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Black Music Research Newsletter, Fall 1986

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BLACK MUSIC RESEARCH NEWSLETTER

C B M R

COLUMBIA COLLEGE CHICAGO

Vol. 8, No. 3

ISSN Number 0271-3799

Fall 1986

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

by Bruce Tucker, New Brunswick, New Jersey

■ "I joined the National Advisory Board of the Center for Black Music Research," says **Geraldine de Haas**, "because I want to see black music elevated to the stature it deserves and to help show the world the contribution black music has made to all music." In her careers as a singer, actress, and now as program representative of the performing arts program of the Illinois Arts Council, she has made her own considerable contribution.

Growing up in Newark, she was surrounded by black music. Her older brothers and sisters exposed her to

the recordings of Duke Ellington, Dizzy Gillespie, and Marian Anderson. "I also heard some incredible singing in the churches of the community," she says, "and we always had some kind of piano in the house."

As a teenager she was primarily influenced by the music of Marian Anderson. Gradually, she was drawn into jazz. With her younger brother Andy and her older sister Salome, she made up Andy and the Bey sisters. In 1957 they began performing at small Newark clubs like Teddy Powell's. Luminaries like Sarah Vaughan, Dizzy Gillespie, and Carmen McRae

often stopped in to catch the act.

"They were always asking us how we got our vocal sound," she says. "The sound came out of three untrained voices that gave us rather unique harmony because of the notes we chose to sing."

Beginning in 1958 the group, along with a rhythm section, toured Europe for fifteen months. Back home they performed at the Apollo, the Regal, Birdland, the Blue Note, and many other storied venues. They recorded *Andy and the Bey Sisters* for RCA in

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■ Though he's worked for the well-known General Artists Corporation (GAC) talent agency, served two stints as publisher of *Down Beat* magazine, and founded numerous music related companies, **Charles Suber** thinks of himself primarily as an educator. Edu-

With this issue **BMR Newsletter** completes a shift from an academic-year publication schedule, with two issues published in the fall and spring, to a calendar-year schedule with two issues per year appearing in spring and fall. With Volume 9 we return to two regularly-scheduled issues per volume.

cation, he says, is the thread that has run through his many activities, from training initially as a teacher to joining the National Advisory Board of the Center for Black Music Research.

He was immersed in black music early on. His grandfather, his uncles, and his father were all professional musicians. As an official of the New York musicians' union and as a dance band drummer, his father was a friend of Benny Carter, Chick Webb, and Ella Fitzgerald. In 1935, at age fifteen, he was given a lifetime pass to the legendary Savoy Ballroom.

In college at Louisiana State University, he studied history and English—and frequented the black clubs in Baton Rouge. He also surreptitiously

taught civics to black adults, most of whom were dockworkers just beginning to unionize.

After college and the war he joined General Artists Corporation as an office manager. At that time the agency handled artists like Nat Cole, Peggy Lee, and Jimmy Lunceford. While mulling over an offer from MCA, he ran into a friend who had recently been named publisher of *Down Beat*. The friend asked him how he liked the magazine. When Suber replied "not much," the friend dared him to join the staff and do something about it. He accepted. Two years later he became publisher himself, serving in

Continued on page 2

De Haas, continued

1961 and *Here Now, Andy Bey and the Bey Sisters* for Prestige in 1963. They disbanded in 1966.

As a solo artist she has performed under her married name of Geraldine de Haas. In addition to singing jazz she has appeared in productions of *To be Young, Gifted and Black*; *Don't Bother Me, I Can't Cope*; *Showboat*; and *Hair*.

In 1980 she earned a B.A. in music education from Chicago State University, where she studied, among other things, classical music and voice. "I know classical music and jazz, and I know the value and importance of both," she says. "That's why I'm willing to participate in something like the Center for Black Music Research. It's doing the research and preserving

the music and raising it to the level where it so rightfully belongs."

She has also produced and directed numerous jazz programs in Chicago's Grant Park and South Shore Country Club Park. She says of those programs, many of which have been tributes to Duke Ellington, "I'm trying to bring the music—with a historical perspective—to people in the community."

For her contributions to the life of Chicago, she was recently cited by Bright New City, a Chicago organization of architects, city planners, and people in the performing arts. Currently, with the Illinois Arts Council, she consults with performing artists and performing arts organizations and tries to help them secure grants to continue their work.



Geraldine de Haas

Suber, continued



Charles Suber

that capacity from 1955 until 1962 and again from 1968 until 1982.

