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BLACK MUSIC RESEARCH
NEWSLETTER
COLUMBIA COLLEGE CHICAGO

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CBMR Database: The Union Catalog and Reference System

by D. W. Krummel, University of Illinois

With the support of the Lloyd A. Fry Foundation, the Center for Black Music Research has undertaken a major project for providing bibliographical access to the literature of black music. The basic plan involves two inter-related programs: a Union Catalog of Black Music Holdings in Chicago-Area Libraries, and a Computerized Reference System describing current black music materials.

A special planning conference was held in Chicago on November 4th, 1985, for purposes of evaluating the plans and suggesting directions for the program. The invited attendants included Dominique-René de Lerma (Morgan State University), Donald Draganski (Roosevelt University), John M. Eddins (University of Illinois), Dena J. Epstein (University of Chicago), Diana Haskell (The Newberry Library), D.W. Krummel (University of Illinois), Steven Newsome (Vivian Harsh Collection, Chicago Public Library), Donald Roberts (Northwestern University), Jane Rosenberg (Council on Library Resources), Kenyon Rosenberg (National Technical Information Service, U.S. Department of Commerce), and Mary Schellhorn (Columbia College Library). The extensive planning reports for the session, prepared by Samuel A. Floyd and Marsha J. Reisser, were scrutinized from a wide variety of angles and probed from the perspectives of the needs, as identified by black music scholars; the functions, as analyzed by bibliographers; and the feasibility, as explored by computer data-base specialists. The reports have now been revised and incorporated into a project document.

The Union Catalog is intended to cover the black-music books, sound recordings, scores, and sheet music in six major Chicago-area collections: the Columbia College library, Carter G. Woodson Regional Library of the Chicago Public Library, the Newberry Library, and the music libraries of the University of Chicago, Northwestern University, and Roosevelt University. While specialists in library resources might argue whether these collections together were the equal of those in

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Milestones of Black-American Composition

by Eileen Southern, Harvard University

If I had to select five milestones in the history of Afro-American composition, and only five, the following works would constitute my list. The composers do not necessarily typify the most gifted black writers of the past one hundred and fifty years, nor do the works necessarily represent the best they produced. But this music has made definitive contributions to the history of American music, and it is engaging music.

The first composition on my list is Francis Johnson's *Lafayette March*. By 1824, the year of General Lafayette's celebrated tour of the United States, Johnson had become so renowned in Philadelphia "that nothing could be more natural than that the black master of melody should [have been] engaged to play at the Lafayette Ball," as a contemporary stated. For the occasion Johnson wrote one of his most elaborate band compositions, replete with trumpet florishes, fanciful obligatos and ornate embellishment.

Although I have not heard a band performance of this piece as Lafayette

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CBMR Database, *continued*

New York (the Schomburg and Lincoln Center collections of the New York Public Library) or Washington (the Library of Congress and Howard University), clearly they establish Chicago as one of the top three centers for historical materials on black-music, with six highly varied collections, each with distinctive particular strengths.

Among the important aspects of this part of the Project will be the development of a name authority file, based wherever possible on those of the Library of Congress, the Institute of Jazz Studies of Rutgers University in Newark, and Dominique-René de Lerma's "Namelist of Black Musicians." Birth and death dates are to be included, along with cross references, and updating is planned. Since Library of Congress subject headings are generally agreed to be less than ideal for the needs of the readership intended here, a special thesaurus is being developed, partially out of the topical name forms used in the Floyd and Reisser *Black Music in the United States.*

As for the Computerized Reference System, central to its conception will be the program for selecting key terms from the materials added to the Black Music Research Collection at Columbia College. In addition to sound recordings and periodicals, the coverage will extend to include books that are centrally relevant to the study of black music (for instance, topical studies, individual and collective biographies, iconographies, pedagogical material, and general history), but not when their duplication of coverage would prove highly redundant (as with most encyclopedias, dictionaries, bibliographies, discographies, indexes, and similar reference works). It may also prove possible to incorporate the contents of several of the particularly important periodicals within the System.

By way of a kind of preliminary pilot project in this area, several extensive detailed studies have been undertaken involving the name and subject indexes—or lacking these, the text itself—in a number of the most respected books on black music. The indexes in the two major periodicals in the field, *The Black Perspective in Music* and *Black Music Research Journal,* have also been studied. Ideally the practice for selecting and evaluating individual books and their own separate indexes ought to be conceived, both in ideal intellectual terms and with a view to the appropriate optimum effort expended in this activity. A thesaurus of key terms is being developed for use with musical scores. Above all, special formulations are being constructed so that the System may be usable by those musical groups whose vocabularies accommodate ambiguity in strange and wonderful ways—a hard task indeed, but a very important one. Finally, all of these considerations are being addressed in terms of search strategies—involving, for instance, Boolean algebra, truncation, and natural language practices—that are possible on a computerized system.

Several different possible kinds of output are being provided. Users may request lists of citations drawn from either the Union Catalog or Reference System. Such lists can be tailored to the needs of the user through the limitation of the search by any of several fields, including author, title, and type of material; by subject heading; or by key term. The Name Authority File and thesaurus lists can also be printed in their own right. Additional general access—whether involving printed lists, or as a nationally or locally distributed computerized data base, or through COM or CD-ROM catalog, or through an information service based mainly at the Center for Black Music Research itself—will also be provided, ideally available through several of the above.

The strong consensus at the November planning conference is that the project is clearly needed. The historic holdings of black music in our nation's libraries have never been adequately located, let alone described and studied. Nor would anyone dare to argue that current black music materials are being covered adequately, for instance in *Music Index,* or *RILM Abstracts,* or in *America: History and Life,* or even between them. Above all, the Project can not help but address the even larger question of the needs of those who work with black music, whether as performers or composers in any of our numerous art-music or vernacular traditions; or as scholars, whether of the music or the culture primarily; or as administrators, addressing the market for sounds, equipment, and services; or simply as lay persons, be they students in school or readers at home or in public libraries, curious about our country's black-music heritage, its practices, and its future. Based on the Chicago model as a start, the Union Catalog could advantageously be extended nation-wide. The challenge, in sum, is a vast one—partly because it is so complex, but even more important, because it is so significant.

Milestones, *continued*

heard it, judging from the piano score and contemporary comment, the performance was wildly successful. Historically, the occasion is significant as the first time in American history that a black composer attracted national attention; the press covered Lafayette's every move, and Johnson received his share of publicity. Moreover, the exposure had international implications, for in 1837 Johnson would become the first American (to my knowledge) to perform abroad with his music group.

The second work on my list is the Bert Williams/George Walker musical *In Dahomey,* which played a record number of nights on Broadway in 1903, and then moved to England, where it was a great hit in London and the provinces. Particularly attractive is the Overture, written by Will Marion Cook, composer-in-chief for the Williams/Walker musicals, with its exuberant rhythms, piquant harmonies, catchy melodies, and subtle mood changes.

Although not the first Broadway musical to be written and produced

by blacks, *In Dahomey* was the most influential of its time, not only upon black musicals but as well upon the development of American musical comedy. And undoubtedly it also left its mark upon the English Music Hall tradition, judging from the attention it received in London's contemporary press. (I have heard it reported that the music is irresistable.) The work begs for a stage production.

Third on my list is Scott Joplin's folk opera *Treemonisha*, completed in 1905 but not given a genuine premiere until 1972, the year it also was recorded. This music is utterly charming throughout, making continuous references to ragtime and black folksong idioms. As the first folk opera written by an American composer, *Treemonisha* easily earns its position of historic importance. That it is memorable music is an added dividend.

My fourth choice would be the *Afro-American Symphony* of William Grant Still, first performed in 1931 and twice recorded since then. This work succeeds in capturing in symphonic form the essence of the black music of the period, something that had never before been tried. Still was a pioneer, and his work a landmark in American music history. Of special interest is his use of the blues, so often considered a lowly expression (his words), as the dominant theme of the symphony. The popularity of this work has been enduring; it has been performed hundreds of times in the United States and abroad, and its first three movements are possibly the most frequently played (as independent compositions) of all American symphonic movements.

