of musical tradition bearers. Primary instructors for the workshop were Johann Buiss and Suzanne Flanderieu. Lauren Larsen, Director of Curriculum and Assessment for the Department of Education, St. Croix, hosted the workshop in a seminar room in St. Croix's Curriculum Center. Larsen documents and records tradition bearers as the producer of Stanley and the Ten Sleepless Knights, the most famous traditional music group on the island, and he added valuable information about documenting local tradition bearers in his presentation to workshop participants. A highlight of the event was the viewing of a documentary made thirty years ago on the music of the Virgin Islands (thanks to the quick thinking of AMRI Advisory Committee member Myron Jackson). The video featured the late Alton Adams Sr. and Larsen, who had not seen the documentary since it was filmed.

Some participants who were members of the Landmark Society, a local genealogical society, brought research expertise to the workshop that added to the level of interest and engagement. Archivist Carol Wakefield from the Whim Plantation Museum, home of the Landmark Society, presented an introduction to genealogical research on tradition bearers of St. Croix. Workshop participants examined genealogical records of caruso singer Leona Watson. Participants included in this workshop were Marise James, Veronica Phillips, Beth Heylinger, John Munro, Azalea McBean, Emeline Jackson, Carol Joseph, Ricki Marshall, Shariisse Bascombe, and Winifred Hardy.

The Summit of Tradition Bearers brought four living treasures together to talk about their experiences. Helen Joseph (organ), Sylvester “Blinkie” McIntosh (saxophone), Fred Thomas (bass), and Gail Watson-Chiang (vocalist) fielded questions from emcee Gene Emanuel, professor at the University of the Virgin Islands. Two Crucian tradition bearers—Leona Watson and Ethel McIntosh—were honored. The Chancellor of the University of the Virgin Islands, Jennifer Jackson, praised the efforts of AMRI's public programs.

Stanley Jacobs and Six Pack presented traditional music at the reception that concluded the summit.

Eileen Southern Collection Comes to CBMR

The CBMR Library and Archives has received the papers and files of pioneering scholar Eileen Southern, donated by her husband, Joseph Southern. He has also donated a number of volumes on black history and black music from her personal library. Research interest in the collection has already been great. The Eileen Southern papers include thirteen archival cartons of files in several series, plus smaller file boxes of correspondence. The CBMR is working to preserve and inventory the collection as quickly as possible. In the meantime, we can allow limited research use of the historical files on individual musicians and other figures. Southern’s correspondence and other miscellaneous files will be inaccessible until full processing is completed.

The Center is honored to be the repository for the papers of such an important and respected figure in black music research. The Eileen and Joseph Southern Collection reflects the career of a major scholar and also the great efforts of both Eileen and Joseph Southern to collect information about every aspect of black music.

With this and the files of other scholars, notably Dominique René de Lerma and Helen Walker-Hill, already at the Center, the CBMR Library will be an even more valuable resource for scholars and tool toward the fulfillment of the Center’s mission.

Grants Received

The Chicago Community Trust has awarded a second major grant of $50,000 for the Center's NEH Challenge Grant. The grant requires the Center to raise an additional $100,000 in matching funds (see page 5).

The Illinois Humanities Council awarded the Center a $2,000 grant to support the Center's contributions to The Power of Black Music programming presented by Columbia College Chicago during February 2003. The grant helped support the Tuesdays with Tradition Bearers series (see page 7).

The National Endowment for the Arts awarded $25,000 for New Black Music Repertoire Ensemble programming.

The Virgin Islands Humanities Council (VIHC) awarded AMRI a major grant of $10,000 to support the Documenting Living Treasures Workshop and Summit of Tradition Bearers that were held in St. Croix during March 2003. This is the second major grant that the VIHC has awarded the Institute for its community-based documentation workshops and programs that honor Virgin Islands music tradition bearers (see article above).
CBMR Support Generated at Local Cultivation Event