"My whole thrust at *Down Beat* was to use its pages for educational purposes," he says. "We published scores and transcriptions of solos. We published a series of books called *Jazz Styles and Analysis*, and we put arrangements on the market."

He also used his column "First Chorus" to educate the readers, frequently lamenting the lack of jazz courses in university music education programs. He also argued forcefully against the distinction between jazz and "serious" music.

In the late fifties he helped initiate the stage band movement, which saw jazz ensembles organized in high schools and colleges throughout the country. Under the auspices of *Down Beat* and the musical instrument companies, musicians like Thad Jones, Quincy Jones, and Clark Terry traveled to the schools to give jazz clinics. Week-long national stage band camps offered instruction in arranging, theory, and section rehearsal.

Between stints at *Down Beat*, Suber founded National Educational Services, the first mail order distributor of specialized jazz books. He induced Berklee College of Music to start a press for which NES acted as distributor. The company also did some original publishing, including early books by David Baker.

The author of numerous articles in trade publications, Suber is also the chair of the Education Committee, Annotation Committee, and Jazz Committee for the Grammy Awards and a member of the board of directors of the Music Industry Education Association. He is currently director of the graduate program in arts, entertainment, and media management at Columbia College, where he has taught full-time since 1983.

Of the Center for Black Music Research, he says, "The Center should do what it's doing—establishing a serious place for the perpetuation and study of black music."

■ National Advisory Board member **Gunther Schuller** is one of America's foremost conductors, composers, and educators.

A native New Yorker, he was by age sixteen playing in the New York Philharmonic under Arturo Toscanini and in the American Ballet orchestra under Antal Dorati. At seventeen he

became principal hornist of the Cincinnati Symphony, appearing one year later as soloist in his own "Horn Concerto." At nineteen he joined the Metropolitan Opera Orchestra where he remained as solo hornist until 1959, when he resigned to devote full time to composing.

His *Seven Studies on Themes of Paul*

Klee was written for the Minneapolis Symphony with a grant from the Ford Foundation. For the seventy-fifth anniversary of the Chicago Symphony, he composed his *Concerto for Orchestra*. His *Spectra* was commissioned by Dimitri Mitropoulos for the New York Philharmonic. The Boston Symphony and the Toho School Orchestra

premiered his *Deai*, a work for two orchestras. The National Symphony under the direction of Mstislav Rostropovich premiered his *Concerto for Contrabassoon and Orchestra*. *Octet* was written for and premiered by the Chamber Music Society of Lincoln Center in 1979. *Variants* was written for the New York City Ballet with choreography by George Balanchine and featuring the Modern Jazz Quartet.

As a conductor, Schuller regularly makes guest appearances with the Berlin Philharmonic, the BBC Symphony, French Radio Orchestra, Helsinki Philharmonic, and Halle Concert Society. In the United States he has conducted the symphony orchestras of Boston, Chicago, New York, Cleveland, Philadelphia, Washington, St. Louis, Pittsburgh, New Orleans, and many others. He is also Artistic Director of the Festival at Sandpoint (Idaho) and was Music Director of the Spokane Symphony.

As a strong advocate for contemporary music, he was responsible for the "Twentieth Century Innovations" series of concerts presented by Car-

negie Hall from 1963 to 1965. He was partially responsible for the ragtime revival of the 1970s when he introduced the New England Conservatory Ragtime Ensemble in the premiere of his reorchestration of Scott Joplin's long-lost *Red Back Book*. The subsequent recording earned a Grammy award as the best chamber music performance of 1973. In 1975 *Treemonisha*, Joplin's opera, opened on Broadway with Schuller conducting. He is also the author of *Early Jazz: Its Roots and Musical Development* (New York: Oxford University Press, 1968).

He has taught horn at the Manhattan School of Music. In 1965 he was appointed head of the composition department of the Berkshire Music Center at Tanglewood, succeeding Aaron Copland. From 1970 until 1984 he directed the Center. From 1967 to 1977 he served as President of the New England Conservatory.

A member of the American Academy of Arts and Letters since 1980, he has received numerous honorary degrees from some of America's most distinguished institutions. He has also been the recipient of two



Gunther Schuller

Guggenheim fellowships, the Darius Milhaud Award, the Alice M. Ditson Conducting Award, and the Rodgers and Hammerstein Award. He is a member of the National Institute of Arts and Letters and has served as president of the National Council on the Arts.