Finally, I would select Duke Ellington's first *Concert of Sacred Music*, which was recorded in 1965. Like Still's work, this piece summarizes the black traditional music of its time, although in a different style. The magic of its symphonic jazz, jazz-gospel, jazz-spirituals, and jazz-blues never fails to mesmerize listeners, and the tap-dance finale is simply a stunner.

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A Preliminary Bibliographical Guide to Periodical Literature for Black Music Research

by Josephine Wright, The College of Wooster

Periodical literature of the nineteenth and early twentieth centuries offers the researcher a wealth of primary information about black music in the United States that has been under-utilized because of the absence of a comprehensive guide to periodical literature in the field before the 1950s. *Poole's Index* to nineteenth century periodical literature virtually ignores the topic of black music as does the *Reader's Guide*. Though the *Music Index* and *RILM* have attempted to address this omission in recent years, their indices access the contents of only a few select periodicals published since the middle of our century and are far from complete.

Bibliographic control of periodical literature in black music will undoubtedly come in the next few decades as more detailed research of the field continues. The problem of gathering this data will be more complex than indexing identifiable music journals because of the manner in which information about black music has traditionally been disseminated by the American press since the early 1800s.

For example, only five periodicals to date have been identified as journals devoted specifically to black American music research. They are: 1) *The Musical Messenger*, black America's first music journal, founded ca. 1886 by Amelia Tilghman in Montgomery, Alabama; 2) *The Negro Music Journal*, founded in 1902 in our nation's capital by J. Hillary Taylor; 3) *Living Blues*, published in Chicago since 1970 by Jim and Amy O'Neil; 4) *The Black Perspective in Music*, established in New York in 1971 by Eileen and Joseph Southern; and 5) *Black Music Research Journal*, founded at Fisk University in 1980 by Samuel Floyd and transferred to Columbia College in 1983. Each of these publications has contributed pioneering research to the field and covers a broad spectrum of topics. Of these five publications only *Living Blues*, *The Black Perspective in Music*, and *Black Music Research Journal* are on-going enterprises. Collectively, however, they account for only a small portion of the periodical literature on black music that has been published by the American press since the early 1800s.

The greatest concentration of this literature lies scattered in journals published before the 1950s that specialized in a broad variety of news coverage—ranging anywhere from general interest stories, religion, anti-slavery and civil rights activities, politics, economics, literature and literary criticism, sports, theatrical news, and Euro-American music, to African and Afro-American affairs. Morever, these journals are of Anglo-American as well as Afro-American provenance, and this seems to have some bearing upon the type of information reported, as we shall see in this survey of some of the kinds of resources that are available for research of black music in periodicals published before the 1950s.

Though generalizations are often misleading, a preponderance of evidence reveals that Anglo-American periodicals supply the greatest concentration of primary information about Afro-American folk music and folklore practices in the nineteenth and early twentieth centuries. Ranking high upon the list of general interest magazines that regularly feature essays on this topic are *Atlantic Magazine* (1857-1920), *Century Magazine* (a continuation of *Scribner's Monthly*, 1870-1900), *Harper's Weekly* (1857-1916), *Harper's New Monthly Magazine* (1850-1921), the *Independent* (1873-1920), *Lippincott's Magazine*

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Preliminary Guide, *continued*

(1868-1898), and the *Nation* (1865-1920). A few Anglo-American music journals, surprisingly, also contribute information on this subject—although on a more or less sporadic basis. Prominent among them are the *Musical Times* (1860-1868), *Musician* (1896-1919), *Dwight's Journal of Music* (1852-1881), and the *Musical Record and Review* (1878-1903), all of Boston, the *Musical Gazette* (1866-1874) and *Musical World* (1851-1860) published in New York. Abolitionist publications, such as the *Liberator* (1849-1851), the *National Anti-Slavery Standard* (1850-1870), and *Douglass' Monthly* (1859-1863; the only black-owned anti-slavery serial on this list) likewise offer an abundant source of primary data; and several of the religious newspaper-journals of the last century rivet their audience's attention upon folk religious music practices of Afro-Americans in the years immediately preceding and following the Civil War—particularly, the *American Missionary Magazine* (1857-1928), the *Southern Christian Advocate* (1843-1867), the *Watchman-Examiner* (1819-1894), and *Zion's Herald* (1839-1867), to name only a few.

Detailed discussions of black concert life in the United States, on the other hand, will most likely be found in black music journals which have traditionally focused upon this aspect of the black music experience since the mid-nineteenth century. This was undoubtedly a part of the cultural elevation movement that was in vogue in Afro-American intellectual circles during much of that century and the early part of the twentieth century. The earliest black journal to publish material on this subject was Thomas Hamilton's *Anglo-African Magazine*, which printed during 1859 a copy of A. J. R. Connor's ballad "My Cherished Hope" and a biographical sketch of conductor Claude Brindis de Salas, pêre. The format for publishing news articles about black concert music seems to have been established, on the other hand, ca. 1886 by Amelia Tilghman, editor of *The Musical Messenger*, who set forth the policy of reporting not only new musical ideas and theories, but compiling inventories and chronicling activities of prominent black singers, instrumentalists, and composers, even proposing from time to time to publish musical compositions by Afro-American authors. Though Tilghman never fully realized all these goals, the type of news reporting she envisioned for black concert musicians was continued after her death by contributing editors of the *Colored American Magazine* (1900-1909); the *Negro Music Journal; Alexander's Magazine* (1905-1908); the *Crisis* (1910-), the official organ of the NAACP; *Half-Century Magazine* (1916-1928); and the socialist-oriented *Messenger* (1917-1928); all of which ran feature stories about prominent black musicians under various by-lines.

Some white-owned journals, likewise, documented the activities of nationally-known Afro-American concert musicians—particularly *Dwight's Journal of Music*, which spotlighted the careers of Elizabeth Taylor Greenfield, black America's first concert singer, Cuban-born violinist José White, and the Fisk University Jubilee Singers. *Dexter Smith's Musical, Literary, Dramatic, and Art Magazine* (1872-1875) devoted considerable space to reports of the concert engagements of the Hyers Sisters and their troups in Boston during the 1870s; and *Etude Magazine* (1883-1957) occasionally cited black performers. (An index, by the way, of black music discussed in *Dwight's Journal* was published by Thomas Riis in the Bicentennial Issue of *The Black Perspective in Music.)*

One may expect to find copious documentation of blacks in popular music during the last century in periodicals of both Afro-American and Anglo-American provenance, especially in the areas of minstrelsy, vaudeville, ragtime, syncopated dance band music, and so-called Broadway musicals of the 1890s and early 1900s. Chief among the Anglo-American journals that contain information about popular entertainment music during this period was the New York *Clipper* (1853-1924), a forerunner of *Billboard* and *Variety Magazine*, which devoted weekly columns to a chronicle of black as well as white minstrel stars and vaudeville performers at home and abroad. The *Dramatic Mirror* (1879-1922) provided similar information. The *Folio* (1870-1888), a Boston journal, contributed several interesting articles on Sam Lucas, a popular late nineteenth-century entertainer. The *Ladies Home Journal*, one of the major arbiters of late nineteenth-century taste, published articles on composers Bob Cole and James Rosamond Johnson around the turn of the century and even included selected examples of their syncopated songs and ballads. This suggests that these composers' songs received the approbation of the editorial staff of the *Journal* for use as parlor music entertainment in the genteel society of the preceding century.

