Coleridge-Taylor Perkinson, 1932–2004

The CBMR mourns the loss of our dear friend and colleague, Coleridge-Taylor Perkinson, affectionately known as "Perk," who passed away from cancer on March 9, 2004, at Northwestern Memorial Hospital in Chicago. Perk had served as Artistic Director of the Performance Program and conductor of the CBMR's New Black Music Repertory Ensemble since 1998, during the fall 2003 semester, he also taught one of the Center's undergraduate courses, "Introduction to Black Music."

Coleridge-Taylor Perkinson, born in New York in 1932, was named after the nineteenth-century African-British composer Samuel Coleridge-Taylor. After graduating from New York's High School for Music and Art, he studied composition at the Manhattan School of Music, receiving a bachelor's degree in music in 1953 and a master's degree in composition in 1954. He later studied conducting at the Berkshire Music Center, at the Salzburg Mozarteum, and with Franco Ferrara and Dean Dixon. From 1965 to 1970, he was co-founder and associate conductor for the Symphony of the New World; he served as its acting music director during its 1972–73 season. At various times in his career, he also served as music director, composer-in-residence for the Negro Ensemble Company, the Alvin Alley Dance Company, the Dance Theatre of Harlem, and for productions at the American Theatre Lab, the Denver Center for the Performing Arts, and the Goodman Theatre in Chicago. At the time of his death, he was composer-in-residence for the Ritz Chamber Players of Jacksonville, Florida.

Perk's composing career began in high school, when his composition "And Behold" won the High School for Music and Art choral competition in 1948. His esteemed career demonstrates his versatility as a composer of classical music, popular music, theater and film music, and jazz. He composed and arranged for a variety of jazz and popular artists, including Harry Belafonte, Donald Byrd, and Marvin Gaye (for whom he arranged Gaye's first platinum album, I Want You, issued in 1976 on the Motown label). He served as pianist for the Max Roach Jazz Quartet during 1964–65. He composed and conducted scores for a number of award-winning theatrical, television, and documentary and feature films, including A Warm December, starring Sidney Poitier (1972), and Oo-Blu-Dee, by playwright Regina Taylor (1999). He also served as guest conductor for numerous orchestras all over the world. His classical compositions have been recorded by the Chicago Sinfonietta, the Moravian Philharmonic Orchestra, flutist Harold Jones, pianists John Cheek, William Chapman Nyaho, and Karen Walwyn, and cellist Anthony Elliott.

Perk was artistic advisor to Ensemble Step-Time, the Center's grant-funded ensemble formed to explore the commonalities between the various black vernacular music forms, including jazz and gospel. In 1999, he began his tenure as conductor and music director of the New Black Music Repertory Ensemble, a group of musicians dedicated to performing a spectrum of music by black composers, from popular music and jazz to concert music. The ensemble staged a successful series of thirty-four concerts in Chicago, at the South Shore Cultural Center, Buntrock Hall of Symphony Center, and various community-based venues. The ensemble also performed in New York City and for members of Congress in Washington, D.C. In 2001, he conducted the ensemble's world-premiere concert performance of Doxology: The Doxy Canticles, an opera with libretto by Paul Carter Harrison and music by Wendell Logan. He is profiled in the International Dictionary of Black Composers, a 1999 CBMR publication, edited by Samuel A. Floyd Jr.

We have been moved by the many expressions of condolence that have been received by the CBMR from Perk's many friends, professional colleagues, and others that had the opportunity to meet and work with him over the years. Everyone has spoken fondly of their memories of Perk and, without exception, of their deep respect and admiration for his work. It is clear that Perk served as a mentor and a role model to many composers, conductors, and musicians, including, in particular, those

▼Continued on page 3
Contents
Vol. 17 No. 1 Spring 2004

Coleridge-Taylor Perkinson 1
Coming Events 2
CBMR Staff 2
Perkinson Travel-to-Collections Grant 3
AMRI Becomes a Reality 3
Opportunities 4
Perkinson Memorial Service 4
Cape Arts Integrated Program 5
Grants Received 6
Tucker Fund Purchases 6
Staff Notes 6
Composers Notes 7
HistoryMakers Program 7
CBMR Associate Members 8
CBMR Rockefeller Fellows Activities 10
NANM History to Be Released 10
News and Notes 10
In Memoriam 11
Rockefeller Colloquium 12

Coming Events 2004

May 18–19 North American British Music Studies Association Oberlin College Conservatory of Music Oberlin, Ohio qcpages.qc.edu/~jloates/NABMSA.html

Early June Kenneth Bilby, Rockefeller Fellow Lecture St. John School of the Arts, St. John, Virgin Islands Call Martin Lamkin, AMRI Site Manager, at (340) 715-5680

June 21–25 Fifth Conference of the Latin American Branch of the International Association for the Study of Popular Music (IASPM-LA) Rio de Janeiro, Brazil e-mail: jgonzaro@puc.cl or mulhoa@unirio.br

Melbourne, Australia
www.arts.monash.edu.au/music/SIMS2004/

July 18–20 Criss-Cross: Confluence and Influence in 20th Century African American Music, Visual Art, and Literature
School of American & Canadian Studies at the University of Nottingham, United Kingdom
www.nottingham.ac.uk/american/research/crsscross/call.htm

July 23–26 "Overseas Blues": European Perspectives on Black Music
University of Gloucestershire, Oxstalls Campus
Cheltenham, United Kingdom
e-mail: nwynn@glos.ac.uk

CBMR Staff
Rosita M. Sands, Director
rsands@cbmr.colum.edu (312) 344-7559

Samuel A. Floyd Jr., Director Emeritus and Consultant
Marsha J. Heizer, Associate Director for Operations and Publications
mheizer@cbmr.colum.edu (312) 344-7582

Morris A. Phibbs, Assistant Director for Outreach and Development
mphibbs@cbmr.colum.edu (312) 344-7563

Suzanne Flandreau, Librarian and Archivist
cbmrref@cbmr.colum.edu (312) 344-7586

Coleridge-Taylor Perkinson, Artistic Director, Performance Program
operkinson@cbmr.colum.edu (312) 344-7981

Laura Haefer, Managing Editor
lhaefner@cbmr.colum.edu (312) 344-7565

Kathy Jordan-Baker, Information Technology Manager
kjordan-baker@cbmr.colum.edu (312) 344-7728

Andrew Leach, Assistant Librarian and Archivist
aleach@cbmr.colum.edu (312) 344-7586

Linda Hunter, Administrative Assistant
lhunter@cbmr.colum.edu (312) 344-7569

Raj Mago, Accountant
rmago@cbmr.colum.edu (312) 344-7560

CBMR Digest Staff
Marsha J. Heizer
Laura Haefer
Co-Editors

CBMR Digest is published by the Center for Black Music Research in the spring and fall and is complimentary to CBMR General Members, CBMR Individual Associates, and CBMR Institutional Associates. To become a member of CBMR Associates at any level, call (312) 344-7559 or visit the CBMR Web site at www.cbmr.org/support.htm.