An Alternative Index to *Black Music in the United States*

by Dominique-René de Lerma, Morgan State University

Sina Spiker's *Indexing Your Book: A Practical Guide for Authors* (1964) opens with the following statement: "The purpose in indexing a book is to give whoever may consult it a tool for quickly finding any item of detailed information that it may contain." Quite so, but there remains yet a different kind of index, one based on the function a given reference book may be asked to fulfill.

Soon after Kraus International issued *Black Music in the United States: An Annotated Bibliography of Selected Reference and Research Materials* (1983), by Samuel A. Floyd and Marsha J. Reisser, I was invited to be one of the initial speakers at a month-long conference on black music, held at Fisk University, my subject being related to research tools. I regarded it as important that the registrants become immediately familiar with this valuable manual, but I saw a degree of impor-

tance in offering them yet another index to add to those (of titles, names, and subjects) provided by the authors, that being one which addressed the kind of informational needs I had.

Working on a partial union catalog within a comprehensive bibliography of music by black composers, I wanted to gather together from Floyd-Reisser those entries that registered the holdings of various libraries. In working with a name file of thousands of musicians, I sought those sources which would aid in an identification of figures, active in all sorts of idioms. As a help in locating data on the music itself, I wanted to pull together those entries that would assist me. The index that follows is a result of this process.

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This index is reprinted from *Music Rap* (volume 2, no. 4), the newsletter of the Morgan State University Music Department, and *Cotage*, a newsletter issued by the Music Library of the Peabody Conservatory.

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Composers Corner

Julian C. Work

by Lucias R. Wyatt, *Prairie View A & M University*

Julian C. Work (b. 1910), a member of the famous Work family of Nashville, Tennessee, lives in Tolland, Massachusetts. Now retired, he continues to enjoy model railroads as his main hobby. He is currently revising two of his compositions—*Reflections, Poem of Praise*, written as a tribute to Dr. Martin Luther King, Jr., and *Festival in the Hills*, a suite for band, to appear under a new title, *Forest Images*.

During his pre-college years in Nashville, he participated in neighborhood musical groups and performed as a jazz pianist. He became a sociology major at Fisk University where his brother, John W. Work, III, was Professor of Music. However, his interest in music was so strong that he pursued composition studies with his brother.

In his professional career Work served as composer and arranger for various television, radio, and recording companies in New York City. He was staff arranger for the Columbia Broadcasting System and was the sole arranger for the old Firestone radio program with conductors Alfred Wallenstein and Howard Barlow. He scored orchestrations for Gladys Swarthout and Paul Whiteman, and he composed original background music for several radio programs. It was during this period that Alfred Wallenstein and the Los Angeles Philharmonic Orchestra performed his *Suite: Myriama by Night*.

Most of Work's compositions are for concert band. When asked about his attraction to the band as a medium of musical expression, he simply stated that, "This was an opening that came to me and provided me an opportunity to compose. I have always been fond of the woodwind instruments." He admitted that he has been influenced by the music of Debussy and Ravel. However, he hastened to add, "I am not wholly an impressionist, for

I hope that I have developed my own style of orchestration, fitting that orchestration to a more lyric style of composition."

His first major composition for band is *Portraits from the Bible* (1956), a work in three parts. Although the musical settings of the biblical characters are not considered program music in the literal meaning of that designation, Mr. Work has indicated that he was influenced by the outstanding traits of Moses, Ruth, Shadrach, Meshach, and Abednego. In *Moses* he saw leadership. "I was moved by his great power and his great compassion." In *Ruth* he saw a great example of constancy. "Hers was not a happy life (she had two great loves, both of which were ravaged by tragedy), but she remained constant." He saw Shadrach, Meshach, and Abednego as important representatives of faith: "[These were] three men who had unshakable faith in God, regardless of the laws of the alien conqueror. It was demonstrated in the fiery furnace."

Rich harmonies abound in the compositions of Julian Work. Polychords are found in such pieces as "Moses," *Driftwood Patterns*, and *March: Stand the Storm*. In *Autumn Walk* the composer makes extensive use of the minor-major seventh chord. All of his compositions possess a very strong lyrical quality. The handling of the orchestration and the composer's sensitivity to the various tone colors of the wind ensemble are particularly outstanding. The liner notes by Frederick Fennell from the Eastman Wind Ensemble's recording of *Autumn Walk* (Mercury Records MG-50220) aptly describe the efforts of Julian Work:

Julian Work's *Autumn Walk* suggests the nostalgia of that enchanting season of the year. It is, as well, a casual stroll amidst the rich instrumental foliage in which the Eastman Wind Ensemble

abounds. Quiet timbres in our wide variety of massed reeds and muted brasses find sensitive treatment here at the skilled hand of one of America's gifted arrangers.