Noteworthy Afro-American journals of this era that also provide extensive coverage of black entertainers in popular music include *Alexander's Magazine*, the *Crisis*, and the *Colored American Magazine*, which contain primary information about such individuals as George Walker, Ernest Hogan, Bert Williams, Aida Overton Walker, James R. Johnson, and musicians associated with Black Patti's Troubadours, a successful vaudeville company of some fifty musicians who made several global tours around the world before disbanding in 1915. In addition, special attention should be given to the *Southern Workman* (1872-1939), the official publication of Hampton Institute, which chronicled the activities of former students of that school who succeeded in the entertainment industry. An example is the impresario Orpheus Myron McAdoo and his wife, Mattie Allen, who were proprietors of two successful concert companies during the 1890s, the McAdoo Virginia Jubilee Singers, and McAdoo's Original Colored American Minstrel and Vaudeville Company.

This discussion is intended as a preliminary guide to the types of resources that are available for research of black music in periodical literature published before the 1950s. Detailed indexing of these journals, accompanied by classified annotations of their contents will provide researchers with an important reference tool to locate heretofore untapped primary materials for reconstructing black music history.

Black Spirituals: Their Emergence Into Public Knowledge

by Dena J. Epstein, University of Chicago

Before the Civil War people outside the black community were only dimly aware that a body of song called spirituals existed. To most whites in the United States and Europe, the music of the blacks was the music of the minstrel theater, songs like "Old Black Joe" or "My Old Kentucky Home." European travelers who visited the South expected to find the slaves singing such songs, and sometimes that's what they heard, for minstrel songs were universally popular and some of them entered the oral tradition (Bremer 1924, 141-142; White 1928). That an Afro-American folk music existed was reported by some travelers, but its existence was not widely known.

With the outbreak of the war, the closed society that had existed in the South was shattered. For the first time people sympathetic to the plight of the slaves from the North were able to go South. Newspaper correspondents, missionaries, teachers, and army officers came into contact with the black population of the South, and reports of the slaves' singing and dancing were very newsworthy. An area that received much attention was the Sea Islands off the coast of South Carolina and Georgia where the blacks had lived in relative isolation. These islands were captured by the Union Navy early in the War and became the site of a grand experiment to demonstrate that the blacks could work and learn as free men. The teachers and missionaries from the Northeast worked there for extended periods, and some of them made serious efforts to record and collect the songs of the blacks, most of which were religious (Rose 1964; Epstein 1977, 252-273).

In 1862 collecting songs did not involve a tape recorder; it meant listening and then trying to reduce the song to musical notation—the only means then available for preserving the music. Anyone who has tried to do this knows how difficult it can be. Writing down a song one has heard a single time is a challenge, no matter how skilled one may be in ear training. But there were many additional problems that were recognized by these early collectors. They realized that Afro-American music included many elements not present in European music for which no provision had been made in the notational system. For example, Lucy McKim Garrison wrote in 1862: "It is difficult to express the entire character of these negro ballads by mere musical notes and signs. The odd turns made in the throat; and the curious rhythmic effect produced by single voices chiming in at different irregular intervals, seem almost as impossible to place on score, as the singing of birds or the tones of an Æolian harp (Garrison 1862, 254-255). Thomas Fenner, of Hampton Institute, wrote of pitch difficulties: "Tones are frequently employed which we have no musical characters to represent. . . . These tones are variable in pitch, ranging through an entire interval on different occasions (Fenner 1874, [172])." William Francis Allen, editor of the first published collection of these songs, *Slave Songs of the United States* (1867), was quite explicit about the shortcomings of the transcriptions. He wrote in his preface: "The best we can do . . . with paper and types . . . will convey but a faint shadow of the original. . . . The intonations and delicate variations of even one singer cannot be reproduced on paper. And I despair of conveying any notion of the effect of a number singing together. . . . They seem not infrequently to strike sounds that cannot be precisely represented by the gamut, and abound in slides from one note to another, and turns and cadences not in articulated notes. . . . There are also apparent irregularities in the time, which it is no less difficult to express accurately" (Allen 1867, iv-vi).

These people were writing at a time when the study of folk music was in its infancy, when many musicians were still convinced that there was one correct way to sing any song and that departures from that one way must be due either to ignorance or to a willful disregard for the norms of civilized music. Sympathetic appreciation for exotic folk musics was rare, and the editors of *Slave Songs* were far in advance of the musical community in general. Their volume was not well received at the time, although today it is recognized as a monument in American folk music and the best record we have of nineteenth century black music. It had little impact in its day and was not fully appreciated until the mid-twentieth century.

The concern for "authenticity" so common today was most uncommon before 1900. Some collectors with the best of intentions tried to "improve" the music as they wrote it down, to make it what they assumed the singers would have sung if they had known how. Some felt a moral obligation to make the music "sound good." Or they tried to eliminate crudeness and poor grammar. This attitude toward folk music and poetry was part of a long tradition in European culture including Bishop Percy's *Reliques of Ancient English Poetry* and Grimm's fairy tales. The differences between an oral and a written tradition were generally ignored.

The greatest popular impact of black spirituals began in 1872 with the various groups of spirituals singers, of which the first were the Fisk Jubilee Singers, who literally introduced these songs to Northern and European audiences. In addition to their music, the Jubilee Singers were attractive as living symbols of how slaves could be transformed through freedom. It should not be overlooked that they played a dual role as children of slaves who were also harbingers of what education could do for black youth. A public that had seen very few former slaves had no difficulty in accepting them as both fresh from the cotton fields and as models of Christian piety, benevolence, and culture.

The published versions of their songs were widely distributed and accepted as authentic songs of the

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Black Spirituals, *continued*

slaves.[1] Because of their enormous influence, it is worthwhile to consider the backgrounds of these singers and the method by which their songs were arranged. The students who came together by chance at Fisk were not typical of plantation slaves. Some had been the children of favored house servants, spared the more serious rigors of slavery. Ella Sheppard, for example, had lived in Cincinnati since childhood and had studied piano at the Cincinnati Conservatory. Most of the students came from Tennessee, but others came from South Carolina, Georgia, Virginia, and Mississippi (Pike 1873, 49-72). We do not know if they had all known the same songs from childhood or if they all sang in the same style. There is no evidence of which songs each contributed to the common repertory nor of how their styles blended into that unity that so impressed their audiences.

The books so widely sold at their concerts have nothing to say about how their careful and effective arrangements were made. But the archives at Fisk University and those of the American Missionary Association do provide some information about the early history of the group and its leader, George L. White. White was a schoolmaster from upstate New York turned soldier in the Union army. His musical background was limited to what was taught at the local district school and by his musical father. When the war ended, he found himself in Nashville on the staff of General Clinton Fisk, who arranged to make a surplus army hospital available for the black school that became Fisk University. White became active in setting up the school and remained as treasurer. His natural talent for effective choir training led him to volunteer to teach music (Pike 1873, 43-48). Initially his student choir sang conventional hymns, anthems, and occasionally a more ambitious work like *Esther, the Beautiful Queen* by William B. Bradbury (Jubilee Singers scrapbook). The official histories of the Jubilee Singers do not discuss when they sang spirituals nor how Mr. White became familiar with the songs. The tradition at Fisk was that the students sang the songs of their people after rehearsals, a recreation that was not encouraged by some on the faculty. During these impromptu singing sessions, it seems likely that they taught each other a common repertory and evolved versions that pleased their trained ears. George White enjoyed these sessions and may have made suggestions about effective performance details.