The Arts Club of Chicago was the site for a cultivation event on November 20, 2002, that engendered local support for the Center and its NEH Challenge Grant. Hosted by Madeline Murphy Rabb, a Columbia College trustee and long-time supporter and friend of the Center for Black Music Research, the event attracted approximately 50 current and potential donors. Presentations were made by Columbia College President Warrick L. Carter, Vice President for Institutional Advancement Woodie T. White, CBMR Director Rosita M. Sands, and CBMR Founder and Director Emeritus Samuel A. Floyd Jr. Coleridge-Taylor Parkinson directed members of the Center's New Black Music Repertory Ensemble in performances of one of his own works and of works by Duke Ellington, Benny Golson, Wendell Logan, King Oliver, and Fred Tillis. Attendees also were treated to a pre-release screening of a promotional video about the Center that featured Lerone Bennett Jr., Stanley Crouch, Dena Epstein, Aaron Flagg, Madeline Murphy Rabb, Guthrie Ramsey, Billy Taylor, Studs Terkel, Randy Weston, and Woodie White, among others. The video was co-produced by Kinshasha Holman Conwill and Nicole Franklin, whose documentary *I Was Made to Love Her*, the original feature-length version of "The Double Dutch Divas," has won international awards.

Left to right: Madeleine Murphy Rabb, Trustee, Columbia College Chicago; Coleridge-Taylor Parkinson, CBMR Coordinator of Performance Programs; Howard Mendelsohn, Trustee, Columbia College Chicago

Left to right: William Johnson, Bureau of Cultural Arts, Chicago Public Schools; Samuel A. Floyd Jr., CBMR Director Emeritus; Rosita M. Sands, CBMR Director; Warrick Carter, President, Columbia College Chicago; Steve Kapelke, Provost, Columbia College Chicago

CBMR Co-Sponsors Jazz Appreciation Month

The Smithsonian Institution conceived Jazz Appreciation Month (April) to draw the public's attention to jazz as a historical and living treasure. The CBMR joined with MENC: The National Association for Music Education and with the National Endowment for the Humanities, the U.S. Department of Education, and other organizations as a collaborating partner for this year's Jazz Appreciation Month.

MENC developed educational materials for use by teachers and parents to enhance students' understanding and enjoyment of jazz. These materials, which are available free of charge, include a project appropriate for use in social studies, English, music, art, and other areas of the curriculum that involves students in exploring jazz by collecting oral histories and learning about the importance of jazz to their communities and families. In addition to the oral history project, a jazz lesson, worksheet, glossary, and list of print and Internet resources have been developed and made available by MENC free of charge. Teachers are encouraged to implement the standards-based materials in their classrooms and to become part of a national campaign to engage students in their local communities and culture throughout the year. All of the materials presented by MENC can be accessed at www.menc.org/guides/jazz/jazzappreciation.html.

The CBMR's "Musical Styles and Genres" Web page was included among MENC's highlighted online resources. On this page, users are able to select specific genres, such as jazz or salsa, and find a short definition that provides historical information and a brief bibliography of related materials. For many of the genres, users will also find a short selected discography and a musical example or brief sound clip.
Pledges for the Center's NEH Challenge Grant

On July 31, the Center met the 2002 goal of $250,000 in matching funds for its National Endowment for the Humanities Challenge Grant. To date, $330,000 has been donated or pledged, and we are indebted to all who have helped us attain this level of funding. Our next goal of $550,000 must be certified by July 31, 2003, and the final goal of an additional $500,000 will be due by July 2004.

When the campaign has been completed, the funds will be placed in an endowment account 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. Please consider making the Center a high priority for your giving during the coming years, including your year-end contributions for 2003. Your donation will be tax-exempt to the fullest 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.cbmr.org/NEHcontribute.htm.

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.

I/WE INTEND TO DONATE $_________ (TOTAL AMOUNT)
(Full pledge must be paid by July 31, 2004.)

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.
Donations to the CBMR Library and Archives
September 1, 2002, to April 1, 2003

Alton A. Adams Jr. About two inches of materials, including clippings, photographs, and some correspondence, to be added to the Alton Augustus Adams collection.


T. J. Anderson Jr. Program for and unnumbered CD recording of the performances of his piece Slavery Documents 2 by the Cantata Singers, Boston, March 17, 2002; program for the premiere performance of his "Game Play" by the Walden Chamber Players with Ann Hobson Pilot, harp, Santa Fe, New Mexico, September 14, 2002.


Billy Branch. His CD: Billy Branch and the Sons of Blues (Blues Sun BS 1038).


Wallace M. Cheatham. A bound copy of his dissertation composition, "Psalm 119" (Columbia Pacific University, 1982); UWM Today (Fall 2002), with an article about his honorary degree from University of Wisconsin–Milwaukee.

