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Samuel Floyd
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The Blues as Dance Music¹

by Albert Murray

With all their pseudo-inside wordplay, all the gratuitous redundancies about jazz which is to say blues music being an art form indigenous to the United States, and indeed with all their ever ready lip-service to the element of swing as a definitive factor of the idiom, when these very same reporter/reviewers give their evaluations of actual performances, whether live or on records, it is almost always as if they were writing about the concert music of Europe. They condone as well as condemn on assumptions that are essentially those of the European Academy. Not that they themselves seem to be basically hostile to any of the indispensable elements of the idiom. On the contrary, they seem to be personally fascinated and delighted by them. But even so they almost always write as if about concert-hall music rather than dance music.

Some have even written that blues musicians should not have to play in honky-tonks, dance halls, night clubs, variety shows, popular festivals, and the like. As if downright oblivious to the literal source as well as the intrinsic nature and function of the idiom, some have gone so far as to represent the experience of playing in Storyville, or the dives and dance halls of Memphis, Chicago, Kansas City, and Harlem as a most outrageous form of injustice! There are those who even as they used to declare

Duke Ellington to be the greatest of American composers immediately began wringing their hands and shaking their heads over what struck them as being the cruel state of affairs that forced him to spend most of his time on the road with his orchestra playing in night clubs, ballrooms, and theaters. The fact that Duke Ellington had already become Ellington the Composer by writing music for such places long before his first Carnegie Hall concert seems to have escaped them at such moments, as did the fact that as important as formal concerts came to be to Ellington, he never expressed any desire to take his orchestra off the circuit. As he said one night during an intermission in a dance at the Propeller Club at Tuskegee to a young literary type who was concerned about an article that had reported him (Ellington) as having said that he continued to write dance music mainly to win more people over to his longer concert pieces:

Don't pay any attention to those guys, sweetie. When you get so goddamn important you can't play places like this anymore you might as well give it up, because you're finished. We try to play everything. We're always very happy when they ask us to play proms, weddings, country clubs, ballparks. You see, this way we get to have most of the fun, because the dancers are not just sitting there watching; they're having a ball.

There is nothing at all ironic about *Stomping at the Savoy* and *Moten Swing* being written by musicians for whom the Saturday Night Function was as much a part of what life is all about as is the Sunday Morning Serv-

ice. Nor does there seem to be any compelling reason why the audiences for whom such music was written and performed in the first place should not continue to be able to enjoy it in its natural setting simply because another audience now exists in the concert hall.

Not that the function of the concert hall is not also fundamental. It provides a showcase for the new and serves as a permanent gallery, so to speak, for the enduring. Moreover, as in the case of the great masterpieces of European church music, it affords opportunities for the music to be heard on its own apart from its role as an element in a ritual, in other words as a work of art per se. Thus the concert-hall recital at its best is in a very real sense also an indispensable extension of the dance hall. It can serve as a sort of finger-snapping, foot-tapping annex auditorium, where the repertory includes not only the new and the perennial but also such classics as, say, *Grandpa's Spells*, *Sugar Foot Stomp*, and *Potato Head Blues*, that some dancers may be too fad-conditioned or otherwise preoccupied to request. Also, inasmuch as all occasions and circumstances seem to generate musical responses sooner or later, there is nothing intrinsically inauthentic about blues music which is composed specifically for concert recital.

But then the phonograph record has served as the blues musician's equivalent to the concert hall almost from the outset. It has been in effect his concert hall without walls, his *musée imaginaire*, his comprehensive anthology, and also his sacred re-

¹From *Stomping the Blues* by Albert Murray. Copyright 1978, McGraw-Hill Book Company. Used by permission of McGraw-Hill Book Company.

pository and official archive. Many blues-idiom composers use the recorded performance as the authorized score. Jo Jo Jones and Eddie Durham have said that the first written arrangement of Count Basie's *One o'Clock Jump* was copied from the record by Buck Clayton (Decca DXSB 7170). Historians and critics of the idiom also use the recorded performance as the official score. What Martin Williams, for example, refers to in his discussion of Jelly Roll Morton, Duke Ellington, and Thelonious Monk as outstanding composers is not their collected scores but their recorded performances. Williams's book *The Jazz Tradition* is based primarily on recorded performances, and the same is true of Gunther Schuller's *Early Jazz*.

Nor is that all. For much goes to show that it may have been precisely the phonograph record (along with radio) that in effect required the more ambitious blues musicians to satisfy the concert-oriented listeners and Bacchanalian revelers at the very same time; long before the first formal concerts. Even as Chick Webb kept them stomping at the Savoy Ballroom on Lenox Avenue in Harlem, and Earl Hines kept them shuffling at the Grand Terrace on the South Side in Chicago, their orchestras were also playing what to all intents and purposes was a finger-snapping, foot-tapping concert for listeners huddled around radios all over the nation. (Not a few dance parties all over the nation were also geared to the radio, but that is another story.) Moreover most of the program was either already available on records or soon would be. When any of the orchestras that had made recordings of merit went on tour, musicians found other musicians and laymen alike in almost every town who were not only as familiar with their styles as with the mannerisms of a favorite athlete but also could recite their solos note for note.

Anytime a band pulled into town early enough before the engagement it was always the same story no matter where it was: "Hey, here's that Goddamn Lester, man. Goddamn. What say Lester? This my man, cousin. Dogging Around, man, you know that record? That's my record. Right after old Count gets through cutting his little diamond, here come my natural

boy: Doo dooby dooby dooby daba doodadoo . . . Say what you drinking Lester? You want something to eat? You can't spend no money in this town, Lester. You know that, don't you?"

"Man, here that bad Mr. Johnny Hodges. Man, here the Rabbit, in person all the way from the Cotton Club in the Heart of Harlem. Hey, Johnny, you know that thing you did called Squaty Roo? Man I played that record and some cats around here started to give up blowing. Then they borrowed my record and like to wore it out. You got them working, Johnny."

Louis Armstrong had so many musicians working like that on his records in so many places that people used to say all he had to do to play a dance in any town of any size was just turn up with his horn, because all he needed was a couple of hours and he could round up enough local musicians who knew his records note for note to make up any kind of band he wanted to work with for the occasion. They also used to like to tell about how sometimes when the people got there and saw all the hometown musicians on the bandstand they started grumbling, and then old Louis would thread it all together with his trumpet as if with a golden needle and everybody would settle down and have a good time. Whether that part was true or not the way they used to like to tell it, you could see old Louis with his trumpet case and his manager with a briefcase, and maybe a piano player with a folder full of music, being met at the local train station in the middle of the afternoon by the hometown promoter, who already had all the musicians waiting for him at the dance hall. Then, as they used to tell it, all old Louis would do was sit off to one side on the bandstand stripping and cleaning his horn piece by piece while the piano player held the audition and ran through a quick rehearsal. That was all it usually took, because what happened was that they spent the whole dance playing for old Louis, while the rest of the local musicians (along with a number of radio and record fans and hipsters) clustered around the stage in what Count Basie has referred to as the bandstand audience and which is the ballroom equivalent of the traditional Second Line that dances and prances along beside the marching

bands in the New Orleans street parades.