Inquiries concerning the music of Julian Work may be addressed to Shawnee Press, Inc., Delaware Water Gap, PA 18327, or to Mr. Julian C. Work, Route 57, #155, Tolland, MA 01034.

The Music of Julian Work Concert Band

Portraits from the Bible. "Moses," "Ruth," "Shadrach, Meshach, and Abednego." 1956. Delaware Water Gap, Md.: Shawnee Press.
Autumn Walk. 1958. Delaware Water Gap, Md.: Shawnee Press.
Driftwood Patterns. 1961. Delaware Water Gap, Md.: Shawnee Press.
March: Stand the Storm. 1963. Delaware Water Gap, Md.: Shawnee Press.
Reflections, Poem of Praise. unpublished.
Forest Images (formerly titled *Festival in the Hills*). unpublished.

Chorus

Processional Hymn (chorus and band). 1957. Delaware Water Gap, Md.: Shawnee Press.

Orchestra

Suite: Myriama by Night. n.d.

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Everett, Thomas. 1978. Concert band music by black American composers. *The Black Perspective in Music*, 6 (no. 2):143-150. (This article contains brief comments on three of Julian Work's compositions.)

Discography

Autumn Walk. n.d. Eastman Wind Ensemble, Frederick Fennell, conductor. Mercury Records MG-50220.

The Music Collections at the Schomburg Center for Research in Black Culture

by Deborra Richardson, Howard University

Arthur Schomburg, curator and author, devoted much of his life to the accumulation of resources for the study of the history of the black diaspora. He was sought after as a lecturer and journalist and was often cited for his generosity in lending materials from his private library.

By 1926, when Schomburg had amassed a collection of over five thousand books, three thousand manuscripts, two thousand etchings, and several thousand pamphlets, the Carnegie Corporation made a grant of ten thousand dollars to the New York Public Library for the purchase of Schomburg's Collection. The collection was placed at the Library's 135th Street branch in Harlem. In 1932 Mr. Schomburg was hired as the Collection's curator, a position in which he remained until his death in 1938. In 1940 the entire 135th street branch was renamed in Mr. Schomburg's honor, and in 1973 it became the Schomburg Center for Research in Black Culture. It is now housed in an expansive new building on 135th Street and Lenox Avenue in Harlem.

The collection has grown to over 100,000 volumes and includes, in addition to the English-language sources, materials in French, German, Spanish, and African languages. The general collection of the Schomburg Center contains periodicals, pamphlets, playbills, clippings, programs, motion pictures, video tapes, filmstrips, art and artifacts, prints and

photographs, manuscripts and scrapbooks. Located in the Rare Books, Archives and Manuscripts Section are the sheet music materials representing the music of prodigies, popular and minstrelsy eras, concert and recital music, folksongs, jazz, spirituals, and blues. Several treasures can be found among the sheet music, including works by Philippa Schuyler (a child prodigy, born in Harlem in 1932), *Le Chevalier de Saint-Georges (Deux Concerto à Violon Principal)* dated 1775), and Nicholas G. J. Ballanta-Taylor (a 1925 analysis which also depicts the relationship between the music of West Africa and that of the Saint Helena Islands). Also interesting are the musical "tributes" found among the sheet music. Examples are "A Musical Service for Louis" (dated 1973) and several farewell pieces to Florence Mills. Among these tributes can be found realistic likenesses (illustrations) of the honorees as well as contemporary writings about their lives and crafts.

There are some 3,500 printed musical compositions in the Schomburg Center, with the highest concentration of these materials in the areas of jazz and spirituals. Access to the collection can be gained through the title or the name of the lyricist, composer, or arranger. A first line index is available, and a subject access catalog is in preparation.