Sue Cassidy Clark. Program and other materials from the 2002 San Francisco Jazz Festival; program for Harlem Son, from the Apollo Theater (October 2002).

Joseph Daley. Permission to make an archival copy of the score and parts of his piece Noisepercussion (2001).


Kelly Hall-Tompkins. Her CD: Kelly Hall-Tompkins, Violin (unnumbered) on which she plays music of Kodaly, Brahms, and Ravel.

Calvert Johnson. CD: Chicago Renaissance Woman: Florence B. Price Organ Works (Calcante Recording CD 014), on which he performs the complete organ works of Florence Price.


Beverly and Howard Karno. Two issues of Latin Beat magazine, March and April 2002.

Brigitte Lewis-Dietrich. An additional inch of papers and scores of composer Jean Stor, including signed photographs of W. C. Handy.

Sam N. Martinborough. Book: One Hundred Folk Songs of Guyana, compiled and transcribed by Lynette de W. Dolphin (Georgetown, Guyana: Ministry of Education and Cultural Development, 1998); about one inch of copies of music by Guyanese composer Bill Pilgrim.

John N. Migliaccio. CD: David Honeyboy Edwards' The World Don't Owe Me Nothing (Earwig CD4940); a poster for the Bo Diddley Track of the American Society on Aging, Chicago, 2003.


Bongani Ndodana. CD containing his compositions Composer Portrait: Bongani Ndodana (b. 1975) and Works from 1999 and 2000 (promotional CD, unnumbered).

Ademola Olugbebefola. Announcement for his exhibition "Blues and the Abstract Truth" at the Savacou Fine Art Gallery in New York, November 22–26, 2002, and other publications of his artwork; three newspapers containing information about Carnival in the Virgin Islands.


Anthony Pattin. His CD Live from New York (APT Music, unnumbered), on which he performs piano music of Debussy, Ravel, Rachmaninoff, Gershwin, and William Grant Still.

Coleridge-Taylor Perkins. Two scores: His Toccata for piano, and "Louisiana Blues Strut (A Cakewalk)," both published in Keyport, N.J., by Tosci


Joseph Southern. Thirteen boxes of the personal files of Eileen Southern, including subject files, photographs, correspondence, and music; seven boxes of books on black history and black music from her personal library.

University of Minnesota Libraries. Sixteen back issues of Living Blues and five back issues of Ethnomusicology.

Helen S. Walker-Hill. Two programs and several clippings about premieres and performances of works by Gregory T. S. Walker.

Michael Woods. Score: Combo Sonata, Episode #1 (2003) for trombone, piano, bass and drums, plus five charts for his collection.


Materials Received from Publishers

Books


Compact Discs

Classic Blues from Smithsonian Folkways Recordings. Smithsonian Folkways SFW CD 40134.


Tuesdays with Tradition Bearers

The first three Tuesdays of the spring semester provided the Columbia College Chicago community with opportunities to meet living legends in music. Spotlight on Blues was held on Tuesday, February 11, 2003, and featured Jimmy Burns, Billy Branch, and Tony Maniquillo. Jimmy Burns and Billy Branch shared personal stories about learning their craft from a previous generation of legends that included Little Walter, who set the trend for the amplified blues harmonica sound. Young people in the audience heard Jimmy Burns’ spirited singing and guitar playing. As confirmation of the continuing blues legacy to a younger and universal audience, the supporting musicians were young men from Italy and Japan.

The second event in the series, titled Spotlight on Jazz, was held on February 19. The event featured saxophonist Von Freeman, trumpeter Burgess Gardner, and pianist Jodie Christian and was hosted by Howard Reich, jazz critic for the Chicago Tribune. Von Freeman recently turned 80 and was honored at several places in Chicago, including Symphony Hall. Vonski, as most local people refer to Freeman, readily dispensed aphorisms and insightful anecdotes, including one memorable story about his earlier reluctance to hear young rappers perform. But after eventually hearing rappers perform for him, he was so impressed that he began championing their cause.

Burgess Gardner and Jodie Christian reminisced about the rise of R&B and the manner in which jazz instrumentalists were used as studio musicians in Chicago's recording industry. Several audience members traveled


Continued on page 9
Composers Notes


William Banfield and the BMagic Orchestra, a chamber jazz group, have received a grant from the Jerome Foundation to fund a residency and a concert series at Patricks Cabaret, a Minneapolis theater.