Copyright © 2004 Columbia College Chicago
ISSN 1043-1241
Perkinson, continued from page 1

members of the Center’s New Black Music Repertory Ensemble who had the opportunity to perform under his inspired direction over the past five years. He will be sadly missed within the entire CBMR organization.

The next column carries information about the Perkinson Travel-to-the-Collection Grants to benefit scholars and musicians interested in traveling to Chicago to use the CBMR Library and Archives to assist in their study and performance of black music repertoire.

Perkinson Travel-to-the-Collection Grants

A fund in the name of Coleridge-Taylor Perkinson has been established at the CBMR to support research at the CBMR in Chicago in the study and performance of black music repertoire and to benefit scholars and musicians who must travel from a distance in order to visit the CBMR Library and Archives for the purpose of examining its archival collection of scores and sound recordings.

This program is being implemented as a permanent memorial to Perk’s outstanding legacy as a conductor and composer. It is intended to extend his legacy and influence as a mentor and role model for countless musicians and composers and to benefit the work of scholars in the study and performance of the music.

The CBMR will award grants to assist with transportation costs and daily lodging expenses for five-day research residencies. Scholars, musicians, composers and conductors, educators, independent researchers, and graduate students not residing or attending school within commuting distance of the Center for Black Music Research are eligible to apply for this grant. The Perkinson Travel-to-the-Collection Grants Program provides a $1,000 award to applicants who demonstrate the ability to launch and complete a scholarly or performance-based research project. Recipients will be expected to devote the full period of their research residency on site at the CBMR and to the research funded by the fellowship.

For more details and information on application procedures, please visit the CBMR Web site at www.cbmr.org.

The Adams Institute Becomes a Reality:

The Opening Ceremony

The Alton Augustus Adams Music Research Institute (AMRI), long a developing idea, attained its physical reality in St. Thomas, Virgin Islands, with a site-opening ceremony on November 8, 2003. The Institute was officially founded in November 2001.

Samuel Floyd Jr., director emeritus of the Center for Black Music Research at Columbia College Chicago (CBMR), and Alton Adams Jr., son of the honored bandmaster and composer Alton Augustus Adams Sr.—the originators of the idea of the AMRI—were part of the ceremony, which took place at the Adams family homestead, where the AMRI office is located. Other speakers included Columbia College Chicago’s Associate Provost Janice Keith Garfield and CBMR director Rosita M. Sands. St. Thomas residents who spoke were Dr. Doris Baptiste, Associate Chancellor of the St. Thomas campus of the University of the Virgin Islands, Mr. James O’Bryan, Assistant to the Governor for Public Affairs, and Mrs. Ruth Moolenaar, a historian and longtime friend of the Adams family.

A reception followed the ceremony and included visits of the Institute’s Resource Center and offices and presentations of the archives of Alton Adams Sr., scanned onto CDs, which are available for use by researchers at AMRI.

The Future: What Is in Store

The site contains a Resource Center of black music reference materials focusing on the circum-Caribbean; a reading room with powerful computer terminals; a reception office area; and a separate office for the Rockefeller fellows who will be in residence for several months at a time. During its first year, the AMRI offices and Resource Center will be open four days a week, from 9 a.m. to 3 p.m., staffed by part-time employees: site manager Martin Lamkin, resource center manager Shirley Lincoln, and office manager Gloria Yarrow.

Rockefeller Resident Fellow Dominique Cyrilie concluded the St. Thomas portion of her fellowship in mid-January, and Dr. Kenneth Bilby, the second fellow for 2003–2004, will complete the academic year in residence at AMRI. Bilby will lecture in June 2004 on Junkanoo, or Jonkonnu.

Workshops for residents interested in becoming interviewers and preservers of the words and music of traditional bearers have taken place on both St. Croix and St. Thomas. A “Summit of Tradition Bearers” culminated both workshops with public events—programs of the words and music of tradition bearers, held at the university on St. Croix and at the Marriott Frenchman’s Reef Hotel on St. Thomas. Plaques in AMRI’s reception area identify the tradition bearers who were recognized at the summits. The site will support workshops graduates in their continuing interview projects and will make these materials available at the site upon completion. It will also support workshops in the future, including sessions on preservation methods and for teacher professional development.

Audio and video recordings of music-related events in the Virgin Islands, old programs and photographs, and donations of music-related materials will be sought, collected, and preserved in AMRI’s Resource Center. It is hoped that future researchers will provide residents and the larger audience with important histories of music in the Virgin Islands and in the larger Caribbean building on the nucleus of the archives of Alton Augustus Adams Sr., bandmaster, composer, and musician.
Opportunities

Calls for Articles

Critical Studies in Improvisation/Études Critiques en Improvisation is a new, open-access, peer-reviewed academic journal on improvisation, community, and social practice housed at the University of Guelph in Guelph, Ontario, Canada. The journal will be published twice yearly. An advance inaugural issue will be published in September 2004 and launched at the 2004 Guelph Jazz Festival Colloquium. Articles are invited that interrogate improvisation as a social and musical practice and that assess how innovative performance practices play a role in developing new, socially responsive forms of community building across national, cultural, and artistic boundaries. Articles for the inaugural issue should be submitted in English or French by May 15, 2004, to jazzcoll@uoguelph.ca. For more information, visit webdbiu.edu/sem/scripts/news/newsdetail.cfm?CID=78&nID=405.

