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Black Music Research Newsletter

Southern Illinois University at Carbondale

SIU

Volume 1

Number 1

Summer, 1977

FROM THE EDITOR

This Newsletter is devoted to the encouragement and promotion of scholarship and cultural activity in black American music. It is intended to serve as a medium for the sharing of ideas and information regarding current and future research and musical activities in universities and research centers. The Newsletter welcomes contributions from scholars and performers everywhere.

The Newsletter will be published semi-annually, with special issues being released as they are appropriate. The publication is organized, tentatively at least, into "departments." Research News will provide information on current research projects in universities and research centers across the country, results of past research, and research planned for the future. In Foundation News, information on potential sources of research and performance funds will be provided and various agency deadlines will be listed. Questions and Answers is reserved for readers who have short research questions requiring short answers. The Announcements department will be available for readers to publicize future concerts, festivals, conferences, tours, and other events.

To secure copies of the Newsletter, and to submit information for inclusion, write to:

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RESEARCH NEWS

*John M. Eddins and Samuel A. Floyd, Jr., at Southern Illinois University at Carbondale, are developing a computerized Bibliographic Index of Music by Black Americans. The plan is to bring together, catalogue, and make more easily accessible the wealth of materials available to scholars in the field. The investigators intend to develop a comprehensive, computerized bibliographical index of musical scores by black American composers before

approximately 1910. A system of computer file management appropriate to the task is already available, so that the bulk of the work will be locating and identifying the sources, entering them and editing them in the data bank, and perfecting an ongoing system for disseminating the information to interested scholars. The system will have extensive search and retrieval capabilities, and the index will include full bibliographical information, location, and descriptive comment on all musical scores by black Americans prior to 1910 which have been identified.

When fully implemented, the index files will contain several thousand records, with separate items for composer, title, edition, publisher, place, date, repository, medium of performance, style, annotated comment, and any additional items for which a need is evident. Records may be searched on any item or combination of items, and listed out in any order, format, and combination of items desired. It is expected that an accumulated data base sufficient for demonstration purposes will be available by fall, 1978.

*Samuel A. Floyd, Jr., at Southern Illinois University at Carbondale, has under preparation a four-volume critical anthology of black American music from 1750 through 1975. Music by Black American Composers: An Anthology will contain the musical scores of compositions such as the marches of Frank Johnson (1792-1844), the symphonies of William Still (b. 1898) and William Dawson (b. 1898), the classical ragtime music of Scott Joplin (1868-1917), the jazz of Edward Kennedy (Duke) Ellington (1899-1974), and the chamber works of Olly Wilson (b. 1937) and T. J. Anderson (b. 1928). Included will be popular and religious sheet music; opera; oratorio and choral music; instrumental solos; chamber music; music in the jazz idiom; and symphonic and band music. The scores will be accompanied by short biographical sketches and information of historical and cultural import. The project is funded by the Research Tools division of the National Endowment for the Humanities.

*Eileen Southern of Harvard University is at work on a dictionary of black musicians, 18th to 20th centuries.

*Dominique-René de Lerma, at Morgan State University, is at work on a comprehensive bibliography of the literature on the legacy of black music. He is also developing a collection of editions of the music of Saint-Georges, Nuñez García, and other earlier black composers. A third project of de Lerma's is a bibliography and finding source for published and manuscript music by black composers.

*John E. Price, at Eastern Illinois University, is involved in the following research projects: Afrikan Music; Basis of European Music, which traces the movement of various musical ideas of African origin into the continent of Europe, ancient to contemporary; The Music and Poetry of Marcus Garvey, funded by an Eastern Illinois University research grant; Father, Son and the Afrikan Ghost, a study of the movement of the rhythmic grouping of "three" from the African continent into Europe, and the reasons for this trend; and The Complete Works and Lives of Joseph B. St. George, I. Sancho, Thomas Bethune, and George P. Bridgetower.

- *Robert Javors of Brooklyn, N.Y. is updating Leadbitter and Slaven's Blues Records discography to include recordings up to the present, reissues, newly discovered blues records, and corrections to existing editions.