As Fisk University's financial situation steadily deteriorated, George White made a desperate decision to take his students north on a fund-raising concert tour, even though the officials of the American Missionary Association could not decide to approve the move (Pike 1873).[2] Their first program in Cincinnati included primarily anthems and hymns, but the spiritual sung as an encore drew an enthusiastic response from the audience (Pike 1873; "Negro Minstrelsy" 1871, 8). The group continued to tour Ohio with disappointing results until they appeared at a conference of ministers at Oberlin, where their singing of spirituals created a positive impression (Pike 1873, 91-92). Even so, their tour east was disappointing until they reached New York City, where the support of influential clergymen and strong public response made them the star attraction of the day. Their performances may have had the appearance of improvisation, but they were carefully rehearsed. Ella Sheppard's diary in the Fisk archives reports almost daily rehearsals on tour in Germany in 1877, six years after leaving Nashville.[3] Contemporary reviews stress the marvelous precision of their ensemble: different voices chiming one after another, sudden changes in dynamics, careful alternation of parts—effects that reflect careful training and preparation. The same critics who admired the precision of their performances described the songs as crude, weird, grotesque, quaint—a contradictory response that persists in the literature.[4]

After their success had been assured, plans were made to notate their songs and offer them for sale to their audiences. Just how the arrangements were made is still unknown. The arranger, Theodore Seward, was working in New York at the time, and his selection may have been due to chance. He was a respected, highly conventional church musician and editor from upstate New York. There is no evidence that he had visited the South or had ever heard what folk musicians would call an authentic performance. His historic role is that he was the first person to claim that his transcriptions fully represented the music, that they were, as he phrased it, "entirely correct" (Seward 1872, 3). He seems to have believed that every aspect of the music was capable of being reproduced in notation—a striking contrast to the transcribers who listened to folk musicians. His attitude may be gathered from a speech he made in 1872:

> When Mr. White first requested me to record these melodies, I supposed it would serve no better purpose than to gratify the curiosity of those attending these concerts, who desired to see and analyze those melodies . . . but I find they . . . have the right number of measures, fulfilling the law of structures. . . . It has seemed to me that, coming as they do from minds having no knowledge of the rules of art, and without culture, they must have sprung from something above us, of true inspiration ("The Jubilee Singers" 1872, 90).

"The right number of measures"! "The law of structures"! These are not criteria that would be applied today to any folk music. But Seward's transcriptions have been printed and reprinted as true representations of the music of slavery.

In the preface to the first collection

1. Many editions were issued beginning with *Jubilee Songs* (American Missionary Association 1872) and continuing with *The Jubilee Singers and Their Campaign for Twenty Thousand Dollars* (Pike 1873).

2. *Cf.* also letters held in the American Missionary Association Archives: Geo. L. White to Erastus M. Cravath, March 31, 1871, April 7, 1871, April 26, 1871, July 27, 1871, August 4, 1871, August 21, 1871; and replies from Cravath, May 1, 1871, August 17, 1871, and August 22, 1871.

3. See entries for November 16, 1877, November 24, November 26, November 27, and November 29.

4. *Cf.* Jubilee Singers scrapbooks.

of *Jubilee Songs*, Seward made other comments revealing that he was aware of the difference between folk versions and these:

> It has been frequently said, especially by persons who have been at the South, and heard the singing of the camp-meetings: "This music is too good. It is too refined. There is too nice a balancing of parts, and too much delicate shading to be a genuine representation of slave-music." The objection is easily answered, in this wise. The manner and style of singing at the South depends entirely upon the degree of culture in the congregation. There is a very great difference between the lowest and the highest, in this respect. It cannot be thought strange that the musical feeling which is so prolific in original melodies should soon find its way to the enjoyment of harmony in the singing of various parts. The Jubilee Singers, no doubt, represent the highest average of culture among the colored people, but the singing of these songs is all their own, and the quickness with which they have received impressions and adopted improvements from the cultivated music they have heard, only affords an additional illustration of the high capabilities of the race (Seward 1872, 3).

Whatever limitations we may perceive in Seward's understanding, he was warmly respected by the authorities at Fisk and by the singers themselves, according to Ella Sheppard's diary. When White had to take a leave because of his health, Seward was hired by Fisk as leader and taught in Nashville when the Singers were not on tour (Fisk University 1877, 6). Most of the other faculty members at that time regarded themselves almost as missionaries to the heathen. Seward shared the views of many of his contemporaries that the rules of music were fixed and immutable as represented in the music of nineteenth-century Germany. That there might be other musics different but equally valid probably never occured to him.

What of the Fisk Jubilee Singers themselves? It seems quite possible that they regarded their carefully rehearsed performances as mere improvements, not as basic changes. They were certainly unaware of any motive of commercialization, a charge that has been made. The songs were not purely African or European to begin with. A process of acculturation had been going on since both whites and blacks arrived in the New World; why must the process stop? What is quite likely is that a more authentic performance would have had difficulty finding an audience in 1871. The irregular rhythms, rhapsodic singing, rasping voices, and bodily movement would have seemed at that time an irreligious blending of the minstrel show and a church service, too offensive to be tolerated. Those Southern listeners who observed "praise meetings" were usually horrified by what they heard. A typical response was written by the Rev. Robert Mallard in 1859 about a black service he witnessed in Chattanooga:

> Such confusion of sights and sounds. . . . The whole congregation kept up one loud monotonous strain, interrupted by various sounds; groans and screams and clapping of hands. . . . I was astonished that such proceedings were countenanced in even a Cumberland church. . . . Considering the mere excitement manifested in these disorderly ways, I could but ask: What religion is there in this? (Myers 1972, 482-483).

What Mallard called groans and screams might be more sympathetically described. Twentieth century gospel seems closer to his description than the polished performances of the Jubilee Singers.

The significance of these notated versions is that most comments on the spirituals until the advent of field recordings in the 1930s were based upon them, not upon live performances. The theory that black spirituals were based on earlier white spirituals was promulgated by a Viennese living in London who had never been in Africa or in America and who had never heard the music he was criticizing (Wallaschek 1893). He looked at the notes and concluded that they looked like European music. Since the notes could not reproduce many of the characteristics of the music, in fact they did look like European music. What is more, many of the concert arrangements sounded like it. A clear distinction between concert arrangments and authentic folk versions would not be made for many years. The limitations of musical notation were not widely recognized in the nineteenth century.

Not until the introduction of the phonograph and field recording was it possible to preserve the music itself for future study. And before the development of tape recording, many scholars still relied exclusively on the printed notes. The phonograph was bulky, awkward to transport, and not widely accepted in academic circles. Many traditional musicologists today still regard notation as the only reliable key to music. They are aware of performance practice, but usually it doesn't seem to trouble them much.

It is necessary to distinguish between folk performances and concert arrangements to identify musical elements that differentiate each from the other. The more challenging task of reconstructing the sound and performance style of antebellum black spirituals remains to be done. I am told the Afro-American culture group at the Smithsonian Institution is now working on this project.

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Introducing . . . Members of the National Advisory Board of the Center for Black Music Research

by Bruce Tucker, New Brunswick, New Jersey

"As I look back," says **Willie Stargell,** "I get chills just thinking that I had the audacity to go out there and do that."

Willie Stargell

The former Pittsburgh Pirate superstar is not talking about the dramatic late-inning home run he hit in the seventh game of the 1979 World Series to lead his team back from a three-games-to-one deficit to beat the Orioles for the World Championship, but about his part in the premiere on January 15, 1983, at The John F. Kennedy Center for the Performing Arts of Joseph Schwantner's *New Morning for the World.* Schwantner's musical tribute to Dr. Martin Luther King, Jr., performed by the Eastman Philharmonia and conducted by David Ephron, included excerpts from ten years of the late civil rights leader's speeches, recited by Stargell.

Participation in that project was the first in a chain of events that brought him to join the National Advisory Board of the Center for Black Music Research. He was scouted for the role of Dr. King by Robert Freeman, Director of the Eastman School of Music and another member of the Center's advisory board.

"He said he saw me do some interviews after the World Series, and he thought I had the voice and the presence to do it," says Stargell.

Quick to give the credit to the originators of the project, he adds, "The Eastman School of Music really made all this happen by having a composer of the stature of Joseph Schwantner, a conductor like David Ephron, and people like Bob Freeman and his staff, who prepared me for it."

The experience, he says, opened his eyes to the dedication of people in the music world and led him to agree to join the Center's advisory board.

"When you're watching someone take so much pride in what they do and make so many sacrifices, you ask what you can do to help," he says.