Christopher Wilkinson, editor of BMRU beginning with volume 25 (2005), wishes to review manuscripts devoted to the role of African-American women in the cultivation of black music of the United States for a special issue of the journal. Subjects may include, but are not limited to, the accomplishments of women as performers, composers, patrons, cultural leaders, scholars, and pedagogues. Manuscripts should be prepared in accordance with the CBMR Style Guide, which is available online at www.cbmr.org/pubs/sguide.htm. Please send submissions to Wilkinson in care of the Center for Black Music Research, Columbia College Chicago, 600 South Michigan Avenue, Chicago, IL 60605-1996.

Calls for Proposals

During July 17–23, 2005, the Thirteenth Biennial Conference of the International Association for the Study of Popular Music (IASPM) will be held in Rome, Italy. The theme of the conference will be “Making Music, Making Meaning,” and it will be organized in five parallel streams—Mapping Meaning, Reading Meaning, Voicing Meaning, Visualizing Meaning, and Mediating Meaning. The IASPM Program Committee invites individual or panel proposals. They should include author’s name, institutional affiliation, mail and e-mail addresses, paper or panel title, and an abstract of no more than 300 words. The intended stream should be specified. Submissions should be sent by e-mail to iaspm-2005@iaspm.net and attached as files with the title “authorsname.rtf.” The deadline for submissions is July 1, 2004. For more information, visit www.iaspm.net/cfp2005.html.

The Third International Symposium and Festival on Composition in Africa and the Diaspora is scheduled for August 4–8, 2005, at Churchill College, University of Cambridge, England. Applications for academic and concert presentations are now being accepted. The deadline for submissions is August 1, 2004. For further information or to receive an application, contact Prof. Akin Euba, Department of Music, University of Pittsburgh, Pittsburgh, PA 15260; telephone: (412) 624-4199; e-mail: aeuba+@pitt.edu.

Perkinson Memorial Service

A memorial service in honor of Coleridge-Taylor Perkinson (1932–2004), arranged by his friends and colleagues, will be held at St. Peter’s Church in New York City, located at 619 Lexington Avenue, at 54th Street. The service will be held on Sunday, June 6, 2004, and is open to all who wish to celebrate Perkinson’s life and musical artistry. Materials Received and Donations to the CBMR will appear in the Fall issue of CBMR Digest.
Cape Arts Integrated Program: Eli Whitney Grammar School

Lyndia Johnson

When the students of Eli Whitney Grammar School—located at 2815 S. Komensky Avenue, Chicago, in a predominantly Hispanic community—decided to spend the entire school year studying the traditions, culture, and customs of specific countries, Principal A. Miguel Velazquez called Chicago Arts Partnership in Education (CAPE) to enlist artists to assist with the year-long project.

Two classrooms of fourth and fifth graders stood out in their enthusiasm and commitment to studying their chosen country and in their individual responsibility in ensuring the success of the project and the culminating performance. They are the fourth grade class of Ms. Connie Henderson and the fifth grade class of Ms. I. Hernandez.

Ms. Henderson's class took great pride in researching and studying the celebratory practice of Junkanoo, an end-of-the-year festival in the Bahamas. This group of children not only studied the practice of Junkanoo but also researched its origin and history, the etymology of the name Junkanoo, and how Junkanoo is practiced today in the Bahamas. The students examined the various forms of Junkanoo parade expressions, including costume design, costume competitions, popular Junkanoo parade themes, music, and traditional food served during Junkanoo. In addition, the students made by hand Junkanoo costumes and choreographed an entire Junkanoo parade, which they displayed at a culminating event in December 2003.

Ms. Henderson's class was visited by members of the Bahamas Tourist Agency, who assisted the class in establishing a partnership with a Bahamian School in which the two groups of children can interact via e-mail on a regular basis. Ms. Henderson's class has also been invited to visit the Bahamas in December 2004 to meet their cross-cultural friends and to enjoy an authentic Junkanoo parade celebration.

Sierra Leone was the country chosen by Ms. I. Hernandez's fifth-grade class. This group was so compelled by the country's traditional folk music that they re-created traditional instruments indigenous to the country and composed their own folk music based on aspects of their personal lives. These students had no formal musical training and many spoke primarily Spanish. However, the common language of music bridged the language barrier. The class also found time to study the history of Sierra Leone and the story of Freetown and mastered a large vocabulary in the original language of this region, Mende. At the culminating event in December 2003, the children performed the Sierra Leone national anthem and an original composition.

These students discovered for themselves the similarities as well as the differences that shape cultures around the world. Despite language barriers and cultural differences, this very courageous undertaking by Eli Whitney School, its educators, and CAPE demonstrates that arts and academic integration can not only assist in the overall academic development of our youth but can also assist in diffusing social, religious, or ethnic prejudices that often plague our inner-city schools.

Students from the Eli Whitney Grammar School make instruments for the Junkanoo parade
Grants Received

The Virgin Islands Council on the Arts awarded a $5,000 grant to AMRI and the CBMR to support public programming in the Virgin Islands during 2003-2004. The funds helped support the March AMRI Summit on St. Croix (see page 12) and will help support Rockefeller Fellow Kenneth Bilby's public lecture, which will be held in early June on St. John (call AMRI at (340) 715-6680 for additional information about this event).

During its annual meeting in Cleveland during March 1-14, the Society for American Music announced that it has selected The National Association of Negro Musicians: A Documentary History, edited by Doris Evans McGinty, as one of the books that it will award an H. Earle Johnson Book Award for book publication subvention. The book is being published by the CBMR on behalf of the NAM. See the related column on page 10.

Tucker Fund
Purchases Fall 2003

The CBMR Library and Archives has purchased a number of classic jazz discographies and collectors' magazines from the proceeds of the Mark Tucker Fund, established in 2001 in memory of Mark Tucker. A complete list of materials acquired to date can be found on the CBMR Web site at www.cbmr.org/lib/mt_mat.htm.


The Needle: Record Collector's Guide (Jackson Heights, N.Y.). Four issues: v. 1, nos. 2–5 [sic] (September, October and November 1944) and vol. 2, no. 1 (1945).

Jazz Discography: Additions and Corrections, by Ken Pensoneault and Carl Sales (Jackson Heights, N.Y.: The Needle, 1944).

Music

Composers Notes

The works of two Cleveland composers, H. Leslie Adams and Dolores White, were featured at the East Cleveland Theater's celebration of the Ohio Bicentennial on March 7, 2004.