- *Eddie S. Meadows, of San Diego State University, is developing A Bibliography of Black American Music. The work will contain over 5,500 entries in all styles of black American music -- jazz, blues, spirituals, ragtime, boogie-woogie, R & B, soul, and rock. Included are collections, theses, and dissertations. Another of Meadows' projects is The Birds' Song: A Socio-Musical Analysis of Selected Rhythm and Blues Groups, 1946-1955.

- *J. R. Taylor, Field Researcher with the Smithsonian Institution, is conducting tape-recorded interviews with distinguished older musicians in a Jazz Oral History Project, funded by the National Endowment for the Arts and the Smithsonian Institution. The results are transcribed for use in future research. Access is limited at present, and subject to interviewees' consent, but microform publication of at least some transcripts is planned.

- *Warrick L. Carter, Chairman of the Music Department at Governor's State (IL) University, is presently conducting research relating to the lines of influence of music from the continent of Africa on the "art" music of Western Europe. The music of central and southern, as well as northern Africa is treated as equally important in the development of African music, and the music of Spain and Portugal is also being researched as part of European "art" music.

- *Chris Albertson, in New York City, is at work on a biography of Louis Armstrong, to be published by Macmillan in fall, 1978. He is concentrating on the early years, with special emphasis on the relationship between Armstrong and his second wife, Lil. The book began as a collaboration with Lil Armstrong.

- *Stanley Dance, author of The World of Duke Ellington, The World of Swing, and The Night People (with Dicky Wells), and editor of Jazz Era, has completed The World of Earl Hines, which will be published by Scribner's in September, 1977. Duke Ellington in Person, with Mercer Ellington, is also completed and will be published early in 1978. Dance is now at work on the third and concluding volume of The World in Swing, to be published by Scribner's.

- *Sheldon Harris, of Brooklyn, N.Y., writer, editor, and lecturer on blues and jazz, is at work on a Blues Who's Who, an alphabetical biographical listing of all noted blues singers, past and present. Entries will include a rounded portrait of each singer: his or her life; birth date and place; instruments; dates and places of performances and tours; band affiliations; radio and TV programs; films; shows and revues; songs; recordings; awards; details of death; critical quotes and references; etc. The reference work is tentatively scheduled to appear in 1978.

FOUNDATION NEWS

National Endowment for the Humanities. In the Endowment's brochure, Research Programs 1976, the purpose of the Division of Research Grants of the Endowment for the Humanities is stated as follows: "As part of the Endowment's mandate to strengthen the humanities, the Division of Research Grants is responsible for the support of projects that promise to contribute either to the discovery of new knowledge or the deepening of our present understanding in the fields of the humanities."

In general, the programs of this Division are designed either to build up the nation's resources for conducting research in the humanities or to provide support for research itself. Proposals supported in the research programs quite often involve the collaboration of several professionals with a support staff. The brochure is available from the Division of Research Grants, National Endowment for the Humanities, 806 15th Street, N.W., Washington, D.C. 20506.

Approaching deadline dates for the Division of Research Grants are:

	<u>For projects beginning after:</u>	<u>Applications should be dated no later than:</u>
Centers of Research	July 1, 1978	September 1, 1977
Research Materials (Research Tools and Editing)	October 1, 1978	November 15, 1977
General Research	October 1, 1978	December 1, 1977

National Endowment for the Arts. The Music Program of the National Endowment for the Arts awards grants to "support excellence in all areas of music performance and creativity and to develop informed audiences for music throughout the country." Grants in the Music Program fall into five categories: Fellowships for Composers and Librettists; Jazz/Folk/Ethnic Music; Independent Schools of Music; Opera; and Orchestra. Information on these, as well as other Endowment Program areas which might provide support for music projects, is available in the NEA Guide to Programs.

In addition, the NEA publishes application guidelines for its individual music programs. To obtain guidelines and forms, contact: The Music Program (Mail Stop 533), National Endowment for the Arts, Washington, D.C. 20506. Please specify the Music Program in which you are interested.