He's been helping a variety of worthy enterprises for a long time. He has done volunteer work for Pittsburgh's Job Corps and Neighborhood Youth Corps. As president of the Willie Stargell Foundation, he's been active in the fight against sickle cell anemia, raising money for research and education. He has also served on the National Advisory Board for Sickle Cell Anemia.

As a player from 1962 through 1982 with the Pirates, he compiled a lifetime .282 average and became the all-time Pirate leader in home runs with 475 and RBI's with 1,540. In 1979 he was named the National League's co-Most Valuable Player, the World Series Most Valuable Player, and the *Sporting News's* Man of the Year.

But transcending the statistical accomplishments are the qualities of leadership and style he brings to ev-

Continued on page 10

Dena L. Epstein didn't intend to become one of the pioneers in the study of black folk music. In the early fifties, when she had temporarily left her

Dena L. Epstein

career as a librarian to raise a family, she was seeking an interesting project to which she could turn whenever she had time.

"At first," says the Assistant Music Librarian of the University of Chicago's Joseph Regenstein Library, "I was going to try to find out about the editors of *Slave Songs of the United States* for a short article. I became so fascinated by the whole subject of pre-Civil War black folk music that I couldn't stop."

She immersed herself in a broad range of material published before the Civil War, including slave narratives, novels, poetry, and innumerable works on non-musical subjects. Using her expertise as a librarian, she produced an invaluable survey of sources about slave music. From the first, she says, she could not believe there was no historical record of black folk music.

"There was a very limited amount of primary source material on black folk music before the Civil War, and the opinion had been very widely published that there had been no music," she says. "What I was trying to do was uncover primary source material that would demonstrate the existence of the music and demonstrate how it developed."

She investigated African music in British and French America; she demonstrated beyond question the African origins of the banjo; and her work eventually yielded the indispensable *Sinful Tunes and Spirituals: Black Folk Music to the Civil War* (University of Illinois Press, 1977). She has served on the editorial board of *Black Music Research Journal*, and she has now joined the National Advisory Board of the Center for Black Music Research.

"The Center is taking on a big job in many areas," she says, "and I want to do everything I can to support it. I think in some small way I can be helpful because I have practical experience in library cataloging and in dealing with music libraries."

After earning a B.A. in music from the University of Chicago and a B.S. and an M.A. in library science at the University of Illinois, she worked from 1939 to 1943 as a cataloger of art

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John F. Sawyer, Dean of the Blair School of Music at Vanderbilt University, joined the National Advisory Board of the Center for Black Music Research because, he says, its work is "one of the most significant contributions we can make to American music right now."

"We have to document the history and the music before it's lost forever," he says. "History gets distorted if you wait too long."

As the organizer and first director of Blair, Sawyer has already made his own considerable contribution to music. The school began in 1964 as part of the pre-college division of the School of Music of George Peabody College for Teachers. Since then, Sawyer has guided the school to its present status as a degree granting school of Vanderbilt.

Along the way, he established the Blair String Quartet, which has recorded on the Red Mark label. He assumed co-sponsorship of the Nashville Youth Symphony; he guided the merger with Vanderbilt; and he helped establish the Nashville Contemporary Brass Quintet. Though Blair is devoted almost entirely to classical music, Sawyer is instituting next year the school's first course in the history of jazz.

As a performer, he has worked with the Nashville Symphony, the Houston Symphony Orchestra, the American Ballet Theater Orchestra, the Mantovani Orchestra, and the Robert Shaw Chorale and Orchestra. In the mid-fifties, he played engagements with Stan Kenton, Richard Maltby, Hal McIntyre.

Currently, he leads a 20-member big band. Called the Establishment, the all volunteer group plays the music of Basie, Ellington, the Dorseys, and Harry James. All proceeds from its two dozen or so engagements per year go to scholarships for students who could not otherwise afford to attend Blair.

Two years ago, Sawyer also co-founded with jazz bassist W. O. Smith the W. O. Smith Community Music School. The school's volunteer faculty offers music lessons, at fifty cents each, to underprivileged Nashville children. With an enrollment of 240 and a lengthy waiting list, the school, says Sawyer, has already succeeded far beyond his expectations.

John F. Sawyer

Continued on page 10

Stargell, *continued*

erything he does. As the *New Yorker's* Roger Angell, writing of that dramatic World Series home run, put it: "Willie won it all—the game and the Series, and a fistful of Series slugging records, and, best of all, something like a permanent place in our national sporting regard—and there is a special pleasure in all that, a thump of the heart, because of his way of doing things, because of the kind of man he is."

Epstein, *continued*

and music for the University of Illinois Library. She was senior music librarian for the Newark Public Library from 1943 to 1945. From 1946 to 1948 she was a music cataloger and reviser in the music section of the copyright cataloging division of the Library of Congress. Since 1964 she has served as curator of recordings and assistant music librarian at the University of Chicago. Last February she was cited by the Music Library Association for "Distinguished Service in Music Librarianship."

Her extensive publications include articles for Harvard's *Notable American Women, 1607-1950* and for the *New Grove Dictionary of Music and Musicians*. She has been a panel member of the National Endowment for the Humanities, and she currently reviews project proposals for NEH and for the National Endowment for the Arts. She has also served as president of the Music Library Association and as a member of its board of directors.

Currently, she is editing her late mother's autobiography, the only known manuscript about Hull House produced by a resident of the settlement's neighborhood. She then plans to return to an investigation of the highly influential transcriptions of the work of the Fisk Jubilee Singers.

Sawyer, *continued*

Sawyer also serves as vice-president of the Nashville Music Association and on the advisory panel of the Metropolitan Nashville Arts Commission. He is an evaluator for the National Association of Schools of Music. He has taught at George Peabody College, Northeast Louisiana State College, and the University of Houston.

He has co-edited trumpet works by J. M. Molter and transcribed for the trumpet works by Bach, Brahms, and Concone. But, he says, his first love was jazz.

"That's what attracted me to music when I was in the sixth grade," he says. "I've had a love affair with it ever since."

Correction

The biography of National Advisory Board-member Georgia Ryder, which appeared in Vol. 8, No. 1 of *Black Music Research Newsletter,* contained a statement for which we now offer a correction. The article stated that Dr. Ryder was a founding member of the Virginia Arts Commission. She informs us that she is, rather, a "founding member of the Southeastern Virginia Arts Association, charter member of the Norfolk Commission of the Arts, and *panelist* for the Virginia Commission on the Arts."

Composers Corner

Maurice H. McCall

by Lucius R. Wyatt, Prairie View A&M University

Maurice Henderson McCall (b. 1943), a successful composer and serious advocate of the Afro-American musical heritage, has lived and worked mainly in Virginia and Ohio. He is a native of Norfolk, Virginia. His two baccalaureate degrees in music and in composition, as well as the Master of Fine Arts degree in composition, were completed at the Carnegie-Mellon University in Pittsburgh. His chief composition teachers at Carnegie-Mellon were Nikolai Lopatnikoff and Carlos Surinach. Subsequently, he received the degree of Doctor of Musical Arts in composition from the College-Conservatory of Music of the University of Cincinnati. His principal teachers in composition at Cincinnati were Paul Cooper and Scott Huston.

His professional work includes appointments to the faculties of Hampton Institute and the University of Cincinnati. At Cincinnati he was Lecturer, Executive Assistant to the Dean of the College-Conservatory, and Registrar of the University's Clermont General and Technical College. He also served as Director of Minority Affairs at the University's radio station, WGUC-FM. In 1981 he was appointed University Registrar at Virginia State University in Petersburg, a post he currently holds.

His prizes in composition include a first place award from the Alpha Omega Chapter of Phi Mu Alpha Sinfonia (1972) and the Ganzel Award from the Cincinnati Literary and Musical Society (1973).