The Mallarme Chamber Players presented the world premiere of T. J. Anderson's Spirit Songs for cello and piano on January 18, 2004, at the Hayti Heritage Center in Durham, N.C. On December 6, 2003, Anderson's Boogie Woogie Concertante, commissioned by the Harvard University Band, was premiered by the Harvard Wind Ensemble during a concert at Harvard of wind music by African-American composers.

The work, a concerto for improvising soloist, featured pianist Donal Fox. Other featured composers included Ulysses Kay, Julian Work, and John Lewis.

Harvard was also the site of "Celebrating Quincy Jones: A Discussion with the Music Master" on February 19, 2004. The event, moderated by Henry Louis Gates Jr., W.E.B. DuBois Professor of Humanities, was a presentation of Learning from Performers, the visiting artist program of the Office for the Arts at Harvard.

Jeffrey Mumford's a focused expasne of evolving experience was premiered by the Empyrean Ensemble at the University of California, Davis, on November 2, 2003. The piece was presented again at California State University, Sacramento, on November 9, as part of the Festival of New American Music.

Spivey Hall at Clayton College and State University was the site for "A Celebration of Alvin Singleton" on November 18, 2003. The event included a composition master class and a pre-concert discussion. The program included Singleton's Sing to the Sun, performed by Thamyris with the Spivey Hall Children's Choir and narrated by the poet/librettist Ashley Bryan. Also featured was the premiere of Singleton's "Helga" for string trio.

Andrew White was featured on September 25, 2003, along with Hank and Elvin Jones in a concert sponsored by the Congressional Black Caucus during their convention in Washington, D.C.

Organist Lucius Weathersby gave a recital at the Great Torrington Music and Arts Festival in Torrington, England, under the sponsorship of the International Society African to American Music. Featured were works for organ by William Grant Still, Ayo Bankole, Samuel Coleridge-Taylor, and Fela Sowande.

The annual Witness concert sponsored by VocalEssence (formerly the Plymouth Music Series) took place on February 7, 2004, in Minneapolis. The featured work was Undine Smith Moore's Scenes from the Life of a Martyr, and the group also performed works by Rosephanye Powell, Evelyn Simpson-Cureton, Patrice Rushen, Lena McLin, and Ysaye M. Barnwell.

The fourth CD in the Witness series has been issued on the Clarion label. Conducted by Philippe Brunelle, Got the Saint Louis Blues: Classical Music in the Jazz Age features works by W. C. Handy, R. Nathaniel Dett, Harry T. Burleigh, Florence Price, James P. Johnson, and Edmund Thornton Jenkins. All four CDs in the Witness series, including three previously issued by Collins Classics, are also available as a boxed set. For more information visit the Clarion Web site at www.collegiumusa.com.

Pianist Toni-Marie Montgomery and cellist Anthony Elliott featured works for piano and cello by Lawrence Brown, Augustus O. Hill, and David Baker in a recital at Northwestern University on February 17, 2004. They have also produced a CD, Music for Cello and Piano by African-American Composers [unnumbered].

On November 13, 2003, the Department of Music and Drama at Prairie View A&M University sponsored a music seminar in honor of Eileen J. Southern. Performances by students and faculty included William Grant Still's "Summerland," "The Negro Speaks of Rivers" by Margaret Bonds, and Coleridge-Taylor Perkinson's String Quartet no. 1: Calvary, performed by the Marian Anderson String Quartet.

Lucius R. Wyatt spoke on the career and achievements of Eileen Southern, and Guthrie P. Ramsey of the University of Pennsylvania spoke on the topic "What is Musicology?"

Two performances of music by black composers took place at the Hawaii International Conference on Arts and Humanities in Honolulu, during January 8–11, 2004. Jeanine Wagner and Margaret Simmons presented a concert of art songs by African-American composers, featuring works by H. Leslie Adams, Jacqueline Butler Hairston, Adolphus Hailstork, Byron Motley and Barbara Sherrill, Mable Bailey, Betty Jackson King, Nadine Shanti, William H. Henderson, and Eurydice V. Osterman. Rosephanye...
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.

CBMR Institutional Associate Members

American Composers Orchestra, New York NY
ASCAP, New York NY
Berklee College of Music, Boston MA
Boston Children’s Chorus, Boston MA
Bowdoin College, Brunswick ME
Center for Popular Music, Middle Tennessee State University, Murfreesboro TN
Central Michigan University, Mt. Pleasant MI
Chicago Music Association, Chicago IL
Chicago Symphony Orchestra, Chicago IL
Cincinnati Symphony Orchestra, Cincinnati OH
Cleveland Orchestra, Cleveland OH
College of William and Mary, Williamsburg VA
Columbia University, Music Department, New York NY
Detroit Public Library, Music & Performing Arts, Detroit MI
Duke University, Department of Music, Durham NC
DuSable Museum, Chicago IL
Indiana University of Pennsylvania, Indiana PA
InterAmericas, New York NY
Lincoln University, Lincoln University PA
LLR Gospel Music, Boulder CO
Mannes College of Music, New York NY
North Carolina Central University, Music Library, Durham NC
North Carolina School of the Arts, Greensboro NC
Northern Kentucky University, Department of Music, Highland Heights KY
Oberlin Conservatory of Music, Oberlin OH
Ohio University, School of Music, Athens OH
Piedmont College, Music Department, Demorest GA
Plattsburgh State University, Music Department, Plattsburgh NY
St. John School of the Arts, St. John VT
The Swedish Bunk Johnson Society, Sundsvall, Sweden
Trinity College, Music Department, Hartford CT
Tufts University, Department of Music, Medford MA
University of California—Riverside, Music Department, Riverside CA
University of Colorado—Boulder, College of Music, Boulder CO
University of Colorado, Denver, College of Visual and Performing Arts, Denver CO
University of Nebraska—Lincoln, School of Music, Lincoln NE
University of Oregon, School of Music, Eugene OR
University of Tennessee—Knoxville, School of Music, Knoxville TN
University of Virginia, Charlottesville VA
Westminster Choir College, Rider University, Lawrenceville NJ

CBMR Individual Associate Members

Australia
Patrick Crichton, Perth
William Egan, Canberra

Austria
Stan Ford, Salzburg

Canada
Eugene Miller, Toronto, Ontario
Robert Wittmer, Toronto, Ontario

England
Bruce Bassin, East Sussex
Jeffrey Green, West Sussex
Mykewl Riley, Harrow
Howard W. Rye, London