Detective work and persistence by James Dapogny at the University of Michigan has resulted in his reconstruction of James P. Johnson's opera De Organizer, which was assumed to be lost. Dapogny's reconstruction was performed in Detroit and Ann Arbor in December 2002. Manuscripts in the Eva Jessye papers at the University of Michigan and Johnson's papers at the John P. Johnson Foundation in California provided the clues for the reconstruction. During Johnson's lifetime, the opera was performed once, at Carnegie Hall in May of 1940.

North/South Consonance, a New York–based ensemble, will perform Kermit Moore's Scenes from a Journey in June as part of their 2003 season. They are also planning a Cinco de Mayo Celebration of Latin American art songs. More information can be found at www.northsouthmusic.org.

Le Mozart Noir, a television documentary about the Chevalier de Saint-Georges produced by the Canadian Broadcasting Company with music performed by the Canadian orchestra Tafelmusik, aired on the CBC on March 6, 2003. Saint-Georges' music was also featured in a gala benefit concert for the French-American Conservatory of Music in New York on March 27. The mayor of Paris has renamed a street (the Rue Richemont) "Rue du Chevalier de Saint-Georges." On the street sign, Saint-Georges is identified as "Musicien et Chef d'Orchestre, Colonel de la Garde National."


Oregon Festival of American Music Presents William Grant Still is a new CD of works for violin and string quartet issued by Koch International Classics (KODC37564).


The Masterworks Chorale of Toledo, Ohio, premiered two commissioned choral works by Dolores White in their Christmas program on December 7 and 8, 2002. She was one of four composers commissioned to set poems about winter by elementary school children as a part of a "Poetry to Music" project in the Toledo schools. On March 11, 2003, the premiere of her Chamber Ensemble for Four Clarinets and Violin took place at a concert sponsored by the Cleveland Composers Guild and the Fortnightly Musical Club of Cleveland as part of the "Parade of American Music," sponsored by the National and Ohio Federations of Music Clubs. On March 10, she participated in a multimedia program titled "Jazz Women at the Keyboard" on the Kent State Geauga campus. The program, sponsored by the Kent State Geauga Diversity Committee, featured music by thirteen women jazz pianists.

Opportunities

Invitation to Submit Proposals

If you are working on or planning to write a new book, consider submitting a proposal for its inclusion in the Music of the African Diaspora series. Proposals should be addressed to Samuel A. Floyd Jr., Center for Black Music Research, Columbia College Chicago, 600 South Michigan Avenue, Chicago, IL 60605.

Call for Papers

The U.S. Branch of International Association for the Study of Popular Music (IASPM) requests submission of abstracts on the meanings and definitions of popular music, especially those that go beyond a consideration of rock music. Papers based on the conference theme, Broadening the Playlists: Popular Musics in Dialogue, are preferred, although papers that deal with any aspect of popular music will be considered. Cultural, historical, musicological, interdisciplinary, sociological, and other methodological perspectives are welcome. Abstracts are due May 15, 2003. The conference takes place during September 18–21, 2003. Please send abstracts, preferably by e-mail, to the Program Chair, Norma Coates, at coatesn@uw.edu. They may also be mailed to Norma Coates, Department of Communication, University of Wisconsin-Whitewater, 800 W. Main Street, Whitewater, WI 53190.

The journal Popular Music plans to publish a special issue titled "Music and Literature," which will provide a forum for cross-disciplinary reflection on a number of questions and issues that arise from two areas: how the sound of music is captured in novels and poetry and when music is the subject of fiction. Prospective contributors should send a 200–300-word abstract by May 2003. Finished articles should be submitted by ▼Continued on page 9
Opportunities, continued from page 8

December 2003. All submissions will be peer reviewed. Send abstracts and submissions to: John Street, Popular Music, School of Economic and Social Studies, University of East Anglia, Norwich NR4 7TJ, UK. Contact him by e-mail at j.street@uea.ac.uk, or by fax at +1603-250434.

Call for Scores

The aim of New Organ Works Project is to perform, record, and promote new organ works. There is no deadline, and works in any style are welcome. For further information, contact Ian Thomas, 9 Highcliff Avenue, Chester CH1 5DP, United Kingdom. E-mail MrIanThomas@netscape.net.