Remaining deadlines for 1977 are:

	<u>To begin after:</u>	<u>Must be postmarked:</u>
Fellowships for Composers and Librettists	July 1, 1978	November 1, 1977
Orchestra Programs	1978-79 Performance Season	August 1, 1977

John W. Work, III Memorial Foundation, Incorporated. The John Wesley Work, III Memorial Foundation was established in the early seventies by the Nashville Chapter of Links, Incorporated, with the help of Marian Anderson and Arna Bontemps. The Foundation provides awards to promising young musicians whose potential merits financial assistance toward their musical careers. Plans are currently underway for increasing Foundation funds. The fourth annual competition, awarding a cash prize of \$1,000 to a "worthy and capable graduate student or composer in the field of music," unfortunately closed June 30, 1977, before this issue of the Newsletter went to press.

On March 20, 1977, the first John W. Work, III Lecture was held at Tennessee State University in Nashville, under the auspices of the John W. Work, III Memorial Foundation, Incorporated, and the Nashville Chapter of Links, Incorporated. The program included performances of several of Work's compositions: Scuppernong, God I Need Thee, and Sassafras. Dr. Ralph Ricardo Simpson, Professor of Music, Scarritt College, delivered the lecture on Biographical Bases for the John W. Work, III Memorial Foundation's agenda.

Foundation for Research in the Afro-American Creative Arts, Inc. The Foundation for Research in the Afro-American Creative Arts, Inc., publishes the scholarly journal, The Black Perspective in Music. Submission of appropriate articles, book reviews, interviews with musicians, and music and record reviews are welcomed and will be carefully examined with regard to suitability for publication.

QUESTIONS AND ANSWERS

The NEH-funded project, Music of Black American Composers: An Anthology, is seeking scores by Newport Gardner. Anyone having scores or information which might lead to the obtaining of such scores, please write or call the editor of the Newsletter.

Joanne Rile, Joanne Rile Management, Box 27539, Philadelphia, Pennsylvania 19188, would like the names of black colleges which book classical artists. Please include names of the specific committees.

Robert Javors, 2375 East 3rd Street, Brooklyn, N.Y. 11233, would like to know the real identity of Nelson Carson or Carter; King Tut; Harmonica Blues King; King Davis; Scoodle Dum Doo and Sheffield. He would also like information on the years of operation, ownership, artists recorded, etc., of small independent record companies of the 1940's and 1950's, such as Regis, Manor, Abbey, Jiffy, Free, Glory, Lance, etc.

ANNOUNCEMENTS

August 7-12, 1977

The annual meeting of the National Association of Negro Musicians will be held at the Ben Franklin Hotel in Philadelphia.

August 29-September 2, 1977

A Celebration of Black Composers, a festival, will be presented by the New York Philharmonic. The dates for the festival coincide with the meeting of the National Music Critics Association, giving black composers and performers wide exposure. The festival is made possible in part by public funds from the National Endowment for the Arts. Portions of the program, subject to change, are reproduced on this page. In addition to the events listed, there will be two other events: Leon Bates will give a solo recital, and the soloists appearing in the Nunes-Garcia Requiem Mass will present a recital. Further information may be obtained by writing to the New York Philharmonic Society in care of Dr. Leon Thompson, Director of Educational Activities, Avery Fisher Hall, Broadway at 65th Street, N.Y.C. 10023.

Program I - August 30, 1977

Chamber Orchestra
Paul Freeman, Conductor

Joseph Boulogne
Jose White

Symphony No. 1
Violin Concerto No. 1
Aaron Rosand, violinist

Intermission

Jose Nunes-Garcia

Requiem Mass
Faye Robinson, soprano
Hilda Harris, mezzo-soprano
William Brown, tenor
Benjamin Matthews, bass

Program II - September 1, 1977

Full Orchestra
Paul Freeman, Conductor

Adolphus Hallstork
Roque Cordero

Celebration
Violin Concerto
Sanford Allen, violinist

Intermission

George Walker
George Walker

Lyric for Strings
Piano Concerto
Natalie Hinderas, pianist

Program III - September 2, 1977

Chamber Orchestra
Leon Thompson, Conductor

William Grant Still
Samuel Coleridge-Taylor
Ulysses Kay

Panamanian Dances
Danse Negre
Three pieces after Blake
soloist to be announced

Intermission

David Baker
Hale Smith

Cello Concerto
Eugene Moye, cellist
New Work

This Festival is made possible in part
with public funds from the National Endowment for the Arts