In other words, although it may not have been possible for the masterpieces of Mozart, Bach, and Beethoven to have been composed had not music been released from the restrictions of its secondary role as an element in a ritual to become an independent art form as such, it does not follow that the concert hall is therefore indispensable to the extension, elaboration, and ultimate refinement of the intrinsic possibilities of blues music. For one thing, the great body of European Art Music was already in existence and already a part of the heritage of blues musicians. It was already there to be played with, and blues musicians did just that, as they did with everything else in earshot that struck their fancy. And the dancers loved it.

But what is at issue is the primordial cultural conditioning of the people for whom blues music was created in the first place. They are dance-beat-oriented people. They refine all movement in the direction of dance-beat elegance. Their work movements become dance movements and so do their play movements; and so, indeed do all the movements they use every day, including the way they walk, stand, turn, wave, shake hands, reach, or make any gesture at all. So, if the overwhelming preponderance of their most talented musicians has been almost exclusively preoccupied with the composition and performance of dance music, it is altogether consistent with their most fundamental conceptions of and responses to existence itself.

And besides, as little as has been made of it by students of culture, not to mention accessors and technicians of social well-being, the quality of dance music may actually be of far greater fundamental significance than that of concert music anyway. Dance, after all, not only antedates music, but is also probably the most specific source of music and most of the other art forms as well. It is not by chance that poetry, for instance, is measured in feet, and that drama was originally mainly a combination of poetry and choreography performed not on a stage but in the orchestra, in other words, a dancing place! Furthermore, dance, according to impressive anthropological data, seems to have

been the first means by which human consciousness objectified, symbolized, and stylized its perceptions, conceptions, and feelings. Thus the very evidence which suggests that the pragmatic function of concert music is to represent the dancing of attitudes also serves to reinforce the notion that dance is indispensable.

Reporters and reviewers who assume that their role is to determine how well blues music measures up to standards based on principles formulated from the special conceptions and techniques of European concert-hall music are misguided not only as to the most pragmatic function of criticism but as to the fundamental nature of art as well. For art is always a matter of idiomatic stylization, it transcends both time and place. Thus criticism, the most elementary obligation of which is to increase the accessibility of aesthetic presentation, is primarily a matter of coming to terms with such special peculiarities as may be involved in a given process of stylization.

What counts in a work of art, which after all must achieve such universality as it can through the particulars of the experience most native to it, is not the degree to which it conforms to theories, formulas, and rules that are best regarded as being, like Aristotle's *Poetics*, generalizations after the fact, but how adequately it fulfills the requirements of the circumstances for which it was created. When, as in the case of the masterpieces of Renaissance painting and Baroque music, great art goes beyond its original imperatives, it does so by extending the implications of its response to its original circumstances—as happened with the entertainments William Shakespeare concocted (in much the same manner as a blues-idiom arranger/composer, by the way) for the diversion of the patrons of the Globe Theatre. The source of the three unities in the drama of Ancient Greece is not Aristotle's abstractions about form and propriety but rather the vernacular circumstances of play production during the time of Aeschylus, Sophocles, and Euripides approximately a hundred years earlier!

Such being the nature of the creative process, the most fundamental prerequisite for mediating between the work of art and the audience, spectators, or readers, as the case may

be, is not reverence for the so-called classics but rather an understanding of what is being stylized plus an accurate insight into how it is being stylized. Each masterwork of art, it must be remembered, is always first of all a comprehensive synthesis of all the aspects of its idiom. Thus to ignore its idiomatic roots is to miss the essential nature of its statement, and art is nothing if not stylized statement. Indeed it is precisely the stylization that is the statement. In short, no matter how much reviewers know about the classics of European music or any other music, they should presume to interpret and evaluate the work of blues musicians only when their familiarity with the special syn-

tax of the blues convention is such that they are able to discern the relative emphasis each musician under consideration places on the definitive component of the idiom that is his actual frame of reference.

Not that the masterworks of the great European composers are not a fundamental part of all American musical sensibilities. Not that they are not also indispensable to the reporter's overall perception of context and universal significance. Nevertheless it is primarily in terms of his vernacular, which is to say, the actual working frame of reference, that a blues musician's sense of proportion must be judged.

SCOTT JOPLIN: QUESTIONS REMAIN

by Addison Reed
St. Augustines College
Raleigh, North Carolina

A music and a man once thought lost to oblivion are now heralded as significant forces in American culture. The seventies was the decade of the Scott Joplin renaissance. With the publication of *The Collected Works of Scott Joplin*, the recordings of Joplin's rags, and significant articles appearing in scholarly journals, his music achieved a status which it previously had not enjoyed. As with so many of our composers of genius, the "establishment" had to accord its blessing before the music became legitimate. As the decade of the eighties begins, it is readily evident that ragtime, its composers, and especially Scott Joplin, will always stand as important facets of American music history.

Scott Joplin spent many of the last years of his life preparing what is considered to be his major work—*Treemonisha*. During his life time, the opera was never performed adequately, its only presentation being a rehearsal/performance which was held at the Lincoln Theatre. But more than a half century after his death, the opera premiered in Atlanta, Georgia and received rave reviews. From Atlanta the opera moved to the nation's capital, and was then followed by performances in Houston, Texas. Then, as if to redeem the fiasco held in 1915 at the Lincoln Theatre in Harlem, the

Houston production went to Broadway and played several weeks at the Uris Theatre. Since then, the same production has been recorded on *Deutsche Grammophone*. No one could doubt that these events mark a crowning achievement for a black composer born so soon after the Emancipation Proclamation.

During the second half of the 70s, there were two movie scores which fostered the popularity of Scott Joplin and his music. The first was "The Sting," for which the composer did not receive proper credit. The confusion of authorship is interesting. One example is that at a ragtime festival in Sedalia, Missouri a young man asked me, "did Marvin Hamlisch write the *Entertainer*?" I said, No! The *Entertainer* was written by Scott Joplin! One possible reason for the question is that the only mention of Joplin comes at the end of the picture when the credits are rendered. The credit was probably missed by most of those who saw the film.

The second movie, "The Life of Scott Joplin," premiered in Washington, D.C., but was short-lived. The reviews were mixed. Some critics said that it was romanticized; others claimed that it was authentic. The movie has since played sporadically on television. This particular depic-

tion of the life of Scott Joplin leaves much in doubt according to present findings, but this is to be expected since there are few authentic accounts as to the whereabouts of Joplin during his life time. The composer is known to have traveled extensively in the United States and possibly in Europe, but where and when has been left to conjecture.

Together with the fame and fortune gathered by the movies, numerous scholarly articles and books were published in the 1970's about ragtime and Scott Joplin, and the 80's promise more to come. The research studies thus far have either dealt with the musical structure of ragtime or with the life and times of ragtime composers. It is interesting to note that some of the frequent discussions of the early 70s were: "Will the popularity last?" "Is ragtime a significant music?"; and "Will Scott Joplin be considered a significant composer after a few years of attention?" The answer to each of the questions is a resounding, YES! When H. Wiley Hitchcock proclaimed ragtime as the first American art music and Harold Schonberg exhorted scholars to get busy on Scott Joplin, the stage was set for research, study, and longevity. Toward the end of the 70s Scott Joplin was honored in many cities and by many organizations. A marker was placed at his grave site, schools and streets were renamed, and festivals were held in his honor. Posthumously, he also received the Pulitzer prize for his opera *Treemonisha*.