In discussing his approach to com-

position, McCall states: "I would describe myself as a *singing contrapuntist*. I believe that the value of the musical thought is best shown in its singable (and memorable) impact and that its development is a matter of contrapuntal expression which spreads equity and importance to all parts of the composition.

"I see the need for the continuance of sensitive *recomposition* of the music and thought expressed in the Afro-American traditional spirituals. The instructional value for the talented is beyond estimate. The moral value for the listener is the same as would be achieved from any body of mature folk music. The loss of this source would be a crime that would take dearly from the future creative spark that must fuel undone creativity in this great nation."

McCall further underscores the importance of Afro-American music in the following manner: "We are living in a time which has been and continues to be greatly [influenced] by Afro-American music and practices. As noted by Dvořák at the beginning of this century, Afro-American music is the basis for *any* thinking on American music. This music was wholly developed on these shores by the efforts of the Afro-American, who through his cultural view of the world, took the elements of music as he found them in this new situation [slavery] and created a music which touches all humanity."

Thus, Dr. McCall has promoted the cause of Afro-American music in the classroom and in various workshops. When he taught college level music theory and Afro-American music history, he used musical examples drawn from such recording artists as Michael Jackson and Stevie Wonder. He conducted workshops in Afro-American music for the Roman Catholic church in Rensselaer, Indiana for two summers. He also served as chairman of a symposium devoted to the teaching of Afro-American history at Louisville, Kentucky.

McCall's musical compositions overwhelmingly emphasize the importance of melody, a trait no doubt resulting from his involvement with vocal music. Another essential characteristic of his musical style is counterpoint. Pieces such as *Chanson Triste* and *Sweet Sorrow* contain sections of imitative counterpoint. Another piece, *Ledom* for woodwind quintet, explores various polyphonic devices. The harmonic structures found in compositions written around 1972 contain various dissonant intervals such as the tritone. However, the composer states that he currently favors the use of the minor third, an interval traditionally associated with Afro-American music.

The Music Of Maurice H. McCall

Vocal Music

I Will Arise, a recomposed spiritual for voice and strings, 1969.

They Told Me, voice and organ, based on text by Julia Fields, 1970.

Two Songs: One Woman and *Whom*, voice and piano, 1971.

Were You There, soprano, mixed chorus, oboe and organ, 1972. Based on texts from the spirituals *Were You There?* and *Did You Hear How They Crucified My Lord?*

In Parting, a song cycle of five songs for voice and piano, 1972. Two songs, *Chanson Triste* and *Sweet Sorrow* are published in: *Anthology of Art Songs by Black American Composers*, edited by Willis C. Patterson. New York: Edward B. Marks Music Corporation, 1977.

Instrumental Music

Ledom for woodwind quintet, 1970.

Thought for percussion, 1971. Three percussionists performing on twenty-nine instruments.

Study No. 1: The Interrupted Accompanist, piano, 1972.

Olde Musick, a suite for various medieval instruments, 1973.

Discography

Chanson Triste, 1972; and *Sweet Sorrow*, 1972. Produced by the University of Michigan School of Music. SM 0015, 1981. Stereo.

Inquiries concerning the music of Maurice H. McCall may be addressed to:

Dr. Maurice H. McCall
P.O. Box 7026
Ettrick, Virginia 23803

The 1985 National Conference on Black Music Research

by Calvert Bean, Nashville, Tennessee

The National Conference on Black Music Research was well planned for Friday, September 27, 1985, but its preparation had not allowed for the possibility of a storm like "Gloria" coinciding with the event that day in Washington, D.C.

Welcoming remarks on behalf of the host institution, The John F. Kennedy Center for the Performing Arts, were addressed by Archie L. Buffkins to the assembled participants. He commended the planners of this meeting and gave his good wishes for a successful meeting. Samuel A. Floyd's opening remarks included reference to the conference's history and thanks to The John F. Kennedy Center for the Performing Arts, the National Endowment for the Humanities, and Columbia College for providing support for the meeting.

The purpose of the conference was threefold: to explore critical and emerging issues in black music scholarship, to communicate information about these issues to scholars across the country, and to discuss future directions for researchers in the field. Five areas were to have been treated—musico-iconography, biography, criticism, oral history, and lexicography—with five leading scholars presenting papers on topics in their fields of expertise and five different scholars responding to the papers presented.

The papers were scheduled to be presented as follows:

Continued on page 12

1985 Conference, *continued*

Black Music Biography: A Research Agenda
Richard Long, presenter
Geneva Southall, respondent

Black American Music in Pictures
Frederick Crane, presenter
Edmund Barry Gaither, respondent

A Question of Value: Black American Music and Criticism
Orin Moe, presenter
Olly Wilson, respondent

Theory and Method in Black Music Oral History
Ron Welburn, presenter
Harriet Milnes, respondent

A Preliminary Investigation into the Preparation of a Black Music Dictionary
Jon Goldman, presenter
Samuel A. Floyd, respondent

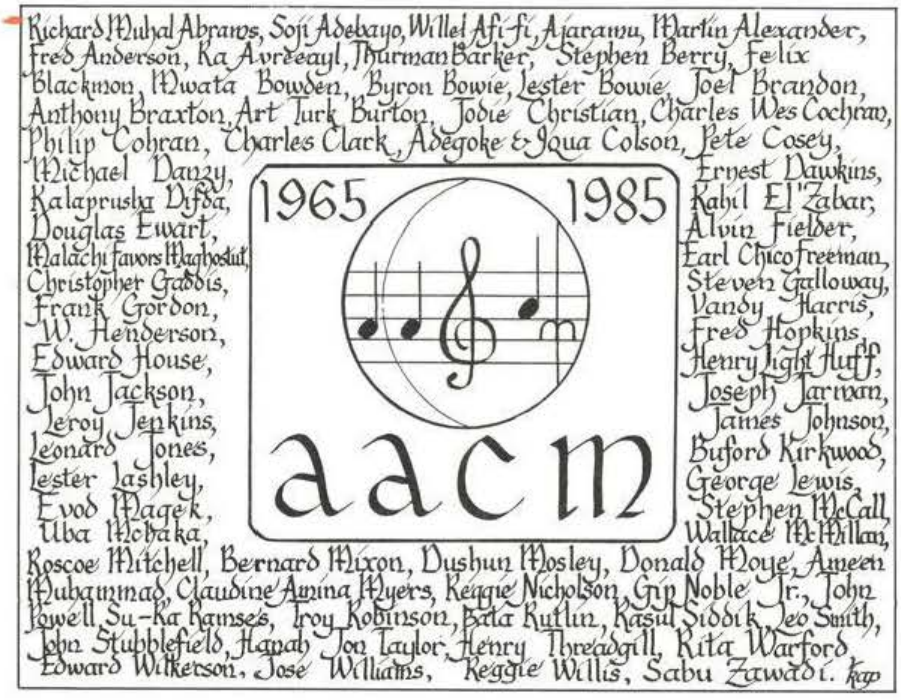
There are interweavings among the general subjects—especially between biography and oral history, and criticism and lexicography—and they could be observed in the course of the presentations and responses. For example, Richard Long spoke of the need for a purpose and for the determination of the intended audience for a biography and called them "two sides of a coin." Jon Goldman, noting the possible kinds of dictionaries of black music that might be undertaken, stated that an actual project depended on the decision about the kind of audience it was intended to reach. Long's "point of view" towards the subject of a biographical study raised questions of concern to oral historians. What does the interviewer get from an interviewee? Does an edited oral interview better represent the interviewer or the interviewee, as they perceive the subject? Geneva Southall, in responding to Long's paper, mentioned, among other things, that the paean-of-praise approach to biography seems especially prevalent in accounts of popular performers. Long added that ideally the "authorized" biography should be what the subject warrants, and that a familial or other close relationship does not necessarily invalidate the possibility of competent treatment by a writer.

Among the responses from the audience to the biography presentation and response were the following comments: There is a serious problem in locating personal papers of potential subjects. The difficulty of the "relationship" factor is compounded by elusive information about archive location and legal responsibilities.