The Schomburg Center's Moving Image and Recorded Sound Collec-

tions Section also has several gems for the music scholar. Comprised of approximately ten thousand discs, five thousand hours of oral history interviews, 250 motion pictures, and several hundred video tapes, the collection boasts radio broadcasts from the early 1920s, as well as performances by a myriad of classic, blues, jazz, and gospel artists dating from 1910 to the present day. Included in the collection are the voices of such greats as Billie Holiday and Bessie Smith, who are also documented on film. Also represented are Langston Hughes, James Weldon Johnson, and others whose oral materials are as easily accessible as the Schomburg Center's printed resources. The music of Africa and the Caribbean is represented on sound recordings and through films such as *Last Grave at Dimbaza* (1975), an exploration of South Africa's apartheid policy, and *Carnival TNT* (1979), a colorful journey into the Carnival of Trinidad and Tobago.

The Schomburg Center for Research in Black Culture is open to the public from 12 noon to 7:45 p.m. Monday through Wednesday and from 10:00 a.m. to 5:45 p.m. Thursday through Saturday. Summer hours are 12 noon to 7:45 p.m. Monday and Wednesday, and 10:00 a.m. to 5:45 p.m. Tuesday, Thursday, and Friday. It is suggested that researchers make appointments if they wish to screen films in the Center's Moving Image and Recorded Sound Collection Section.

News And Notes From . . . The Center for Black Music Research

by Josephine Wright, The College of Wooster

In August 1986, **The Lloyd A. Fry Foundation** has awarded the Columbia College **Center for Black Music Research** a second grant in the amount of \$30,000 for the continuation of the development of the CBMR Database—specifically for the comple-

tion and distribution of the Union Catalog of Black Music Holdings in Selected Chicago-Area Libraries. In the second year of its development, the first year also having been funded by the Fry Foundation, the Union Catalog will contain bibliographic re-

ords of all the black-music books, sound recordings, and printed music held in six 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

Roosevelt University, the University of Chicago and Northwestern University. By July 1987, customized bibliographies will be available to Center patrons. Details of the availability and acquisition of such lists will appear in Center publications, in announcements in professional journals and newsletters, and in a brochure to be distributed next Spring. In 1988 the companion Reference System will be available for use by scholars. The details of this part of the CBMR Database, and those of the Union Catalog, appeared in an article by Don Krummel in the Spring 1986 issue of *Black Music Research Newsletter*.

The **American Music Center** announces that American Music Week '86 is scheduled for November 3-9. The Center also wishes to remind the public that it offers professional services to composers, performers, and lecturers on contemporary American music, and that it maintains an extensive circulating library of musical scores and bibliographical information on contemporary composers. Contact: The American Music Center, 250 West 54th Street, Room 300, New York, NY 10019.

The **Amistad Research Center**, formerly housed at Dillard University in New Orleans, will relocate at Tulane University. The research collection includes more than eight million manuscripts, fifteen thousand books, three hundred pieces of Afro-American art, and more than 200,000 photographs documenting black history and culture. Tulane will charge Amistad \$1 a year in rent for expanded space and support services.

The **Archive of Folk Culture** in the American Folklife Center of the Library of Congress maintains a paid internship program for graduate students in folklore, library science, anthropology, ethnomusicology, American studies, or related fields. Interns receive a stipend of \$247 per week during flexible fifteen-week terms. Contact: Folk Archive Intern Program, American Folklife Center, Library of Congress, Washington, DC 20540.

Carlesta Henderson is currently serving on the committee to re-examine the music education test of

the National Teachers Examination, which is produced and administered by the Educational Testing Services in Princeton, New Jersey.

Composer **Leslie Adams** reports the first performance of his cantata "The Righteous Man" at Northrop Memorial Auditorium at the University of Minnesota on January 19, 1986. The cantata, which is in four movements, is dedicated to Dr. Martin Luther King, Jr. The work was commissioned and performed by the Paul Kaye Singers. The cantata has been published by Blake Productions, 12000 Shaker Blvd. #28, Cleveland, OH 44120.

The **Institute for Studies in American Music** at Brooklyn College of CUNY presented a series of lectures last fall that included a paper by Doris J. Dyen on "Oral and Written Transmission in Afro-American Shape-Note Singing" and a discussion by the English pianist Peter Dickinson on "The Influence of Afro-American Music on British Composers."

Jacqueline Cogdell DjeDje of UCLA (Los Angeles) recently led a team of ethnomusicologists on a research project to Accompong, Jamaica, to document events surrounding the January 6 celebrations of the Jamaican Maroons, descendants of African slaves. This annual festival commemorated both the birthday of the Maroon ancestral leader Kojo and his victory over the British during 1738-1739. A central part of the celebrations included singing of traditional songs and dancing to the accompaniment of musical instruments. Video tapes, audio tapes, and slides were collected by the investigators for the purpose of preparing a documentary film on Maroon music and culture. The project was funded by the UCLA Center for Afro-American Studies and the Institute of American Cultures.