However, there is a sad note to all of the fame and popularity that ragtime has achieved in recent years. For many years there have been ragtime activities in Saint Louis, Missouri where many of the greats were nurtured. These activities have been ignored by the general public perhaps because of the notoriety accorded ragtime. In addition, there are two societies in this hemisphere which have promoted ragtime, its composers, and Scott Joplin for many years. These have been ignored also—perhaps for the same reasons. The two societies are: The Maple Leaf Club in Los Angeles, California and the Ragtime Society in Weston, Ontario, Canada. Both have regular publications which contain pertinent and scholarly articles about ragtime. Many of the articles concerning the

early life of Scott Joplin and certain analyses of Joplin rags were written and published in these journals. As ragtime continues its legitimacy, it is hoped that more will be learned, not only about the King of Ragtime but also about the life and times of other rag composers.

Such research about the hey-day of ragtime will certainly help to solve many mysteries. The major mystery is the resting place of the *Guest of Honor*. May it be found! The work itself could tell us much about the early compositional style of Joplin. Perhaps such a

find could shed light on the travels of Joplin and help to identify his possible teachers. Recently an article appeared announcing Julius Weiss as the early piano teacher of Scott Joplin, but its conclusions are only probable. Some questions still to be resolved are: What was life like in Sedalia and St. Louis in the latter part of the nineteenth and early twentieth century? How did Joplin fit into that life? How did Joplin equate his rearing with playing in the brothels of these cities? Is there really a standard mold for ragtime?

THE MUSIC OF CHAUTAUQUA AND LYCEUM

by Frederick Crane
The University of Iowa
Iowa City, Iowa

(Editor's note: Between 1874 and 1934, black performers travelled the Chautauqua and Lyceum circuits, entertaining millions of Americans. The extent to which black musicians participated and the nature of their participation remain to be determined; Professor Crane's discoveries should serve as the basis for the research. The following description of the Chautauqua-Lyceum movement is extracted from his unpublished manuscript, "The Music of Chautauqua and Lyceum." It discusses the movement in general, and suggests the nature of its black participation.)

For millions of Americans who lived outside the big cities in the first part of this century, Chautauqua was one of the biggest events of every year, with its combination of adult education, moral uplift, entertainment, and a community-wide social gathering of a sort that we no longer experience. The Chautauqua idea and name came from the original Chautauqua Institution, founded in 1874 on the shore of Lake Chautauqua in western New York State, and still going strong. The original Chautauqua and its early offshoots were summertime retreats of two weeks duration or more, during which adults could continue their educations with informative and inspirational lectures and performances of good music. There were also participatory exercises, such as choral singing, and special activities for the youngsters.

The Chautauqua idea spread quickly, with similar assemblies established around the country in the next years. By the turn of the century, scores of Chautauqua were being held each summer. These early Chautauquas were of the so-called "independent" variety—that is, they were organized and managed locally, and the speakers and other talent were chosen and engaged by the local committee.

It was in 1904 that the organizational genius of Chautauqua, Kieth Vawter, first tried out his great innovation—circuit Chautauqua. This was a plan to bring Chautauqua to the greatest number of communities at the least cost. The system worked like this: Each community on the circuit had exactly the same program. This program lasted usually 4, 5, or 6 days, sometimes 3 in the smaller communities, or 7 in the larger ones. On the day before the assembly was to open in the first town on the circuit, a crew would go to that community and put up the tent. With the crew was a platform superintendent, who would stay in the town for the duration of the Chautauqua. He was in charge of the tent, chairs, and equipment, he looked after the talent while they were in town, acted as master of ceremonies, and had the responsibility for getting the community pledged to participate in the circuit again the next year.

On the first day of the assembly,

that day's talent would appear in town, give afternoon and evening programs, and then move on to town No. 2, to No. 3 the next day, and so forth to the end of the season, making a series of one-day stands. The second day's talent would begin the circuit a day later, and then follow the first day's talent all the way to the end. Each day's talent would follow until the whole program had been presented in the first town, after which the platform superintendent took the tent to a new town, where the cycle was repeated.

The advantages of circuit Chautauqua were very great. The talent could be better, being picked by the bureau to give maximum satisfaction. They had uninterrupted jobs for the summer and could be paid weekly wages at an agreed-upon rate. And the circuits could be designed so that each town was close to the next one in order, and transportation costs and travel time could be kept down. The bureau provided a standard tent and all the management, so that the local committee had a minimum of responsibilities. They had only to advertise and to sell tickets, and sometimes to pledge to make up any deficit. In 1920, there were reported to be 8581 Chautauquas, organized in 93 circuits, using 525 tents. 1923 was probably the peak year, with 9 to 10,000 assemblies, and an audience of over 35 million.

From 1924 on, Chautauqua declined rapidly. The decline in interest was commonly blamed on the radio, the motion pictures, and the automobile, all of which ended the isolation of the smaller communities. After 1929, the depression helped kill the business. The last circuit operated in 1934, by which time only a few towns still had Chautauqua.

I should add just a word about the less glamorous Lyceum. This was the winter version of Chautauqua. Many of the same performers continued to tour right through the fall, winter and spring, in Lyceum series throughout the country, often managed by the same bureaus that managed the Chautauquas in the summer. Actually, Lyceum was a much older adult-education movement than Chautauqua, dating back to 1826. Lyceum differed in several respects. The events were scattered throughout the season, rather than concentrated

as in Chautauqua; and the lectures or entertainments were held in permanent halls, such as schools and opera houses.

A season ticket to Chautauqua was an amazing bargain. It cost \$2 or 3, which amounted to 10 or 20 cents for each performance, for events that would cost \$5 or 10 or more today.

The speakers made up the nucleus of the Chautauqua talent. Some were educational, some inspirational, some humorous, some were promoting a cause. The most famous were William Jennings Bryan, who made himself a fortune every summer, often speaking in two different towns a day for weeks on end, and Russell Conwell, who gave his inspirational "Acres of Diamonds" over 6000 times.

Then there were the readers, of poems, stories, dramatic episodes, and so forth. Plays were popular—they included much Shakespeare in the early 20th century, and mostly Broadway hits in the later time when Chautauqua emphasized entertainment more than education. There were magicians and ventriloquists—Edgar Bergen got his start in Chautauqua as a teen-ager around 1920. There were chalk talks and lantern-slide shows, and many communities had their introduction to motion pictures in the Chautauqua programs.

But the musical attractions are my main subject. These commonly rivaled the speakers as headliners. Before the days of radio and television, Chautauqua and Lyceum provided the best opportunity for people outside the cities to hear good music. There were those who questioned the quality of Chautauqua music, mainly highbrows who pointed to the lack of the highest-class types—symphony concerts, classical chamber music, opera in its full form. But these did appear, at least the popular classics and perhaps in excerpts only, so that the audience wouldn't be forced to sit through too much of the heavy stuff.