Three Sunday Afternoons in May:
The New BMRE in Performance

The New Black Music Repertory Ensemble will present three performances during May 2003. The public is invited to attend these free events that will explore three sets of repertoire.

The Music of John Lewis and the Modern Jazz Quartet

The catalog of music written and arranged by John Lewis for the Modern Jazz Quartet during the 1950s and 1960s represents the mediation between creative composition and improvisation. This concert will feature many of the MJQ’s best-known titles, including the famous “Django.”

May 11, 3:00 PM.
Paul Robeson Theater
Chicago Park District’s South Shore Cultural Center
7059 South Shore Drive, Chicago

A Duo Concert Recital

This recital is a presentation of concert music that reflects the ethnic origins of the composers as well as their skill in handling European art forms. Pieces will include Blue’s Forms by Coleridge-Taylor Perkins, “Magnolia Blue” by the late Noel DaCosta, Ethnic Variations on a Theme of Paganini by David Baker, Sonata no. 1 for Violin and Piano by George Walker, and Pastorela by William Grant Still.

May 18, 3:00 PM.
Concert Hall, Columbia College Chicago
1014 South Michigan Avenue, Chicago

String Quartets Based on Negro Spirituals

Folk music has always been a source for many types of creativity. The three compositions featured in this concert, although written in different stages of the composers’ development, were inspired to illustrate the wonderful uniqueness of the spiritual. The works are Quartet in F Major by Frederick J. Work, String Quartet no. 1: Calvary by Coleridge-Taylor Perkins, and Spiritual Fantasy no. 12: Suite for String Quartet by Frederick Tillis.

May 25, 3:00 PM.
The Church of St. Paul and the Redeemer
4945 South Dorchester Avenue, Chicago

The musicians will include Ashley Horne and Rachel Handlin, violins; René Baker, viola; Ed Moore, cello; Richard Armandi, bass; Roger Harris and Eric Malson, piano; Warren Smith, vibraphone; and Frank Parker Jr., drums.

These performances are made possible in part by grants from the Illinois Arts Council, an agency of the state of Illinois, and the Links, Inc. Chicago Illinois Chapter.

Tuesdays, continued from page 9

from out of state to attend this event.

The final Tuesday with Tradition Bearers event, held on February 25, 2003, was titled Spotlight on Gospel and featured interviews with Alberta Walker, known as the “Queen of Gospel,” and Margaret Burroughs, artist, museum founder, and parks commissioner. Walker told of her early years as a protégé of Mahalia Jackson, discussed young Natalie Cole (Nat King Cole’s daughter), and recounted her travels throughout the nation with her gospel group, the Caravans. Video highlights of Walker’s appearances on the TV series Jubilee Showcase showed the audience historical footage of the Caravans in their heyday.

Margaret Burroughs, a 1987 recipient of an honorary doctorate from Columbia College Chicago, read a number of her poems, some humorous and some extremely moving, and presented Columbia College with lithograph prints and posters. Rosita M. Sands, Director of the Center for Black Music Research, received the gifts on behalf of the Center and the college.

Written reports prepared by students in Columbia in music and communication emphasized the value of interacting with international music legends who live in Chicago. The experience brought nearly 300 local citizens and the Columbia College community together to hear first hand the rich history of black music performers in Chicago.
In Memoriam

William Russo, a member of the CBMR's International Advisory Board, died in Chicago on January 11 at the age of 74. Russo, who retired as chairman of Columbia College's Music Department in June 2002, was a composer, pianist, and arranger who championed large ensemble music in jazz. He was an arranger for Stan Kenton's Innovations Orchestra from 1950 to 1954 and later founded the Chicago Jazz Ensemble at Columbia College. He also composed concert works, including In Memoriam, Hermann Conaway, commissioned for the CBMR's Black Music Repertory Ensemble in 1994.

Composer and arranger Moses Hogan died in New Orleans on February 11, 2003, at the age of 45, after a long battle with brain cancer. Hogan was best known for his contemporary spiritual arrangements and for his choral conducting. He founded and led a series of choirs—including the New World Ensemble, the Moses Hogan Chorale, and the Moses Hogan Singers—that were dedicated to performing spirituals. He also edited a bestselling compilation, The Oxford Books of Spirituals, published by Oxford University Press in 2001. Hogan was educated at Oberlin Conservatory of Music, the Juilliard School, and Louisiana State University. He published over seventy spiritual arrangements. As a pianist, he won the Kosciusko Foundation Chopin Competition in 1977. At the time of his death, he was an artist in residence at Loyola University in New Orleans.