Orin Moe, in his paper on criticism, decried the lack of attention to and interest in black composers shown by textbook histories and so-called standard reference works, and said that he did not believe that such neglect can be attributed only to the lack of interest in more or less conservative composers. He chose William Grant Still as an example of a composer who deserves more scholarly attention and selected Still's *Afro-American Symphony* as worthy of detailed study. Following a sophisticated analysis of the work, he summarized his feelings about it as a subtle, individual merging of black musical characteristics with the symphonic tradition in Western music. Olly Wilson, in response, remarked that just as important as criticism to the longevity of a work of music are the frequency and quality of performance, the performers' conviction of the importance of works they perform, and the relevance perceived by audiences to their experience of performed works.

Ron Welburn's paper, delivered by Paul Burgette of the Eastman School of Music because Welburn was grounded by Gloria, went into detail about the "pleasures and pitfalls" of doing oral history and of developing a useful methodology, giving a rounded picture of the work carried on by the Institute of Jazz Studies at Rutgers University. Examples were given of what Welburn considers good and bad taped oral history interviews, and he stressed the importance of good technical facilities for conducting oral interviews. Respondent Harriet Milnes described the oral history projects conducted at Yale University and referred to areas of concern for oral historians. She concluded that achieving a methodology for oral history is an elusive goal, considering the variables involved in oral history projects.

In belated honor of the twentieth anniversary of the Association for the Advancement of Creative Musicians, Inc. (A.A.C.M.) we reproduce the following with their permission.



The final paper of the afternoon, Jon Goldman's discourse on lexicography, stressed the need for the production of a black music dictionary. From his experience as a lexicographer, Goldman stated that the scope, the methodology, and the intended audience would determine the final form and cost of such a work. While he had found some useful materials in his investigations of existing dictionaries, he was convinced that a black music dictionary is a first priority in black music research. Respondent Samuel A. Floyd strongly supported such a proposal, stressing the importance of lexicographers and black music scholars joining together in such an undertaking.

Unfortunately, Frederick Crane's paper on "Black Music Iconography" had to be canceled because of the storm; but it will be published with the other conference papers in the 1986 issue of *Black Music Research Journal*, scheduled for release in April.

In spite of the passing hurricane the conference's registered audience totaled eighty, with thirty-three previous and forty-seven on-site registrations. There were thirty-six pre-registered no-shows. Participants came from nineteen states and the District of Columbia as follows: California (4), Connecticut (1), Florida (1), Georgia (3), Illinois (6), Louisiana (1), Maryland (16), Massachusetts (3), Michigan (2), Minnesota (2), Mississippi (2), New Hampshire (1), New Jersey (1), New York (3), North Carolina (1), Ohio (4), Tennessee (2), Texas (1), Virginia (9), and the District of Columbia (17).

Reports from the conference participants all indicate that the meeting was very successful, and my impressions and final report most definitely (and independently) agree.

This conference provided the opportunity to launch the exploration of new and critical areas of black music scholarship. It also made clear the need to follow up these initial explorations. To this end, follow-up investigations are being planned.

Black History and Memorabilia Collected by Ray Avery

by Deborra Richardson, Howard University

Although some black music materials are available in the library settings of repositories such as Columbia College Chicago, The Schomburg Center for Research in Black American Culture, or the Moorland-Spingarn Research Center (Howard University), many of the resources of black history are being collected by individuals who have an interest in the genre. Following is an account of one such effort and a description of the collection that has resulted.

> I began listening to jazz and swing bands back in 1936 while I was in high school at Big Bear Lake, California. I was close enough to Los Angeles to receive station KFI. Each morning disc jockey Al Posca played jazz and swing music from 6:00 *a.m.* to 8:00 *a.m.* My favorite bands were Count Basie, Duke Ellington, Benny Goodman, and Artie Shaw. My favorite singers were Billie Holiday, Bessie Smith, Ella Fitzgerald, Jimmy Rushing, and Ivie Anderson of the Duke Ellington Band.
>
> My record collecting didn't begin until I enrolled at UCLA in 1938. I was working my way through college, so I didn't have much money for records. Luckily at the time, records were only thirty-five and fifty cents each. Even so, my record collection grew slowly.
>
> During my college years I spent my weekends visiting the many jazz clubs and ballrooms. There were many opportunities to hear the great jazz artists live, many of them on tour from the New York area.
>
> During my junior year at UCLA, I was selected to choose the band for our Junior Prom. I hired the Duke Ellington Orchestra with vocalist Ivie Anderson. This was about the most exciting evening of my life. My date did not understand why I didn't want to dance. I just wanted to listen and watch at very close range.
>
> Before I could finish college, I joined the Army Air Force as an aviation cadet. After finishing my flight training, I flew to my war-time base in central India. The next year and a half I was flying "the Hump" from India to Kunming, China. I continued to look for jazz records in the small towns in India, and once in a while I would find some. I would send home records whenever I had too many to carry around with me.
>
> When the war ended, my hobby, jazz music, became my business. I opened my first rare record store in 1948, and my collecting of black music and memorabilia began in earnest. Out of every collection I bought for resale, I "creamed" the items I wanted for my own collection. My second hobby, photography, began in 1953.
>
> I have been taking photos of jazz musicians for thirty-two years and collecting jazz since 1938.

Ray Avery's personal collection of Black History and Memorabilia consists of several types of media, including recordings, taped interviews, magazines, catalogs, books, photographs, posters, lithographs, sheet music, and autographed letters.

The recordings, which number some 750, come in several genres. There are plantation songs and minstrel songs, mostly of the dialect comedy variety that appear in the ten- and twelve-inch 78 rpm configuration. There are long-playing records (33 1/3 rpm, twelve-inch discs) of black history and freedom including such important black personalities as Martin Luther King, Jr., Malcolm X, Adam

Continued on page 14

Ray Avery Collection, *continued*

Clayton Powell, Langston Hughes, Angela Davis, and William Grant Still. There are also 45 rpm discs which pertain to black history and freedom as well as topical songs relating to black people and culture. The recordings document the period 1947 to 1985.

Another recorded format included in Avery's collection is the tape recording. Among these are interviews with black athletes from 1965-1975 and the recorded music or voice of nearly all prominent black musicians in the 1900s.

Printed materials include books on the history of jazz as well as biographies, profiles, discographies, and record catalogs related to the genre. Other volumes pertain either to black history or are written by black authors. The magazines consist of jazz circulars from the United States, Europe, and Japan, as well as those which have cover photos of famous black figures. Also included in this category are hundreds of letters from jazz musicians.

Among the visuals are approximately ten thousand photographs by Ray Avery himself. These black and white photos (and negatives) span the years 1953-1985. Included are shots taken at major jazz festivals in the United States and Europe, at night club performances, at recording sessions, and at the homes of musicians. Photos from this collection have been used on over one hundred long-playing album covers and in hundreds of magazine articles. Color slides of the same subject matter have been made by Avery.

Photographs collected by Avery include special collections on Joe Louis, Duke Ellington, black cavalry in the Mexican Border Wars, and New Orleans, in black and white as well as color. Also included here are posters of jazz and pop artists. A rarity from this section is a Bessie Smith poster publicizing the move *Saint Louis Blues* (1928). Susan Dysinger's limited edition sepia lithographs are the final component of the visual media inventory.

The sheet music consists of "coon" songs, plantation songs, ragtime, and blues. The majority of the "coon" and plantation pieces are beautifully illustrated and of such quality that they can be used for display purposes. In the jazz/blues category can be noted ten different editions of the "Saint Louis Blues," all with different covers.

Autographs can be found in all areas of the collection. Among them are autographed copies of sheet music by W.C. Handy and autographed photographs of Duke Ellington.