Versatility was the rule for Chautauqua performers. Whatever the special character of the group, it seldom remained static through the program. If it was a string ensemble plus piano, it could quite literally double in brass, and perform as a brass quartet. And very likely some or all members would sing as well, and one would

give readings. The whole ensemble could also split into various duet and trio groupings. Thus the program never suffered from the monotony of an unvarying performing group.

Black singing groups, usually called Jubilee Singers, were among the most popular performing categories throughout the life of the Chautauqua movement. The Tennesseans and The North Carolinians appeared at the original Chautauqua Institution in its early years. In the following years, numerous groups were formed and became mainstays of the programs of the independent and circuit Chautauquas, as well as of the Lyceum programs.

The groups usually comprised from four to eight men and women, commonly including a pianist. A few of the groups were male quartets. A few doubled on instruments, such as The Southland Jubilee Quartet, a mixed quartet active around 1914, The Southland Singers, and The Ethiopian Serenaders, both male quartets active around 1912.

The programs of the Jubilee Singers groups were greatly varied. The Old Southland Sextette, for example, active around 1910, sang "Plantation Songs, Negro Melodies, Camp Meetin' Songs, Negro Lullabies, Songs of the Old Southland Slavery Days, Choruses, Quartettes, Trios, Duos and Solos." An occasional Coon Song appeared on the programs during the time when those infamous songs were popular with white audiences. The programs were by no means limited to black music or Southern songs, but often included opera and oratorio selections, folk music of various parts of the world, classical choral music, and popular songs of the day (but not including the Tin Pan Alley types). One member of the troupe commonly also did readings, and the whole ensemble might present skits, sometimes changing from the usual evening dress into "plantation costume."

As far as I know, the only Jubilee Singers group whose singing voices are preserved in recordings from the heyday of Chautauqua is the Fisk University Jubilee Singers, and it was a male quartet, rather than the usual mixed group, that made records. The Fisk quartet that recorded for Victor from about 1909 into the 1920's was a very distinguished group of men, in-

cluding the scholar John Wesley Work II and the Rev. James A. Myers, whose wife was musical director of the quartet for many years.

The performances of the Jubilee Singers were greatly loved by the Chautauqua and Lyceum audiences. But the appreciation did not keep them from being the object of shameful indignities. In many northern communities they could not stay in

the hotels or eat in the restaurants. If the platform superintendent could not find sympathetic private homes, they often were forced to leave after the evening's performance for another town where they could find accommodations, or sometimes to sleep as best they could on railroad-station benches. And these were merely the physical indignities.

The history of the black groups in

Chautauqua and Lyceum has, to the best of my knowledge, not yet been written. The groups, and the individuals that made them up, present an important subject for research. The most urgent task is to seek out the surviving performers and record interviews with them.

DEVELOPMENTS IN BLACK GOSPEL PERFORMANCE AND SCHOLARSHIP

by Irene Jackson-Brown,
Howard University,
Washington, D.C.

Gospel is one of the most vital of all American musical traditions and stands as a pivotal musical style that has influenced other such musical genres as jazz, soul, blues, and popular music. As a musical tradition that celebrates the contemporary black religious experience, gospel music is deeply rooted in black life and culture.

The history of gospel music is a history of the struggle to be accepted as the black liturgical music. During the 1920's when gospel had its formal beginning, it met with resistance in most black denominations. However by the 40's gospel had revolutionized music in most black churches. Significantly, within the last few years gospel music has entered into the liturgies of black congregations of Roman Catholics, Episcopalians, and Presbyterians. In several publications by the National Office for Black Catholics, *This Far by Faith* (1977) and *Soulfull Worship* (1974) by Clarence Jos. Rivers, such questions are addressed as: Is authentic black Catholic worship either possible or desirable? What is black music and what particular music problems do black Catholics face? The possibilities for the incorporation of gospel music into the Roman Catholic liturgy are exemplified in the recording, "Hymns of a Soulfull People" by Grayson Warren Brown with the Howard Gospel Choir and produced by North American Liturgy Resources. Brown who conducts choirs and workshops throughout the United States is committed to bringing the black musical tradition to Roman Catholic worship. Black congregations of Episcopalians are be-

ginning to incorporate gospel music and spirituals into their liturgy. A major effort is underway to achieve this end, and a hymnal is forthcoming from the Episcopal church which will include gospels, spirituals, and hymns that have been popular among blacks (for further discussion see Irene V. Jackson, "Music and Black Episcopalians," *The Historical Magazine of the Protestant Episcopal Church*, March, 1980, pp. 33-35).

During the last three decades, gospel has experienced a period of phenomenal growth and development and has moved from use in a solely liturgical context to use extending beyond the worship service. Gospel programs and concerts came into prominence during the mid-century and are instances of this. Important developments in the history of gospel, particularly its nonliturgical use, include the use of gospel in Broadway musicals, such as "Black Nativity," (1960) "Don't Bother Me, I Can't Cope," (1971) and most recently with the revival of Vinnette Carroll's "Your Arms Too Short To Box With God" (1976); its performance at such places as the White House where gospel artists James Cleveland, Shirley Caesar, the Howard Gospel Choir, and The Mighty Clouds of Joy performed for members of Congress, the Cabinet, and White House staff (for further discussion see Donnie Radcliff and Hollie I. West, "For the President, An Afternoon of Gospel," *Washington Post*, September 10, 1979, pp. B1, B9).

On September 6, 1979 the Edwin Hawkins Family Singers performed with the National Symphony Orchestra in a program billed as "Gospel

at the Symphony"; this concert is another instance of gospel's use in a non-liturgical context.

The formation of organizations devoted to improving gospel musicianship such as the National Convention of Gospel Choirs and Choruses (founded in 1932), the Gospel Music Workshop of America, Inc. (founded in the late 1960s), and the National Association of Gospel Quartets, as well as the annual workshops and classes devoted to the performance of gospel music sponsored by various black denominations, perhaps foreshadowed the actual study and performance of gospel music in academic institutions.

Another notable development in gospel music history was the formation of gospel choirs on black college campuses (Howard University led the way in the late 60's) and later on white campuses with black student populations. The impact of gospel music has been such that music departments and Afro-American studies programs have been called into question when a gospel choir is not a regular university-sponsored and often credit-offering activity. "Campus gospel," as I refer to the movement begun in the late sixties, is entering a new phase. Recently I witnessed a performance of Dartmouth University's gospel choir which included a number of white students. The white students identified with the black students—both groups seemed to share in the charismatic movement, which is ecumenical. Some observers credit Andre Crouch with this "ecumenical spirit" that is appearing in Afro-American gospel music, since

Crouch has a following among white charismatics. For several reasons—the rise of the charismatic movement among these—gospel music is presently enjoying a period of popular appeal which is quite distinct from its traditional appeal to black church folk in a strictly liturgical setting.

With an increase in the number of radio stations which devote a portion of their programming day to gospel music and an increase in the number of stations devoted solely to gospel music, gospel is beginning to reach beyond a strictly church-going audience and beginning to cut across racial, socio-economic, denominational, religious, and regional lines. Gospel music through radio is becoming more accessible to more people.