France
Sebastien Danchin, Etretat
Olivier Kociubinska, l'Isle-Adam
Denis-Constant Martin, Louhans

Germany
Patrice Alleman-Dettmers, Hamburg
Klaus-Peter Brunner, Göttingen
Klaus-Dieter Gross, Regensburg
Wolfram Knauer, Darmstadt
Haruki Lohse, Berlin
Hans Peil, Frankfurt
Carola Schomann, Lünenburg

Ghana
Misonu Amu, Accra

Ireland
Raymond Asbury, Dublin
Thuridd Smith, Dublin

Italy
Vincenzo Caporalotti, Cupra Marittima
Luca Cerchiari, Milan
Mauro Franco, Milan
Luigi Mongio, Genoa
Stefano Zanni, Chieri

Japan
Toro Mitsu, Kanazawa
Suguru Isomura, Kagawa

Malawi
Gerhard Kubik, Chikela
Moya A. Malembo, Chikela

St. Lucia
John Paul Bailey, Castries

Scotland
Chris Smith, Shetland

Sweden
Anders Aim, Vasteras
Nils-Gunnar Andersen, Stockholm
Ola Ringqvist, Sundsvall

United States
Allan L. Adams, Costa Mesa CA
Harrison Leslie Adams, Cleveland OH
Cedric L. Adderley, Columbia SC
Kofi Agawu, New Haven CT
Obatalaye B. Akinwale, Alexandria VA
T. J. Anderson, Chapel Hill NC
Carl J. Atkins, Rochester NY
Edward Baker, University Park IL
Lawrence and Regina Barclay, Indianapolis IN
Willie L. Barnett, Richmond VA
Rachel Baton, Chicago IL
Thomas Bauman, Chicago IL
Elizabeth C. Baxter, Portland OR
Colvert Beaun, Nashville TN
Gerard Béhague, Austin TX
Kenneth Bilby, Rhinebeck NY