Dr. Ruth Allen Fouché died on July 19, 2002, at the age of 100. Fouché was an ethnomusicologist, educator, and author who advocated teaching world music to children and championed the cause of understanding and overcoming differences through music.

Photographer Raeburn Ferrlame died on September 28, 2002, in Chicago at the age of 86. His photographs of blues musicians and blues recording sessions covered the blues revival of the 1960s and captured many Chicago blues greats, including Muddy Waters, Memphis Slim, and Little Walter. His book Chicago Blues As Seen from the Inside was published in Toronto by ECW Press in 2000.

D. Antoinette Handy-Miller passed away on October 21, 2002, in Jackson, Mississippi, at the age of 71. A flutist with degrees from the New England Conservatory, Northwestern University, and the Paris National Conservatory, she began her career as a symphony musician with European orchestras. After returning to the United States in the 1960s, she taught at several historically black colleges and wrote well-respected books, including Black Women in American Bands and Orchestras (2nd ed., Lanham, Md.: Scarecrow Press, 1998) and Black Conductors (Lanham, Md.: Scarecrow Press, 1995). From 1990 to 1993, she served as director of the music program of the National Endowment for the Arts, where she championed race and gender equity in the awards process and helped to found the National Jazz Service Organization.

Jam Master Jay (Jason William Mizell), record producer and DJ for the pioneering rap group Run-D.M.C., was killed in Queens, New York, on October 30. He was 37. Run-D.M.C.'s innovative blend of rock and rap yielded hip-hop's first gold album, Run-D.M.C., in 1985 and first platinum album, King of Rock, in 1986, as well as the first Grammy nomination for a rap group.

"Queen of the Boogie" Hadda Brooks died on November 21, 2002, in Los Angeles at the age of 86. In the late 1940s and 1950s, she made numerous recordings as a pianist and vocalist and appeared in movies; in 1951, she became the first African American to host her own television variety show. In 1987, she came out of retirement and had a second career as a club singer and pianist. The Rhythm and Blues Foundation gave her its Pioneer Award in 1993.

Cuban conga player Mongo (Ramon) Santamaria died in Miami at the age of 85, on February 1, 2003. He was one of the most popular musicians in the Latin Jazz movement of the 1950s, and his popularity continued through the development of salsa in the 1970s. He played with influential Latin musicians like Cal Tjader, Perez Prado, and Tito Puente and with American jazz musicians like Herbie Hancock and John Coltrane.

Radio disc jockey Holmes "Daddy-O" Daylie died at age 82 on February 6 in Evergreen Park, Illinois. Daylie, who played jazz records for a number of Chicago radio stations from the 1940s through the 1970s, was famous for his rhyming commentary and for championing developing musicians.

Othar Turner, who figured in several documentary films and recordings of black traditional music and opened many blues and jazz festivals, died at the age of 94 on February 27 in Gravel Springs, Mississippi. Turner played cane files that he made himself by hollowing reeds and cutting finger holes with a hot poker. He led the Rising Star Fife and Drum Band, made up of his family members and neighbors in north Mississippi who accompanied his fife melodies with intricate layered drumming. The music, thought to be an Africanized reworking of Civil War military music, predates blues as one of the oldest surviving American black music traditions, although Turner included popular and gospel tunes in his repertoire. He was honored with a National Heritage Fellowship from the National Endowment for the Arts in 1992.

Hank Ballard, who, with his group The Midnighters, had many hit singles in the 1950s, died on March 2 in Los Angeles. He was in his seventies. In 1960, he wrote "The Twist," a hit for Chubby Checker that started one of the country's biggest dance crazes. He was inducted into the Rock and Roll Hall of Fame in 1990.
CBMR Web News

AMRI
In March, the Alton Augustus Adams Music Research Institute (AMRI) held the second in its series of workshops for documentation and preservation of Virgin Islands musical traditions (see the related column on page 3 of this issue). These workshops are discussed on a new page on the CBMR Web site at www.cbmrmr.org/amri/amri_pr.htm. A new page about AMRI itself is also on the site. Visit www.cbmrmr.org/amri/amri.htm.

To support AMRI's programs, become a member of the Alton Augustus Adams Society at www.cbmrmr.org/edams/join.htm.