Major record companies such as Columbia have entered the gospel market, and smaller record companies devoted to gospel, such as Savoy, Light, Malaco, and Gospel Roots, have beefed-up their distribution and promotional efforts; this has likely been a factor in gospel's appeal to a wider audience. It is not known to what extent increased sophistication in the promotion and management of gospel artists by black managers and promoters has been a factor in the proliferation of gospel music into mainstream America. It is likely that knowledgeable and skillful managers and promoters of individual performers, groups, and "gospel packages" (groups or individuals who are often billed on the same concert) recognize the money-making potential of gospel music and have directed their efforts to commercializing gospel. According to Ed Smith, business manager for James Cleveland, traditional performers such as James Cleveland and Albertina Walker, to mention a few, still enjoy the widest popularity among blacks. The point is that gospel music through radio and recordings is more accessible today than it ever has been.

However, scholarly interest in this important musical tradition is a recent development. Apart from the more popular discussions of gospel music such as Tony Heilbut's *The Gospel Sound* (1971), Laurraine Goreau's *Just Mahalia, Baby* (1975), or the occasional pieces on gospel performers in *Ebony*, *Sepia*, or *Jet*, the scholarly community is only now considering gospel music in any serious way. I

need not recount the reasons for this here. What is important is that scholarly works have managed to appear in spite of the narrowness of academic departments, academicians, and disciplines whose focus and interest lie outside the Western European tradition. For the most part music scholars have turned to writings in other disciplines in their need to justify the study of gospel music vis-à-vis doctoral committees and the like. Studies from disciplines other than music have shaped gospel music scholarship: V. E. Daniel's dissertation, a classic, "Ritual in Chicago's South Side Churches for Negroes" (University of Chicago, 1940); and Drake and Cayton's study *Black Metropolis* (1945) readily come to mind in this regard. More recently Lawrence Levine's *Black Culture and Black Consciousness* (1977) contains insights that are provoking to gospel scholars.

While most of us whose research has focused on gospel continue to lament over the paucity of material, it would be well for us to note and celebrate some of the works that have appeared.

There have been dissertations and theses that have focused on gospel music. A firm foundation for research on gospel music was laid in 1960 by George Ricks in his often cited work, "Some Aspects of the Religious Music of the U.S. Negro: An Ethnomusicological Study with Special Emphasis on the Gospel Tradition" (which was republished as a book in 1977). The first thesis, thus far disclosed, on gospel was Katherine Small's 1945 work, "The Influence of the Gospel Song on the Negro Church" (Ohio State University) followed by Charles Gold's 1953 thesis, "A Study of the Gospel Song" (University of Southern California); however Gold's thesis is primarily concerned with white gospel music.

Besides the Ricks dissertation of 1960, a thesis by Everett Peach, "The Gospel Song: Its Influence on Christian Hymnody," was also completed at Wayne State. By the mid-sixties several works had been written: Melville C. Bryant's "Derivation and Development of American Negro Gospel Songs" (University of Indiana, 1963), and in 1964, Horace Boyer's thesis, "The Gospel Song: A Historical and Analytical Study" (Eastman School of Music), continued the re-

search direction laid by Ricks. A little-cited thesis was completed for Howard University's School of Religion in 1968 by Raymond Kelly, "Gospel Music and Its Use in Three Urban Churches."

The 70's produced a number of works: Jacqueline D. Cogdall, "An Analytical Study of the Similarities and Differences in American Black Spirituals and Gospel Songs" (U.C.L.A., 1972) (this work was recently published as a monograph); Horace C. Boyer, "An Analysis of Black Church Music . . ." (Eastman School of Music, 1973); June Delores Brooks, "Music in Culture: Black Sacred Song Style . . ." (Northwestern University, 1973); Robert Williams, "Preservation of the Oral Tradition of Singing Hymns in Negro Religious Music" (Florida State University, 1973); Marian Tally Brown, "A Resource Manual on the Music of the Southern Fundamentalist Black Church" (Indiana University, 1974); Irene V. Jackson, "Afro-American Gospel Music and Its Social Setting with Special Attention to Roberta Martin" (Wesleyan University, 1974); Richard M. Raichelson, "Black Religious Folk Song: A Study in Generic and Social Change" (University of Pennsylvania, 1975); Alfred A. Pinkston, "Lined Hymns, Spirituals, and the Associated Lifestyle of Rural Black People . . ." (University of Miami, 1975); Doris Jane Dyen, "The Role of Shape-Note Singing in the Musical Culture of Black Communities in Southeast Alabama" (University of Illinois, Urbana-Champaign, 1977); and Barbara Wesley Baker's 1978 dissertation, "Black Gospel Music Styles" (University of Maryland).

More recently several theses have been written on various aspects of gospel music, among which are: "From Jubilee to Gospel in Black Male Quartet Singing" (University of North Carolina, Chapel Hill, 1980) by Kerrill Rubman; Joel Sutton, "The Gospel Hymn, Shaped Notes, and the Black Tradition" (University of North Carolina, Chapel Hill, 1976); and Mary L. Casey's "The Contributions of the Rev. James Cleveland to Gospel and Music Education" (Howard University, 1980).

To my knowledge there are two doctoral dissertations in progress on gospel music: Michael Wesley Harris'

work on Thomas A. Dorsey for Harvard University and William Dargan's research on instrumental music, and the Pentecostal church for Wesleyan University. As of this writing Mel-lonee Burnim is defending her dissertation in folklore at Indiana University titled, "The Black Gospel Music Tradition: Symbol of Ethnicity."¹

Books and articles that focus entirely or partly on the gospel tradition have been scarce. However, the following, which have appeared in the last few years, bear mentioning: Romeo E. Phillips, "White Racism in Black Church Music," *Negro History Bulletin* 36 (1973), 17-20; Melvin Williams, *Community in a Black Pentecostal Church* (1974); Johannes Riedel, *Soul Music Black and White* (1975); Pearl Williams-Jones, "Afro-American Gospel Music: A Crystallization of the Black Aesthetic," *Ethnomusicology* 19 (1975), 373-386 and "Performance Style in Black Gospel Music," in *Black People and Their Culture* (1976); Paul McIntyre, *Black Pentecostal Music in Windsor* (published by National Museum of Man, Canadian Center for Folk Culture Studies, 1976); Morton Marks, "Uncovering Ritual Structures in Afro-American Music," in *Religious Movements in Contemporary America* (1977); Horace C. Boyer, "Contemporary Gospel Music," *Black Perspective in Music*, (Spring 1979), 5-58; Irene V. Jackson, *Afro-American Religious Music: A Bibliography and Catalogue of Gospel Music* (1979); Wyatt Tee Walker, *Somebody's Calling My Name* (1979); and Richard Smallwood, "Gospel and Blues," *Music Educators Journal*, January 1980, 100-104, among others.