Jazz performers, composers, and historians may wish to avail themselves of the services of the **National Jazz Service Organization**, which seeks to nurture the growth and enhancement of jazz as an American art form by providing information and encouragement to individuals and or-

ganizations committed to the creation, instruction, presentation, and preservation of jazz music. Contact: National Jazz Service Organization, 1201 Pennsylvania Avenue, N.W., Suite 720, Washington, DC 20004.

Judith Anne Still has informed us that the music of **William Grant Still** is now available through William Grant Still Music, 26892 Preciados Drive, Mission Viejo, CA 92691-9107.

The **Music Library Association** is accepting applications for the second Walter Gerboth Award. Members of the MLA who are music librarians and in the first five years of their professional careers are encouraged to apply for assistance for research projects in progress in music librarianship or for the preparation of bibliographies. Contact: M. W. Davidson, Sibley Music Library, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604.

Nathan Carter of Morgan State University conducted a choral workshop on the written tradition of music by black composers at Reinberger Chamber Hall, Severance Hall (Cleveland), on April 12, 1986. Special guest speaker was **Eva Jessye**, who shared her knowledge of oral traditions of Afro-Americans. Carter concluded the workshop on Sunday, April 13, with a concert by the Morgan State University Choir, which he directs. Both the concert and workshop were sponsored by the Cleveland Musical Arts Association.

The **National Black Music Caucus** of MENC (the Music Educators National Conference) met at Anaheim, California, from April 9-12, 1986. Among the presenters were Renée Boyer-White, who gave a paper on the topic "The Inner City: A Source of Rhyme, Rhythm, and Song in [the] General Music Classroom," and William Moore, who spoke on "Afro-American Roots in Choral Performance."

New Music competition deadlines have been announced as follows. The **Bravura Chamber Ensemble** seeks works by women composers. Contact:

Continued on page 8

News and Notes, *continued*

Kathleen Martin, 21 West 86th Street #306, New York, NY 10024. The deadline for the annual competition of the **International Trumpet Society** is January 1, 1987. Contact: David Greenhoe, School of Music, University of Iowa, Iowa City, IA 52242. For details of the fourth annual competition for New England composers sponsored by **The League of Composers-International Society for Contemporary Music** contact: League-ISCM, c/o Division of Fine Arts, Northeastern University, 102 The Fenway, Boston, MA 02115.

The **New School for Social Research** will introduce a new, four-year major in jazz this fall. The curriculum will include jazz history, analysis, and melodic improvisation. The school will draw instructors for the program from jazz artists in the New York area. Thus far, Dizzy Gillespie, Chico Hamilton, Milt Hinton, Major Holley, Tad Jones, Grady Tate, and Toots Thielemans have agreed to participate in the program.

The **Norfolk State University Players** opened the first Performing Arts Awards Academy in the Commonwealth of Virginia, The Peoples' Academy of Arts, under the direction of Robert Wynn-Jackson on December 14, 1985. Honorees were Georgia Ryder, Albert Danforth Dinkins, and Bettie Minette Cooper.

The Ohio chapter of the **Black Music Association** is mobilizing to create a "black music hall of fame" in

Cleveland. According to Robert Townsend, local BMA treasurer, "what we want to do is the same thing as the people who have secured the rock 'n roll hall of fame for Cleveland." The chapter seeks to promote black music and to publicize the contributions blacks have made to it.

Researchers of black women musicians will want to know that the **Center for Research on Women** at Memphis State University has established a clearinghouse for information about women of color and Southern women. Specialized searches may be requested in any area of research. Contact: Center for Research on Women, Clement Hall, Room 339, Memphis State University, Memphis, TN 38152.

Sage: A Scholarly Journal on Black Women has issued a call for papers for its special edition devoted to black women as artists and artisans. The deadline for submission of articles is January 15, 1987. Contact: Sage: A Scholarly Journal on Black Women, P.O. Box 42721, Atlanta, GA 30311.

The **Society for Ethnomusicology** held its 1986 annual meeting at the Eastman School of Music, Rochester, New York, October 16-19. Major themes of the conference were: teaching and learning of music, the sound and beat, and the current state of area studies.