New Features
Two new features have recently begun on our Web site. Each month, a different composer and performer are featured. “Composer of the Month” and “Performer of the Month” will include a photo, a brief bio, lists of resources, and a sound clip when available. To date, the featured composers have included Alton Augustus Adams, Vicente Lusitano, Hale Smith, and W. C. Handy. The featured performers have been Lilian Evanti, Pingojuinna, Rockin' Dopsie, and Sissieretta Jones. Both pages are accessible from the CBMR Home page at www.cbmrmr.org. Check back to see who will be featured in coming months.

Also new on the Home page is a daily feature called “Today in Black Music History.” Important events in all genres of black music are listed daily as they are available.

Staff Notes
Johann Buis, CBMR Coordinator of International Initiatives, presented a preconcert lecture for the Chicago Civic Orchestra in November. In February Buis made a presentation for Chicago’s Museum of Contemporary Art on the power of black music in the political struggle in South Africa, and he was a preconcert lecturer for the Northbrook Symphony Orchestra in Glencoe, Illinois. And in March, he gave a preconcert lecture for the Chicago Symphony Orchestra.


Samuel A. Floyd Jr., CBMR Founder and Director Emeritus, was the keynote speaker at the Heritage and Legacy of Harry T. Burleigh conference, held in April 2003 at Edinboro University of Pennsylvania. Also in April, Floyd was a panelist at the Criss-Cross Conference, held at the University of Michigan in Ann Arbor, in honor of the retirement of musicologist and CBMR Advisory Board Member Richard Crawford. Floyd will hold the John Hope Franklin Senior Fellowship at the National Humanities Research Triangle Park, North Carolina. The fellowship honors the great American historian who is a past Fellow and Trustee Emeritus of the NHC. It was endowed by The Ford Foundation, The Andrew W. Mellon Foundation, The John D. and Catherine T. MacArthur Foundation, The Eleanor Naylor Dana Charitable Trust, Wachovia Bank, Theodore L. Cross, Laurence Rockefeller, and many other generous individual donors. The fellowship is awarded annually to an outstanding senior scholar who has contributed significantly to the study of American history and culture.

Andy Leach, CBMR Assistant Librarian, presented a paper titled “Old-Time Music and Bluegrass: A Reference Refresher” at the Music Library Association’s Midwest Chapter conference in Bloomington, Illinois. The session was designed to assist music librarians in providing reference service in these subject areas. He continues to contribute articles to The Routledge Encyclopedia of the Blues, which is scheduled to be completed in 2004.

In November 2002, Coleridge-Taylor Perkinson, CBMR Coordinator of Performance Activities, received “The Barry,” an award named for jazz legend Barry Harris, who presented it. The honor acknowledged Perkinson’s lifetime of significant contributions to jazz and “true jazz mastery.” In February 2003, Perkinson conducted New York’s Antara Ensemble in a program that included his Sinfonietta no. 1. Pianist William Chapman Nyaho performed Perkinson’s Scherzo at Bemidji State University, Minnesota, Sprunt Community College in Kenansville, North Carolina, the North Carolina.

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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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**News and Notes**

On January 17, 2003, CBMR Associate Wallace McClain Cheatham received the Morris D. Hayes Award, the Wisconsin Choral Directors Association’s highest honor, at their convention in Oshkosh, Wisconsin. The CBMR recently received a letter from John Collins, professor in the Music Department, University of Ghana at Legon, that his recording studio and archives have been destroyed by flooding. He is appealing for assistance and can be contacted at P.O. Box 361, Achimota, Accra, Ghana, by phone at +233 21 512555, or by e-mail at jcollins@ug.edu.gh.

**Guests in CBMR Courses**

During the spring 2003 semester, the CBMR offered two courses: "Folk Music: From Spirituals to Gospel" and "Black Popular Music: From Race Records to MTV." Students interacted with such guests as Bob Marovich, who discussed rare historic recordings highlighting blues influences in early gospel music; Marcello Piras, who spoke on the male quartet in early gospel; Von Mathews, a local gospel composer who showed students how he creates a gospel song; and A. H. Lawrence, an Ellington biographer, who described Duke’s 1932 visit to London.