Apart from the recordings of gospel produced on the popular gospel labels, New World Records offers "Black and White Urban Hymnody" (NW224); and Columbia has the useful two-disk, "The Gospel Sound" (G31086); ABC/Peabocks' "Perpetual Moments" (PY-59235); and "At My Appointed Time: Forty Years of A Capella Gospel" (Stash ST-114) are noteworthy. And the Library of Congress has recently released "Afro-American Folk Music from Tate and Panola Counties, Mississippi" (AFS L67), produced by David Evans.

¹Editor's note: Dr. Burnim completed her dissertation in 1980.

Courses on gospel music—although still too few—are beginning to appear in university curricula. This is significant. Symposia devoted to gospel have taken place at Indiana University (1972) and more recently at Howard University and the Smithsonian Institution. But more of this needs to happen. On several occasions various gospel artists have been invited to college campuses as guest lecturers. This has primarily taken place at white institutions, however. There must be a concerted effort made by black institutions to invite gospel artists to give lectures and concerts and to join faculties as artists-in-

residence for short periods of time. Rev. James Cleveland said on his visit to Howard University last spring as part of the symposium that this was the first time that he had been invited to a black university (I add that Rev. Cleveland participated in the symposium, gratis).

Scholarly interest in gospel music must continue to ensure that the gospel tradition is included as an area of inquiry in courses devoted to black music, the black church, and black religion. Gospel music must be given the careful and detailed scrutiny that some of the other musical genres have received.

RETROSPECTIVE: THE BLACK COMPOSERS SERIES

by Calvert Bean
Nashville, Tennessee

"The Black Composers Series highlights two centuries of Black symphonic masterpieces. Prepared in collaboration with The Afro-American Music Opportunities Association and produced by CBS Records, this series features major American and European orchestras with new and exciting soloists, under the baton of Paul Freeman. The first four records in the 1974 release will be followed by annual issues of three to five recording over a period of approximately five years."

That statement appeared on the album covers of the 1974 releases. The next four issues bear a copyright date of 1975. "These are to be followed by approximately four volumes per year through 1978, each annual issue of which is designed to represent both older and newer contributions of Black composers," according to information given with the four 1975 releases. The plan for the Series, then, was around 20 albums released during a five-year period. The first eight records collectively represent a true extension of standard repertoire, and many of the works individually are highly distinctive.

The auspicious beginning of the Series remains just that, for the actual number of releases is drastically lower than the projected 20. The number is nine. The lonely ninth album bears a 1978 copyright date.

As of March, 1981 none of these nine recordings was listed in the Schwann Catalog, although less than a year ago (July, 1980) four were still

listed as available, and those were the first releases. While we can be grateful for the nine issues, we can only be chagrined that Columbia Records was either unable or unwilling to complete the project as originally planned or even to keep all the original releases in print.

The following is a survey of the results of the efforts of the Series' prime movers, Paul Freeman, Artistic Director, and Dominique-René de Lerma, Chief Consultant.

The variety of music, composers, and performers to be heard in the nine recordings is impressive. There are 24 works by 15 composers, of whom ten are represented by single works, two by two works, two other composers by three, and one composer by four. Composer birthdates range from 1737 (or 1739) to 1941. One composer lived entirely in the 18th century, the career of another spanned the classical to early romantic eras, and a third was a 19th-century violin virtuoso. The rest are, roughly, of three generations of the 20th century. Countries of birth are in North, Central, and South America, Great Britain, and Africa.

Volumes 1 and 2 include "older contributions." The first is devoted entirely to works by Joseph Boulogne, the Chevalier de Saint-Georges, whose life as not only a serious musician but also a military officer and *bon vivant* could be the basis of a picaresque or floridly romantic novel. With this initial volume the symphonic des-

ignation of the Series is already superseded, since a string quartet and an operatic *scena* are included along with his Symphony No. 1 and Symphonie Concertante for Two Violins and Orchestra, Op. 13. This recording and another of two violin concertos¹ served to introduce Saint-George's work to today's audiences.

The second release presents two works each of Samuel Coleridge-Taylor and William Grant Still, names not regularly encountered in concert programs or on record jackets, if sometimes cited in lists of "other" composers in books on 20th-century and/or American music. Vocal solos with orchestra along with symphonic compositions are included in this recording.

The next two releases in the 1974 issue represent "newer contributions." Volume 3 has a major orchestral work of Ulysses Kay, *Markings*, and of George Walker, his Concerto for Trombone. Volume 4 is devoted exclusively to the Panamanian Roque Cordero, the only issue besides Volume 1 with works of one composer only. Both works are orchestral—Concerto for Violin and *Eight Miniatures*. Kay, Walker and Cordero are 20th-century contemporaries, active composers of the "middle" generation.

The broadening of medium beyond the symphonic begun in volume 1 continues in the four albums of the 1975 issue. This may have been the result of economic necessity as much as of historical or esthetic considerations, but it would seem to have been inevitable, and it is certainly welcome.

Volume 5, a collaborative effort by conductor Freeman and editor de Lerma, resulted in the first performance in this country of *Requiem Mass* by the Brazilian Nuñez-García. This is the only major choral work in the Series, full-scale and in the company of Mozart's liturgical writing. Volume 6 covers the broadest time span between works of any record in the Series. The two works are José White's Concerto for Violin (1864), not performed in the United States until 1974, and David Baker's Sonata for Violoncello and Piano (1973). The

¹Musical Heritage Society issued this recording (MHS 3199). It bears a 1974 copyright date.

solo instrumental virtuosity required in both works is an obvious common feature, and both are in the mainstream of important musical developments of their composers' lifetimes.

The seventh and eighth volumes contain orchestral music by six composers. Two of them—Still and Walker—are represented in earlier releases, and five are American. The sixth, a Nigerian tribal chief, lived much of his life as a busy performer, arranger, conductor, and composer in London. In these releases the symphonic medium was expanded to include chorus and, in another, electronically produced sounds. The latter, Olly Wilson's *Akwon*, is the only one to use this resource.

The isolated Volume 9 is also symphonic. It includes three commissioned works, Concerto for Piano by George Walker (he is the only composer represented in three volumes), an occasional piece, *Celebration!*, by Adolphus Hailstork, and *Ritual and Incantations* by Hale Smith.

Two European orchestras were recorded in 12 performances, 11 by the London Symphony Orchestra and the other by the Helsinki Philharmonic Orchestra (with Morgan State University Choir of Baltimore). The two American orchestras that recorded eight performances are the Detroit and Baltimore Symphony Orchestras, in five and three works respectively. Soloists with orchestra are violinists Miriam Fried and Jaime Laredo, as a duo, and Aaron Rosand,

trombonist Dennis Wick, Violinist, Sanford Allen, and pianists Natalie Hinderas and Richard Bunker. Faye Robinson, soprano, and William Brown, tenor, perform in opera and oratorio excerpts, and in *Requiem* by Nuñez-García Mr. Brown is joined by soprano Doralene Davis, mezzo Soprano Betty Allen, and bass-baritone Matti Tuloisela. In his program notes, Professor de Lerma strikes a good balance between information about the composer and his work(s) and about the performers. The space limitation is one side of a 12-inch record album cover, or a single-page insert into the jacket printed on one or both sides.