Timural D. Black, Chicago IL
Philip V. Bohnam, Oak Park IL
Mark Boozer, Atlanta GA
Jane Bowden, Shrewsbury WI
James B. Boyer, Manhattan KS
James R. Boulware, Plymouth MA
Timothy H. Brooks, Greensboro CT
Thomas Brothers, Durham NC
Anthony Brown, Berkeley CA
Leonard Brown, Framingham MA
Roland Lee Brown, Richmond Beach CA
Scott E. Brown, Bel Air MD
William A. Brown, Jacksonville FL
Ilia June Brown-Pratt, River Falls WI
Philip Brunelle, Golden Valley MN
Michael J. Burdeaux, Columbia MO
Mark Jon Burford, New York NY
Gary Burns, DeKalb IL
Racoul Casmus, Whitesboro NY
Fred Carl, Brooklyn NY
Raynor Carroll, Pasadena CA
Wallace M. Cheerrett, Milwaukee WI
Mark Clague, Ann Arbor MI
Dale Cockrell, Christiansa TN
Barbara Cohen-Stratyner, New York NY
Richard Crawford, Ann Arbor MI
Rebecca C. Curren, Baton Rouge LA
George Thomas Currie, Fayetteville NC
Dominique Cyrille, Brookly NY
Wilfrid Delauney, Cambridge MA
Cedric Dent, Mount Juliet TN
Scott DeVeaux, Charlottesville VA
Rollo Augustus Dilworth, Evanston IL
Jacqueline C. DeDeo, Los Angeles CA
John L. Foulkes, New York NY
John B. Duff, La Quinta CA
Mary Francis Early, Atlanta GA
William Edgar, Glenside PA
Michael E. Erdl, Arcata CA
William A. Everett, Kansas City MO
Yvonne M. Faddis-Stroud, Oak Brook IL
Curtis Finney, Syracuse NY
William P. Foster, Tallahassee FL
Julia L. Foukss, Brooklyn NY
Karin Gabbard, New York NY
Charles Garner, Hamden CT
Charles Hiroshi Garrett, Los Angeles CA
J. T. Gates, St. Louis MO
Kyra D. Gaunt, Charlottesville VA
Luz Vida A. George, Washington DC
Julian Gerstein, El Cerrito CA
Maxine Gordon, New York NY
Sandra Graham, Champaign IL
Vashon Gray, College Park MD
John M. Graziani, Flashing NY
Francis O. Greene, New York NY
Oliver N. Greene, Atlanta GA
Lorenzo K. Greenwich II, Lynbrook NY
Mark C. Grifffen, Tiffin OH
Jocelyn Guibault, Berkeley CA
Edwin Haddad, Ingleswood CA
Joel E. Harib, Chicago IL
Daphne Davel Hamilton, Columbia MD
Porta Shuler Hawkins, Roswell GA
George N. Heller, Lawrence KS
Rosalind H. Hester, Chicago IL
Calvin L. Hicks, Boston MA
Art Hilgert, Kalamazoo MI
Betty Hillmon, Dorchester MA
H. Wiley Hitchcock, New York NY
Jay Hodgdon, Middletown CT
Darryl Hollister, Roxbury MA
Kennet W. Holt, Jackson MS
Mayme Wilkins Holt, Washington DC
Robert Hough, Weidman MI
Juan Hussey-Ray, Seattle WA
Calvert Johnson, Dovata GA
Clifton H. Johnson, New Orleans LA
Paul J. Johnson, Chicago IL
David L. Jones, Jolliet IL
T. Marshall Jones, Albany GA
Edgar Jordan, Denville Summit NJ
Robin D. G. Kelley, New York NY
Stephen K. Kelly, Northfield MN
William H. Ketten, Huntington OH
James B. Kinchen Jr., Racine WI
Robert A. King, Pasadena CA
H. Zane Knauss, Columbia SC
Lawrence Kramer, Rhinebeck NY
U. Lano, Cleveland Heights OH
Michael Largay, East Lansing MI
Tania León, Staten Island NY
Charles A. Lewis, Evanston IL
Richard A. Long, Atlanta GA
Kip Lonnell, Washington DC
Anne Lundy, Houston TX
Claudia Macdonald, Oberlin OH
Paul S. MacInnis, Waterville ME
Jeffrey S. Magee, Bloomington IN
Robert M. Marinovich, Chicago IL
Frances Marsh-Ellis, Zachary LA
Karen E. Massay, Chicago IL
Susan K. McClary, Los Angeles CA
Lorna McDermid, Wilmington DE
Anthony McDonald, Columbus OH
Mark McKintosh, Lewisville TX
Albert J. McNeil, Hemmosa Beach CA
Rebecca S. Miller, Amherst MA
Robert L. Miner, Jefferson City MO
Ingrid T. Monson, Cambridge MA
Edward Moore, Syracuse NY
Marvine C. Moore, Knoxville TN
Joyce Solomon Mornman, Brooklyn NY
Rickson C. Morris, Chicago IL
Nan Kwasi Scott Douglas Mowry, Astoria NY
James Neumann, Evanston IL
Joy Nieda, Chicago IL
Edward J. O'Connor, Pinnacle NC
Carol O. O'Reilly, Newton MA
Harriet Ottemaner, Manhattan KS
Derrick Pennix, San Diego CA
Noel and Bella Perlman, Chicago IL
Sam E. Pfeffer, Wilmington DE
Linda Phillips, Framingham MA
Yvonne A. Polk, Chicago IL
Eric Porter, Santa Cruz CA
David M. Powers, Oakland CA
James W. Pratt, River Falls WI
Emmett G. Price III, Framingham MA
Curto L. Pringle, Lynnwood WA
Ronald M. Radano, Madison WI
Guthrie P. Ramsey Jr., Philadelphia PA
Jonathan Raviparr, Westminster MA
Thomas L. Ralls, Boulder CO
Howard A. Roberts, Gulitey NJ
Kay George Roberts, Lowell MA
George Robertson Jr., Chicago IL
Barbara J. Rogers, Frayley MI
Timothy Rommen, Philadelphia PA
John Ronal, Highland Park IL
Mary Etta Rose, Indianapolis IN
Ralph Ruth Fo, Fort Thomas KY
Rebecca D. Sager, Tallahassee FL
Howard L. Sandifer, Oak Park IL
Roosevelt Sands, Key West FL
Henry Santos, Middleboro MA
Leandria Sanders, Middleboro MA
Leo Sarkisian, Rockville MD
Lawrence Schenck, Kansasville WI
David Schumaker, Duluth MN
Sarah Schumaker, Duluth MN
Cynthia Schofield, Germany WA
Elizabeth Ann Sears, Norton MA
Wayne D. Shirley, Washington DC
Margaret R. Simmons, Cardonne IL
Yvonne A. Simny, Bronx NY
Juicy C. Smith, Columbus OH
Jean E. Snyder, Pittsburgh PA
Ruth A. Soile, Northampton MA
Marvin Sparks Jr., Kingwood TX
Carletta Elliott Speareman, Nashua NH
Rawn W. Spearman Sr., Nashua NH
Enex Steele, New York NY
Judith Anne Still, Flagstaff AZ
Travis D. Stimping, Morgantown WV
Robert L. Stone, Gainesville FL
Willie P. Stowe, Columbia SC
Stefanie Stuckey, Riverside CA
Chuck Suber, New Orleans LA
Joanne E. Swanson-Eldridge, Beloit WI
Jeffrey Taylor, Washington WV
Darielle Taylor-Guthrie, Chicago IL
Robert Templeman, Cincinnati OH
Jewehpum, Janak VH
Joseph Thompson, San Francisco CA
Frederick C. Tills, Amherst MA
Brian C. Torf, Fairfield CT
Frank Townsend, San Francisco CA
Bruce Tucker, Highland Park NJ
Patsy Simms Turner, Louisville KY
Laurie N. Watersworth, New York MA
Helen Walker-Hill, Evergreen CO
Robert Weasler, Los Angeles CA
Hubert E. Walters, Framingham MA
Richard A. Wang, Chicago IL
Randy West, Brooklyn NY
Trevor Weston, Charleston MA
Dolores White, Cleveland OH
Christopher Wilkinson, Morgantown WV
David Russian, Westfield TN
Dyana Williams, Penn Valley PA
Ollie Wilson, Berkeley CA
Orville B. Wright, Boston MA
Lucas Wyatt, Prairie View TX
Pascual Yoo Young, Morgantown WV
U.S. Virgin Islands
Alton A. Adams Jr., St. Thomas
Shirley Lincoln, St. Thomas
Ruby Wells, St. John

CBMR General Associate Members
Mary Katherine Aldin, Hollywood CA
Krystal Austin, Houston TX
Sonya Baker, Murray KY
Ronald Baltimore, North Plainfield NJ
Dwight C. Banks, Sierra Madre CA
Horace Clarence Boyer, Amherst MA
Johan and Janet Buis, Wheatland NE
Adam Carpinelli, Portland OR
Suehr Cook, Madison WI
Country Music Hall of Fame and Museum, Nashville TN
Benzoel W. Dennard, Detroit MI
Earnest and Carmen Fair, Chicago IL
Sara-Ann Fearon, Brooklyn NY
James C. Ferraio, Brooklyn NY
Kenneth J. Foster, Augusta GA
Georges Music Hall of Fame, Macon GA
Carolyn Zetl Wagner, Cincinnati OH
Anita Hanawalt, La Verne CA
William R. Hayes Jr., Ypsilanti MI
Elinshire P. Holly, Jackson MS
Andy Jaffe, Conway MA
Ethan C. Toyn Johnson, Chicago IL
Randell L. Jones, Temple Hills MA
Betty Phillips Keller, Winchester VA
Sheila S. Kelly, Rush NY
Karen Kessell-Cherryh, Houston TX
Mark K. Mauldin, Bowie MD
Don N. Parker, Florissant MO
James H. Patterson, Atlanta GA
Ron Pen, Lexington KY
Barbara A. Peterson, New York NY
Linda Pohly, Muncie IN
Beatriz Schins, Lowell MA
Roy E. Stillwell, Jackson MS
Vivian Taylor, Cambridge MA
Odi H. Tolbert Jr., Memphis TN
Girolinda C. Trammell, Chicago IL
Stewart W. Vandemark, Framingham MA
Virgin Islands Humanities Council, St. Thomas VI
Helen Wallace, Overland Park KS
Mary A. Winkler, River Forest IL
Charlotte A. Wolfe, Ann Arbor MI
Pamela S. Wood, Framingham MA
William Zick, Ann Arbor MI