The University of California (San Diego) has established an **Archive from the Creative Performer**. The archive will contain tapes, records, scores, writings, and video cassettes

of performer/composers, improvisors, and groups whose works "extend the language, technique, and form of a medium." For further information, write: John Fonville, Project Director, Creative Performer Archive, Music Department, UCSD, La Jolla, CA 92093.

World Music Press is now considering book-length manuscripts, articles, and individual pieces pertaining to multicultural music. The press also plans to publish a series of choral music for children in grades three through twelve offering both traditional music and original compositions inspired by traditional folk models. Contact: Judith Cook Tucker, P.O. Box 2565, Danbury, CT 06813.

The **National Association of Negro Musicians** held its 67th annual convention in Chicago during August 4-8, 1986. Panelists, artists, and workshop leaders included Billy Taylor, George Shirley, Eva Jessye, William L. Dawson, Reginald Buckner, Wendell Whalum, Sylvia Lee, Theodore Charles Stone, and NANM President William Warfield. The meeting's keynote speaker was Samuel A. Floyd, Jr. The Association's honorees for 1986 were Floyd, Lerone Bennett, Jr., Ianthia Uzzle, Lena Horne, James Levine, Leontyne Price, and Chicago Mayor Harold Washington. NANM membership and other inquiries should be addressed to: Ms. Ona B. Campbell, Executive Secretary, National Association of Negro Musicians, 1954 West 115th Street, Chicago, IL 60643.

Call for Program Participation The College Music Society's Thirtieth Annual Meeting

October 15-18, 1987 Sheraton New Orleans Hotel, New Orleans, Louisiana

The 1987 Program Committee of the College Music Society requests proposals for presentations that will illuminate the indigenous musics of New Orleans and vicinity. The Committee welcomes especially proposals for panels, discussions, performances, lecture/recitals, clinics, and other types of presentations that give

consideration to musical influences, cultural and sociological context, manifestation, and formation as exemplified through the musics of the city and surrounding communities. To these ends, the committee encourages proposals that will treat New Orleans jazz and related Afro-American musics, Cajun music and its relation-

ship to French music, Creole music, American Indian music, Latin American and Caribbean influences and connections, concert music in early New Orleans, zydeco, and others. The program committee is planning special concerts and other presentations that will feature some of the important musical traditions of the area

and exhibits and displays of materials pertinent to the teaching and study of the musics under consideration.

As in the past, the Program Committee seeks the broadest possible representation from the members of the College Music Society. Therefore, proposals that deal with all aspects of college teaching will be given consideration as usual.

Guidelines for Submitting Proposals

■ All proposals must be described in a one-page, double-spaced, type-written abstract.

■ All proposals must include a list of required equipment needed for the presentation.

■ Papers, panel discussion outlines, programs, cassette tapes, presentation texts, and any other supporting material may be included with the proposal.

■ To facilitate review by the Program Committee, please specify the area (or areas) of music into which the proposal falls.

■ Presentations are generally limited to thirty minutes.

■ The deadline for submission of proposals is February 1, 1987.

■ Proposals should be sent to:

Samuel A. Floyd, Jr., Chairman
1987 Program Committee of The
College Music Society
Center for Black Music Research
Columbia College
600 South Michigan Avenue
Chicago, IL 60605-1996

LESLIE THOMPSON AN AUTOBIOGRAPHY as told to Jeffrey P. Green

Thompson's recollections of Jamaica, from his barefoot childhood in the 1900s through orphan school into the West India Regiment band, have valuable insights into the nature of a colonial society which stifled aspirations and stunted ambitions. Music training brought him to England in 1919-1920, and he went with the regiment to Canada in 1922 and London in 1924. Active in Kingston's concert, recital, and cinema music world of the 1920s, Thompson settled in London in 1929. His skills on a variety of musical instruments led to regular work in theatre orchestras; he also worked, broadcast, and recorded with dance bands and jazz artists Louis Armstrong and Benny Carter. He formed an 'all coloured' swing band in 1936. He worked with an artistic elite including Noel Coward, William Walton, Constant Lambert, and Spike Hughes, as well as mixing with Britain's Black residents and visitors such as Fats Waller, Edmundo Ros, Duke Ellington, Marcus Garvey, and Ras Monolulu. He was a sergeant in the Royal Artillery in the Hitler war, visiting Germany and Norway. He studied composition in post war London but gave up professional music making in 1954 to become a warden of an undergraduate hostel. In the 1960s he was a probation officer and also worked in the London prison service. He has visited America, East Africa, and Jamaica. His autobiography details the joys and sorrows of a busy life, and is an important addition to Black history, Jamaican history, British social history, and the story of popular entertainment.