* * *

The *Black Composers Series*, even in severely truncated form, contains a wide band of artistic activity of several generations of composers. The strongest representation is of 20th-century composers, to be sure, and it gives the listener, the student, and the performer a broader perspective on contemporary musical practices. The works by Saint-Georges, Nunes-García, and White demonstrate a greater diversity of practice in late classic and romantic music than might be generally realized.

That not a single volume of the Series is current, let alone the nine volumes issued, is a deprivation. Could a campaign to secure reissue of these few nine volumes be successful?

We invite comments from interested readers—and listeners.

A list of records in the *Black Composers Series* follows.

Contents of *The Black Composer Series*

VOLUME 1 (Columbia M-32781)

Saint-Georges, 1737-1799

Symphony no. 1, op. 11/1, in G major (1779), published by Peer-Southern (New York)

Symphonie concertante for 2 violins, op. 13, in G major (1782), published by Frank Music (Boston)

Scène from "Ernestine" (1777), published by Peer-Southern (New York)

String quartet no. 1, op. 1/1, in C major (1773), published by Peer-Southern (New York)

London Symphony Orchestra; Paul Freeman, conductor; Faye Robinson, soprano; Miriam Fried, Jaime Laredo, violins; The Juilliard Quartet.

VOLUME 2 (Columbia M-32782)

William Grant Still, 1895-1978

Afro-American symphony (1930), published by Novello (London)

What does he know of dreams?, and You're wonderful, Mary, from "Highway 1, U.S.A." (1962), unpublished

Samuel Coleridge-Taylor, 1875-1912

Onaway, awake, beloved, from "Hiawatha's wedding feast", op. 30/1 (1898), published by Novello (London)

Danse nègre, from "African suite", op. 35 (1898), published by Luck's Music (Detroit)

London Symphony Orchestra; Paul Freeman, conductor; William Brown, tenor

VOLUME 3 (Columbia M-32783)

Ulysses Kay, 1917-

Markings (1966), published by Duchess Music Corporation (New York)

George Walker, 1922-

Concerto for trombone (1957), published by General Music Publishing Corporation (Hastings-on-Hudson)

London Symphony Orchestra; Paul Freeman, conductor; Denis Wick, trombone

VOLUME 4 (Columbia M-32784)

Roque Cordero, 1917-

Concerto for violin (1962), published by Peer-Southern (New York)

Eight miniatures (1948), published by Peer-Southern (New York)

Detroit Symphony Orchestra; Paul Freeman, conductor; Sanford Allen, violin

VOLUME 5 (Columbia M-33431)

José Mauricio Nuñez-García, 1767-1830

Requiem Mass, M. 185, in D minor (1816), published by Associated Music Publishers (New York)

Doralene Davis, soprano; Betty Allen, mezzo-soprano; William Brown, tenor; Matti Tuloisela, bass-baritone; Morgan State University Choir; Helsinki Philharmonic Orchestra; Paul Freeman, conductor

VOLUME 6 (Columbia M-33432)

José Silvestre de los Dolores White, 1839-1918

Concerto for violin, F sharp minor (1864), published by Belwin-Mills (New York)

David N. Baker, 1931-

Sonata for violoncello and piano (1973), unpublished

London Symphony Orchestra; Paul Freeman, conductor; Aaron Rosand, violin; Janos Starker, violoncello; Alain Planès, piano

VOLUME 7 (Columbia M-33433)

William Grant Still, 1895-1978

Sahdji (1931), published by Carl Fischer (New York)

Fela Sowande, 1905-

Three dances from "African suite" (late 1930s), published by Chappell (London)

George Walker, 1922-

Lyric for strings (1941), published by General Music Publishing Corporation (Hastings-on-Hudson)

London Symphony Orchestra; Paul Freeman, conductor; Morgan State University Choir

VOLUME 8 (Columbia M-33434)

Olly Wilson, 1937-

Akwan, for piano and orchestra (1974), unpublished

T. J. Anderson, 1928-

Squares (1965), published by Composers Facsimile Edition (New York)

Talib Rasul Hakim, 1940-

Visions of Ishwara (1970), unpublished

Baltimore Symphony Orchestra; Paul Freeman, conductor; Richard Bunker, piano

VOLUME 9 (Columbia M-34556)

George Walker, 1922-

Concerto for piano (1975), published by General Music Publishing Corporation (Hastings-on-Hudson)

Adolphus Hailstork, 1941-

Celebration! (1975), publisher not identified

Hale Smith, 1925-

Ritual and incantations (1974), unpublished

Detroit Symphony Orchestra; Paul Freeman, conductor; Natalie Hinders, piano

Composers Corner

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

Primous Fountain III is being hailed by conductors, performers, and reviewers alike as the most promising young American composer.

His symphonic works are being performed by a number of major orchestras, including the Minnesota Orchestra, the Chicago Symphony, the Buffalo Philharmonic, and the San Francisco Symphony, just to mention a few. Michael Tilson Thomas, Stanislaw Skrowaczewski, and Gunther Schuller are among the conductors who have conducted major performances and premieres of his works.

His ballets have been choreographed and performed by Arthur Mitchell for the Dance Theatre of Harlem and for the American Dance Festival in Newport, Rhode Island.

This remarkable young composer, born in Florida in 1949, grew up in Chicago's tough South Side ghetto. He had no musical training until he joined the high school band at age 15. Within a year he had taught himself harmony, counterpoint, and orchestration and was composing.

Although Fountain has not studied formally, he has received assistance in a variety of ways from several prominent men in music.

Awards and commissions began to come his way. At the age of 18 he received the Broadcast Music, Inc. Young Composer Award. In 1974, he became the youngest person in history to receive a Fellowship from the Guggenheim Foundation and, in 1977, received a second, which is most rare. In 1973, he received a commission for a major work from the Fromm Music Foundation. The work, *Ritual Dances of the Amaks*, was premiered at the Festival of Contemporary Music at Tanglewood, with Gunther Schuller conducting.

However remarkably the career of *Primous Fountain III* has progressed, it is the music that he produces which makes it all happen. It is impossible to find a word to describe his music in compositional terms. He synthesizes both traditional and twentieth-century practices to produce a true "new" sound. It has been said that "Fountain takes off where Stravinsky

finished." It may well be that to the list of great composers, the striking name, PRIMOUS FOUNTAIN III, will be added.