Mr. Avery's entire personal collection is for sale as a unit. In addition, his business, Rare Records, carries some 350,000 recordings of jazz musicians, pop singers, folk singers, and actors which are also available for sale. For further information on Mr. Avery or any part of his collection(s) contact:

Rare Records
c/o Ray Avery
417 East Broadway
Glendale, CA 91205

212/245-0379

BM Exchange

With the next issue of *Black Music Research Newsletter,* a new column will debut—**"BM Exchange." Exchange** will be edited by James Standifer and will include a forum through which readers can exchange or otherwise secure research and teaching materials that are out of print. Since black music materials quickly go out of print, and sometimes are hard to come by, **BM Exchange** will provide one means for remedying this state of affairs.

Scholars and teachers around the country have personal copies of sound recordings, printed music, and other materials that have been long out of print and are no longer copyright protected. **BM Exchange** will encourage the sharing of such materials on the basis of one-for-one exchanges or direct sale of copies.

Please send all listings of materials you have available for sharing and listings of materials you desire to obtain to Dr. James Standifer at: 3157 Lakewood Drive, Ann Arbor, MI 48103.

NEWS AND NOTES FROM . . . the Center for Black Music Research

by Josephine Wright, The College of Wooster

Author **Anthony Heilbut** has announced the release of an updated trade paperback edition of his book, *The Gospel Sound: Good News and Bad Times* (New York: Limelight Editions, 1985. 416 pp. $9.95).

Arnold Shaw has been appointed director of the newly established Popular Music Research Center at the University of Nevada (Las Vegas). The center aims to develop a facility to attract scholars of popular culture and will include in its holdings books, magazines, vertical files, and sound recordings, as well as memorabilia of popular performers who perform on the Las Vegas Strip. Plans have also been announced for an oral history collection to be housed at the center.

Columbia College's Center for Black Music Research seeks to expand its holdings and services by developing a file of visual materials for research and display purposes. The Center requests donations of historic

photographs, paintings, posters, post cards, and other iconographical items that relate to black musical events and performance practices.

A conference on **Afro-American Music and the Historically Black College** was held at Spelman College, Atlanta, Georgia, November 14-16, 1985. Participants examined the relationship between the traditional black college and folk- or community-based culture. Special recognition was paid to Willis Laurence James (1900-1966), a pioneering black music educator, folklorist, and composer-arranger. Scholarly papers were presented on topics pertaining to "Afro-American Culture in the Academic Setting," "The Choral Tradition in the Historically Black College," and "Research in Afro-American Folk Music and Folk Culture."

Eileen Southern will direct an NEH Summer Seminar for College Teachers at Harvard University on the topic "Afro-American Music in the Nineteenth Century" from June 23 to August 15, 1986.

John Alvin Cottrell is researching the recorded musical career of jazz saxophonist Wayne Shorter (b. 1933). He is particularly interested in receiving information about recordings that feature Shorter—particularly the Art Blakey Recordings ca. 1958, the Miles Davis Recordings from 1964-1971, and the Weather Report Recordings from 1971 to the present. Contact: John A. Cottrell, 316 10th Avenue, S.W., Suite 3, Birmingham, Alabama 35211.

John Edward Hasse's new book, *Ragtime*, has recently been released by Schirmer Books (New York, 1985. $17.95).

Lee Cloud (Northern Illinois University) and **Willis Patterson** (University of Michigan, Ann Arbor) presented papers on a panel devoted to Afro-American music at the twenty-eighth Annual Meeting of The College Music Society, held in Vancouver, British Columbia, Canada, November 7-10, 1985. Cloud's paper examined the hidden meanings of lyrics in black playgame songs. Patterson discussed the black American art song. **Samuel Floyd** (Columbia College) chaired the session.

Lewis Porter (Tufts University) recently published his book on Lester Young, which is available for distribution in the United States through G.K. Hall/Twayne Publishers and by Macmillan Press in London in both hardcover and paperback. Porter also advises that he is currently compiling notes for a second printing of the book and welcomes news about private tapes, photos, news articles, and anecdotes on Lester Young. Porter further announces work on a catalog of unissued tapes of jazz performances (commercial as well as club recordings) from 1930 through the present and requests that readers who own such tapes contact him: Lewis Porter, Tufts University, Department of Music, Medford, Massachusetts 02115.

The **National Women's Music Festival** has issued a call for proposals from performers for performances of works by women composers at its national gathering at Indiana University (Bloomington) from June 6-8, 1986. Contact: National Women's Music Festival, Box 5217, Bloomington, Indiana 47402.

New music competition deadlines have been announced as follows. The deadline for the **Omaha Symphony Guild's 9th Annual Competition for New Music for Chamber Orchestra** is May 15, 1986. Contact: Nancy Gallagher, 2509 South 102nd Street, Omaha, Nebraska 68124. The deadline for the **Percussive Arts Society's 13th Annual New Music Competition** is June 1, 1986. Contact: the Percussive Arts Society, Box 697, Urbana, Illinois 61801.

Orion Records (Malibu, California) has just announced the release of a new album entitled *The Music of George Walker* (ORS 83461).

Pacifica Radio (KPFK 90.7 FM) in Los Angeles, California, has inaugurated a new series called "Music in Black—The Classic Image," produced by **Barbara Sherrill** and **John Patton.** The program airs weekly on Tuesday mornings at 6 *a.m.*

William P. Foster (Florida A&M University) has donated his papers to the Black History Collection of the University of Kansas (Lawrence). Under Dr. Foster's leadership, the Florida A&M University Band rose to national prominence, appearing on national television as well as in films and commercials, and revolutionized marching band techniques, maneuvers, and concert format with its band pageantry and repertory of kaleidoscopic formations.

Jacquelyn Wilson, of Montage Media Productions, announces that she is currently producing a series for National Public Radio entitled "Blacks in Classical Music." The program explores areas of black classical culture that have rarely been made available to the radio listener or concert public. Music used on the series will include works pre-recorded for the program and commissioned works. She invites artists as well as black musical ensembles to submit recordings for audition and consideration. Contact: Montage Media Productions, c/o Jacquelyn Wilson, 241 12th Place, N.E., Suite 4, Washington, DC 20002. Phone: (202) 544-5273.

The **National Endowment for the Humanities** has instituted a program for Younger Scholars under the Humanities Projects for Youth. "Awards for Younger Scholars provide the nation's students with opportunities to conduct noncredit independent research and writing projects during the summer months. Under the close supervision of advisers who are humanities scholars, individuals pursue their own humanities projects during a concentrated period of time not normally available during the school year. This program enables grantees to enhance their intellectual development by producing research papers on a specific humanities topic. In both subject matter and methodology, projects must be firmly grounded in one of the disciplines of the humanities." For guidelines and information about deadlines, contact Leon Bramson, Senior Program Officer, Humanities Projects for Youth: Younger Scholars, Division of General Programs, National Endowment for the Humanities, Room 420, 1100 Pennsylvania Avenue, N.W.,

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Washington, DC 20506. Phone: (202) 786-0271.

The formal establishment of the **Black Music Archives** at Morgan State University was announced on November 14, 1985. Operating under the aegis of the Soper Library, the Archives will be administered by Dominique-René de Lerma. Of principal concern to the Archives is the provision of extracurricular research experiences and employment opportunities for students who have the interests and skills for the projects undertaken by the Archives.

The **Sonneck Society** will hold its annual meeting at the University of Pittsburgh on April 1-5, 1987. Proposals for papers, workshops, panels, lectures, and performances should be sent, in six copies, by October 1, 1986 to: Dale Cockrell, 1987 Sonneck Society Program Chair, Department of Music, College of William and Mary, Williamsburg, VA 23185. The conference topic is "American Music and Society." Proposals that deal with such are especially encouraged, but topics on all aspects of American music are invited. Proposals for performances of American music are also solicited, preferably accompanied with a cassette tape. In charge of local arrangements is Deane Root, Stephen Foster Memorial, University of Pittsburgh, Pittsburgh, PA 15260.

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