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**Woodie T. White Leaves Columbia College**

Warrick L. Carter, President of Columbia College Chicago, has announced to the college community that the Midwest Region of the United Negro College Fund, the country’s oldest and most prominent black charity, has named Woodie T. White its Regional Vice President. To accept this new appointment, Dr. White will be leaving Columbia College, where he has served as Executive Director of the college’s Dance Center, the founding producer of Dance Africa Chicago, and, since 1993, Vice President of Institutional Advancement.

Dr. White has been a strong and consistent advocate for the Center’s fundraising efforts and has been a major personal contributor to the CBMR’s NEH Challenge Grant campaign.
The National Association of Negro Musicians (NANM) is the oldest organization in the United States that is concerned with African-American classical music and musicians. This hardcover book presents the history of the NANM through primary and secondary documents. Its emphasis is on the formative years, beginning in 1906 as the Association began to be organized, but its coverage extends through the 2000 address of the Association's president to the membership. Chosen for their interest in addition to their informative value, the documents—both manuscript and printed—form a selective rather than an exhaustive collection. They reveal much about the inner workings of the organization, in the words of NANM members and observers, and something of the world that affected the organization, in the words of contemporary writers.

The National Association of Negro Musicians
A Documentary History
Edited by Eileen Southern and Doris McGinty

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Part II. The National Association of Negro Musicians:
The Formative Years
Part III. The National Association of Negro Musicians Viewed through Documents
A. Organization and National Meetings
B. Commentary and Editorial
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Celebratory Events Honor Great Lakes Musicians

Jazz legend Clark Terry was one of many members of the Great Lakes Experience who were honored February 28–March 2, 2003, during several celebratory events held in Chicago. The weekend included a performance by the Navy Band Great Lakes Jazz Ensemble on February 28 at the Great Lakes Naval Training Center, an Honorees Reunion and Reception on March 1 at the African American Military Museum in Chicago, and a public performance on March 2 in Symphony Center featuring Terry and the U.S. Navy Band of Great Lakes. These events are to be further commemorated in an hour-long documentary to be aired on Chicago Public Television station WTTW this year.

The Great Lakes Experience Tribute Committee was responsible for plans for the weekend, with collaborative support from several Chicago organizations, including the Center for Black Music Research at Columbia College Chicago, the Jazz Institute of Chicago, the National African American Military Museum, Jazz Unites, and The HistoryMakers.

The Great Lakes Experience

For African Americans in the Navy before 1942, duty to country was often relegated to military assignments that emphasized servitude more than service. African-American men were typically assigned to low-level positions and limited to serving as mess hall attendants or stewards. However, The Great Lakes Experience, a unique plan spearheaded by President Franklin Delano Roosevelt from 1942 to 1945, sought to steer the ship in a different direction by elevating the status of black naval recruits. To that end, five thousand musicians were recruited into the U.S. Navy and trained as bandmen at the Great Lakes Naval Training Station in Great Lakes, Illinois. The result was an explosion of talent at Great Lakes, which brought together some of the finest African-American musicians, composers, and arrangers. When training was completed, the musicians were divided into twenty-five units of various sizes and dispersed to naval bases across the country, helping to buoy the spirits of a nation at war.

The history of the Great Lakes Experience and its significance was first explored in 1973 by Samuel A. Floyd Jr., who, while a member of the music faculty of Southern Illinois University, organized and hosted the first of three reunions of African-American musicians who participated in the U.S. Navy band training program at the Great Lakes Naval Training Center between 1942 and 1945. Building on the success of that event, reunions were also held in 1974 and 1976, the last of which resulted in the publication of an oral history project. Among those who were interviewed were Len Bowden, Major Holley, Huel Perkins, Clark Terry, Ernie Wilkins, and Mitchell “Booty” Wood (see The Black Perspective in Music 11, no. 1, Spring 1982).

In spite of these efforts, the story of the Great Lakes Experience has not received the recognition that it deserves. For instance, few are aware that these music pioneers continued to pursue their love of music. One of the most famous alumni is jazz legend Clark Terry. World renowned as a premiere trumpeter, Terry was a former member of the Duke Ellington and The Tonight Show bands. One of Terry's top priorities is jazz education, and his many efforts in that area have earned him the reputation as “America's Number One Jazz Educator.”

A continued exploration will further explicate the musicians' role in the integration of the U.S. Armed Forces, the vibrant sound that they created, and their lasting contributions to military and musical history.

Swing band, Naval Training Station, Great Lakes, Illinois, April–December 1943. National Archives photo