Alton Augustus Adams Society
Charter Members
The Alton Augustus Adams Sr. Family Trust, St. Thomas, U.S. Virgin Islands
Alton L. Adams, President, S&P's Data Resources International
T. J. Anderson, Composer, Professor Emeritus, Tufts University
William A. Brown, Distinguished Professor of Music, University of North Florida
Raul Camus, Professor Emeritus, The City University of New York
Mark A. Crager, Adjunct Assistant Professor of Music, University of Michigan
Richard Crawford, Hans T. David Distinguished University Professor, School of Music, University of Michigan
John B. Duff, President Emeritus, Columbia College Chicago
Samuel A. Floyd, Founder and Director Emeritus, Center for Black Music Research, Columbia College Chicago
William P. Foster, Director of Bands Emeritus, Florida A&M University
Sterling Stuckey, President of the Board of the University of Florida, Florida State University

Life Members
Richard A. Long, Atlanta GA

Sustaining Members
Elizabeth Baxter, Portland OR

Individual Members
Shirley Lincoln, St. Thomas UVI
Yvonne A. Simny, Bronx NY
Joan E. Swanson-Eldridge, Beloit WI

Institutional Member
St. John School of the Arts, St. John UVI
CBMR Rockefeller Fellows Activities

The 2003–04 CBMR Rockefeller Fellows have made several public presentations during the fall and spring semesters. On November 8, 2003, Dominique Cyrille presented a public lecture on the campus of the University of the Virgin Islands in St. Thomas titled "The Politics of Quadrille Performance in the French-Caribbean Colonies." And on November 19, Kenneth Bilby presented a lecture titled "Raising Holiday Spirits in the Caribbean: Recovering the Spiritual Roots of Jonkonnu" at the University Club in Chicago. Each fellow presents two public lectures during the period of their fellowship: one while in residence at AMRI in St. Thomas and one while in residence at the CBMR in Chicago.

Dominique Cyrille's second lecture will be held on May 10, 2004, at 7:00 p.m. in the Hokin Auditorium of Columbia College, located at 1223 South Wabash Avenue in Chicago. Bilby's lecture will be held at the St. John School of the Arts, St. John, in early June 2004.

NANM History to Be Released in July 2004

July 2004 will bring the release of the first hardcover book published by the Center for Black Music Research itself, A Documentary History of The National Association of Negro Musicians, edited by Doris Evans McGinity, presents, through primary and secondary documents, the history of the National Association of Negro Musicians (NANM), with emphasis on its formative years, beginning in 1906 as the Association began to be organized and continuing 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 NANM is the oldest organization in the United States that is concerned with African-American classical music and musicians.

The book is divided into two parts:
Part One: The Formative Years includes a brief overview of nearly four centuries of African-American music making, upon which the NANM was grounded and from which it developed; and Part Two: The National Association of Negro Musicians Viewed Through Documents includes the replication of 171 letters, speeches, and other official correspondence that reveal the growth and development of the Association since its conception.

Additional information is included in a series of appendices. These include the following:

- A list of the dates and locations of the NANM annual conventions from 1919 to 2000
- Brief biographical statements about each of the NANM presidents during the same time period, each of which is accompanied by a photograph
- Lists of the current NANM branches and of the 73 branches mentioned in the NANM convention minutes from 1919 to 1927, some of which are still in existence
- A list of the artists who performed at Artist Night Concerts during the annual conventions
- A list of the names, cities, and branch affiliations (where available) of the NANM Life Members
- A list of the names of the winners of the NANM Scholarship Competition from 1936 to 2000
- A list of the winners of the Rodman Wanamaker Contest in Musical Composition from 1927 to 1932

To order a copy of the book, visit the CBMR Web site at www.cbmr.org/pubs/nanm.htm.

News and Notes

CBMR Associate Bill Egan's forthcoming book, Florence Mills: Harlem Jazz Queen is under contract to be published by Scarecrow Press. The projected publication date is late 2004 or early 2005.

CBMR Associate Rainer E. Lotz has co-authored a 124-page hardcover book that accompanies a new two-CD box set titled Live from the Cotton Club (Bear Family Records BCD 16340 BL).

The newly published Spring 2003 special issue of the Institute for Studies in American Music Newsletter is devoted to the late Mark Tucker's column "Behind the Beat." Titled Behind the Beat: Jazz Criticism by Mark Tucker, the publication includes twenty-eight columns of jazz and popular music criticism written by Tucker, reproduced exactly as they appeared in the ISAM Newsletter from 1982 to 2000.

For more information about the publication, visit dopthome.brooklyn.cuny.edu/isam/btintro.html. To learn more about Mark Tucker and his contributions to the field of jazz studies, visit the CBMR's Web site at www.cbmr.org/forms/mtucker.htm.

In 2003, Kay George Roberts was a guest conductor at the Sixth Annual Sphinx Competition in Detroit, Michigan. She served as a King/Chavez/Parks Visiting Professor at the University of Michigan and was also a Non-Resident Fellow at the W.E.B. Du Bois Institute for African and African American Research at Harvard University, where she conducted research on concert music of the Harlem Renaissance. She also served as conductor for the Opera North concert performances of Vangui, composed by Leslie Savoy Burs and with a libretto by John A. Williams, in Lancaster and Philadelphia, Pennsylvania.

On Tuesday, February 24, 2004, soprano and researcher Randye Jones and pianist Francis Conlon presented a lecture-recital titled "The Gospel Truth about the Negro Spiritual: The gospel ensemble The Voices of Inspiration" joined them in performing spirituals and gospel music. The event took place at the Marvin Center at George Washington University in Washington, D.C.

▼ Continued on page 11
In Memoriam

Etta Moten Barnett, famed singer and actress who transcended many racial barriers in the entertainment industry, passed away on January 2, 2004, in Chicago, at the age of 102. Ms. Moten was a longtime supporter of the CSMR and served on its International Advisory Board for many years. Her early career included starring roles on Broadway, including Bass in Porgy and Bess, and in major motion pictures, such as The Gold Diggers of 1933 and Flying Down to Rio. After retiring from film and stage, Ms. Moten became a powerful advocate for the arts, community development, and women’s rights, and she was active in promoting voter registration and freedom rallies in the 1960s. She was a frequent goodwill ambassador for the United States with her husband, publisher Claude Barnett, and she maintained an intense schedule of recitals, speaking engagements, board memberships, and community leadership activities.