PUBLICATION: December 1985 ISBN 0 948775 00 9

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1987 National Conference on Black Music Research

Center for Black Music Research

October 15-18, 1987, Sheraton New Orleans Hotel, New Orleans, Louisiana

"Researching Black Music in New Orleans" will be the focus of the 1987 National Conference on Black Music Research. To be held concurrently with the Annual Meetings of the College Music Society and the American Musicological Society, the conference will explore the following topics:

■ Researching Jazz in New Orleans

■ Researching New Orleans-Chicago/New Orleans-Nationwide Connections

■ Researching Black Religious Music in New Orleans

■ Researching Early Black Concert Music in New Orleans

■ Researching Latin American-New Orleans Musical Connections

■ Researching Creole and Cajun

Musics and Their Influences on Black Music in New Orleans

■ Using the CBMR Database for Researching New Orleans-Chicago Connections

Complete details of the meeting will appear in the Spring 1987 issue of **Black Music Research Newsletter**.

Black Music in Portland, Oregon

Editor's note. A concert of chamber and orchestral music by black composers was presented on February 23, 1986, by the Portland State University Orchestra. The program was chosen, prepared, and presented by the orchestra's conductor, Gordon Solie, and represented a wide range of good literature. Mr. Solie sent us a copy of a tape recording of the concert and a copy of the printed program, the latter including, in addition to the expected information, a list of "Books of Interest on Black Composers" and a list of recordings of some of the music performed on the program. The performance portion of the program is reproduced here.

Conductor Solie and clarinet soloist Marion Schrock, Professor of Music at Western Oregon State College, participated in a 1985 NEH Summer Seminar for College Teachers titled "Black Music in the United States: Aspects of History, Philosophy, and Analysis," held at Columbia College Chicago and led by the director of the Center for Black Music Research.

It is our hope that such programming of black music literature will lead to its consistent inclusion on regular programs throughout the year, all across the country.

PROGRAM

I. CHAMBER MUSIC

- SUITE SPIRITUALE (1956) for four clarinets Charles Cameron White
(1880-1960)
Ava Brenneman
Ronald Jensen
Richard Spece
Eileen Whitmore
- IN THE BOTTOMS Suite for Piano (1913) R. Nathaniel Dett
IV. Juba Dance
(1882-1943)
Nancy Pollack
- SUITE FOR VIOLIN AND PIANO (1945) William Grant Still
I. Suggested by Richard Barthe's "African Dancer" (1895-1978)
II. Suggested by Sargent Johnson's "Mother and Child"
III. Suggested by Augusta Savage's "Gamin"
Ann Warton, violin
Michael Vukelich, piano
- ECHOES FOR CLARINET AND ELECTRONIC TAPE (1974) Olly Wilson
Marion Schrock, clarinet (b. 1937)

INTERMISSION

II. ORCHESTRA MUSIC

- PETIT SUITE DE CONCERT (1910) Samuel Coleridge-Taylor
I. La Caprice de Nanette (1875-1912)
II. Demande et Réponse
III. Un Sonnet d'Amour
IV. La Tarentelle Frétille
- BRIEF ELEGY for Oboe and Strings (1964) Ulysses Kay
Dee Lewis, oboe (b. 1917)
- ONAWAY! AWAKE, BELOVED Samuel Coleridge-Taylor
from "Hiawatha's Wedding Feast" (1898)
Bruce Browne, tenor
- SHORT SYMPHONY (1948) Howard Swanson
I. Allegro moderato (1909-1976)
II. Andante
III. Allegro giocoso
- BAMBOULA a traditional Negro dance from Trinidad John Urich

BMR Newsletter is devoted to the encouragement and promotion of scholarship and cultural activity in black American music and is intended to serve as a medium for the sharing of ideas and information regarding current and future research and activities in universities and research centers.

BMR Newsletter is published by the Columbia College Center for Black Music Research. Information submitted for inclusion should be mailed to: Samuel A. Floyd, Jr., Editor, Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, Illinois 60605-1996.

Inquiries regarding subscription, as well as subscription payments of \$2.00 per volume, should be sent to:
Publications, Center for Black Music Research
Columbia College Chicago
600 South Michigan Avenue
Chicago, Illinois 60605-1996

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