Kurtz Myers, librarian and former member of the CBMR International Advisory Board, passed away in Jamaica Plain, Massachusetts, on February 17, 2004, one day after his 91st birthday. Myers served as a librarian at the Detroit Public Library for 35 years. As head of the library’s Music and Performing Arts Department, he fostered the expansion of the E. Azalia Hackley Collection of Negro Music, Dance and Drama, one of the primary research collections on the subject in the country. For many years, he was also the editor of the record reviews section of Notes, the journal of the Music Library Association, and edited two indexes to record reviews. In 2003, the Hackley Collection celebrated his 90th birthday with an exhibition documenting his contributions.

Composer, pianist, and educator Zenobia Powell Perry died in Xenia, Ohio, on January 17, 2004, at the age of 95. She had recently completed a five-city, twelve-concert tour through the state of Ohio celebrating her music. Perry, of African-American and Native-American ancestry, was a native of Oklahoma. She studied with R. Nathaniel Dett and Cortez Reece and served as an assistant to William L. Dawson at Tuskegee, where she earned her degree. Her composition teachers included Darius Milhaud, with whom she studied at the University of Wyoming. Later, she taught at the University of Arkansas, Pine Bluff, and at Central State University, Wilberforce, Ohio, from which she retired as Faculty Emerita in 1982. Perry’s compositions were performed by a number of organizations and performers, and a CD of her piano and vocal works was issued in 2002.

Educator and pianist Geneva Southall died in Iowa City, Iowa, on January 2, 2004, at the age of 78. A champion of nineteenth-century composer Thomas Bethune Wiggins (Blind Tom), she wrote several books on him and was the first pianist to record his music. From 1970 to 1982, she taught at the University of Minnesota, chairing the African-American and African Studies Department.

Chicago jazz figure Malachi Favors Maghustut died in Chicago on January 30, 2004, at the age of 76. A bassist, he was an original member of the Association for the Advancement of Creative Musicians and performed with the Art Ensemble of Chicago.

Pianist and vocal coach Sylvia Olden Lee died in Germantown, Pennsylvania, on April 10 at the age of 86. During her distinguished career, she taught at Talladega College, Dillard University, and the Curtis Institute, accompanied Paul Robeson, and toured Europe with her husband Everett Lee. As early as the 1950s she was employed by the Metropolitan Opera, where she worked with Marian Anderson, Jessye Norman, and Kathleen Battle, among many others.

News and Notes, continued

In January 2004, the U.S. Postal Service issued a new commemorative postage stamp in honor of singer, actor, athlete, and civil rights activist Paul Robeson. The stamp is the twenty-seventh stamp in the Black Heritage series, which began in 1978 with the issuance of the Harriet Tubman commemorative stamp. One hundred thirty million Paul Robeson stamps were printed and are now available at post offices nationwide. To view the stamp, visit www.usps.com/communications/news/stamps/welcome.htm.

Composers Notes, continued from page 7


Out of the Depths: Music by African-American Composers (Citadel CTD 88143), performed by the Keystone Winds, presents wind band music by Adolphus Hailstork, Ulysses Kay, Gary Powell Nash, Roger Dickerson, Clarence Cameron White, Hale Smith, and Oliver Nelson.
Rockefeller Colloquium and AMRI Summit Held in St. Croix

On March 26, the Alton Augustus Adams Music Research Institute (AMRI), a branch of the Center for Black Music Research of Columbia College Chicago, presented a Summit on Researching Music in the Circum-Caribbean: Focus on Quadrille. The emcee for the event, which attracted a capacity audience, was Olaf Hendricks, AMRI Advisory Committee Member, The Honorable Rex M. Nettleford, Vice Chancellor of the University of the West Indies and the founder of the National Dance Theatre Company of Jamaica, gave a keynote address.

The Summit also featured a panel discussion on quadrille traditions in the Virgin Islands, featuring Bradley Christian, CBMR/AMRI Rockefeller Fellow Dominique Cyrille, and Dimitri Copemann. Christian is chairman of the board of the Virgin Islands Cultural Heritage Institute and president of the Virgin Islands Heritage Dancers; Copemann is a researcher and scholar of music and dance forms in the Virgin Islands.

The Summit concluded with a performance-demonstration of Virgin Island quadrille traditions presented by the St. Croix Heritage Dancers and Stanley Jacobs and the Ten Sleepless Knights.

This was the third in a series of AMRI Summits that have documented tradition bearers, music, and cultural practices in the Virgin Islands. The 2002 and 2003 AMRI Summits featured important tradition bearers from the U.S. Virgin Islands, including James “Jamesie” Brewster, Mrs. Gill Watson Chiang, Eldred Christian, Stanley Jacobs, Mrs. Helen Joseph, Mrs. Ethel McIntosh, Sylvester “Blink” McIntosh, Delita O’Connor, Alwyn “Lad” Richards, Fred Thomas, and Mrs. Leona Watson.

The March 2004 Summit was held in the Cafeterium on the St. Croix campus of the University of the Virgin Islands, with support in part from the Virgin Islands Council on the Arts, the National Endowment for the Arts, and the Rockefeller Foundation; use of the campus venue was donated by the UVI Division of Social Sciences.

The Summit was held in conjunction with a two-day research colloquium that provided opportunities for the two Rockefeller Resident Fellows to present aspects of their research to a panel of national and international scholars in Caribbean music, dance, and culture. The visiting scholars were Judith Bettelheim (San Francisco State University), Michael Largey (Michigan State University), Rex Nettleford (University of the West Indies, Jamaica), Cheryl Rymon (Kingston, Jamaica), and Gilbert Sprauve (University of the Virgin Islands, retired).

Alton A. Adams Jr., a member of the AMRI Advisory Committee, hosted a reception for the fellows, visiting scholars, and members of the CBMR and AMRI staffs at the Hibiscus Beach Resort, where the colloquium was held. The reception was sponsored by Cruzan Rum and Tropical Shipping. The colloquium was supported with funds from the Rockefeller Foundation.