The Music

Solo

Meditation on a Theme, piano solo (2' 33")

Ricia, piano solo (7' 42")

Ensemble

Ricia for Trio, for violin, cello, and piano (7' 42")

Movement, for oboe, contra-bass, and piano (1' 36")

Three Pieces, for flute, violin, and piano (3' 18")

Summation, for flute, Bbclarinet, and bassoon (1' 6")

Will, for flute, Bbclarinet, horn, and piano (4' 30")

Play in Six Parts, for flute, clarinet, bassoon, horn, violin, and cello (5' 12")

Miniature for Six Players, for flute, trumpet, trombone, violin, cello, and piano (1' 40")

Orchestra

Evolutio Quaestionis

for soprano, 1.1.1.1.1.1.0, harp, piano, tmp, perc(3), 2vn, 1 vl, 1 vc, 1 cb, or full strings (2')

Movement for Orchestra

2.2.1.0,2.3.4.1, perc (2), tmp, pf, strings (2')

Manifestation

3.2.2.2.4.5.3.1, tmp, perc (3), pf, strings (14' 40")

Huh (Commissioned by the Civic Orchestra of Chicago) 3.3.3.2,4.3.3.0, tmp, perc, hrp, pf, strings (13' 18")

Auxiliary 2⁴ (Commissioned by the American Wind Symphony Orchestra) 4.3.4.3,5.5.5.0, perc (4) (5' 48")

Ritual Dances of the Amaks (Commissioned by the Fromm Music Foundation) 3.3.4.2,4.3.3.0, tmp, perc, pf, strings [With original 2nd movement] (24' 2") [With new 2nd movement] (27' 9") [1st movement] (7' 18")/Original 2nd movement (3' 54")/3rd movement (12' 51") new 2nd movement (7')

Exiled 4.3.3.3,4.3.3.1, tmp, perc, hrp, pf, strings (12½')

Fort Jesus 3.3.3.3,4.3.3.0, tmp, perc (2), pf, strings (8' 12")

Concerto for Cello and Orchestra (Commissioned by Anthony Elliott and the Minnesota Orchestra)

4.3.3.0, tmp, per, pf, strings (20' 24")

Study Scores (Available for Sale)

Ritual Dances of the Amaks
Manifestation

The music listed in this section is published by Hindon Publications, a Division of Hinshaw Music, Inc. or inquiries concerning perusal scores, study scores, rentals, performances, etc. contact: Donald G. Hinshaw, P.O. Box 470, Chapel Hill, NC 27514.

The preceding information was reprinted, with permission, from a brochure which was prepared and distributed by Hinshaw Music, Inc. The works listed below are available from Morgan Music, 167 Dudley Road, Newton Centre, MA 02159.

Caprice for orchestra (1980) 6'
Concerto for Cello and orchestra (1977) 21'

Evolutio Quaestionis for soprano and chamber orchestra (1967) 2'

Exiled for orchestra (1974) 13'

Fort Jesus for orchestra (1975) 9'

Meditation on a Theme for piano (1967) 3'

Movement for Orchestra (1967) 2'

Play in Six Parts for flute, clarinet, bassoon, horn, violin and cello (1967) 6'

Poème for Wind Instruments (1978) 9'

Three Pieces for flute, violin and piano (1967) 4'

Tragedy for flute (1968) 2'

Will for flute, clarinet, horn and piano (1967) 5'

ANNOUNCEMENTS

The Blue Ridge Institute in Ferrum, Virginia has issued two record albums of interest to researchers: *Non-Blues Secular Black Music* (BRI-001) and *Western Piedmont Blues* (BRI-003). Both issues are in the Institute's *Virginia Traditions* series and are accompanied by illustrated booklets. Orders may be sent to: BRI Records, Ferrum College, Ferrum, Virginia 24088.

* * *

A new Swedish label, Clanka-Lanka, has issued the first of a retrospective series on black vocal quartets, *Birmingham Quartet Anthology 1926-53*. Accompanied by ten pages of notes and complete lyric transcriptions, it is a major contribution to our knowledge of black gospel music. The records may be obtained from Mr. Doug Seroff, Box 506, Rt. 3, Goodlettsville, TN 37072 (Clanka-Lanka 144,001/002).

* * *

The recent publication of D. Antoinette Handy's *Black Women in American Bands and Orchestras* is a significant addition to the history of black music. This collective biography identifies black women participants in permanent and occasional, principal and ancillary, American bands and orchestras. One-hundred and twelve profiles are presented under the headings of orchestra and orchestra lead-

ers, string players, wind and percussion players, keyboard players, and administrators. Of particular significance are the author's findings on black women and other minorities in administrative and supportive roles and in the American Symphony Orchestra League's Youth Orchestra Division, both surveys covering the 1978-79 season. Copies may be obtained from Scarecrow Press, Inc., P.O. Box 656, Metuchen, N.J. 08840.

* * *

The Gospel Workshop of America is currently in the process of developing a facility to house archives, collections, and memorabilia relating to Black Gospel Music. The physical location has not yet been decided. For more information, contact the workshop at 2652 Virginia Park, Detroit, MI 53703.

* * *

The Houston Grand Opera, David Gockley, General Director in collaboration with E L B Artists Enterprises, Earl L. H. Baker, President are interested in hearing from Black Composers who have completed BLACK OPERA scores, and/or ideas and outlines for BLACK OPERA. They are especially interested in those works using ethnic subject material, and music. Request those interested

parties send the following information concerning their work(s):

1. Brief Synopsis of the Opera (Plot).
2. Musical Style, and Content.
3. Principal Role(s) Voice Categories, indicating if work is with, or without Vocal Ensemble (Chorus), and dancers.
4. If the work is Orchestrated, and if so, what instrumentation.

5. Senders Name, Address, City, and State, Zip Code, Telephone Number with Area Code.

This search is being made with the possible view of a complete production in mind, dependent upon the feasibility of the work for production.

Send all information to: E L B Artists Enterprises, 430 East 72nd Street, New York City, N.Y. 10021, Attn: Earl L. H. Baker, President.

RESEARCH NEWS

David Bain, voice major at Morgan State University, has been invited to read his paper, "An oblique introduction into the music of Africa" at next April's conference on Culture and Communication at Temple University. In his study, Mr. Bain seeks to determine how musical structure conveys a social message.

* * *

Richard Lee Collier, theory major at Morgan State University, is preparing for a trip in January to France, Belgium, the Netherlands and Germany to complete his thesis research on the Chevalier Meude-Monpas, a most obscure composer and writer of African ancestry from 18th-century France.

* * *

Maxine C. Jones, music education major at Morgan State University, will have her 1980 thesis cited in the forthcoming issue of *RILM abstracts* and a bibliography being issued by The Hymn Society of America. Her work is the first scholarly attention given to the subject: *Resource material on Mahalia Jackson; a chronicle of her life, an annotated bibliography, and an analytical discography.*

* * *

Patricia Ann Butler is researching "The pianist in black Gospel music." She would appreciate receiving related information and materials. Her address is: Minority Resource Office, Webster College, 470 E. Lockwood, St. Louis, Missouri 63119.

* * *

Lawrence Fried is working on an annotated bibliography of Duke Ellington. He would appreciate hearing from authors and/or collectors who have information about Ellington material in print. He may be contacted at 2050 East 18 Street, Apt. F9, Brooklyn NY 11229 USA.

REPORT FROM . . .

Howard University

An epoch-making symposium on gospel music took place in March of 1980 at Howard University's Center for Ethnic Music which is under the aegis of the College of Fine Arts. The symposium which included lectures, concerts, and workshops was the first time that a major, historically black institution turned scholarly attention to this important Afro-American musical genre. The impact of this symposium will be far-reaching and will challenge indictments leveled against black institutions that they are not seriously examining the cultural artifacts of the black experience.

The dean of the College of Fine Arts, Thomas J. Flagg, provided a compelling argument for the academic study of black art forms; his remarks opened the gospel symposium:

" . . . these events should be regarded not as a negation of other styles and forms, but rather as a recognition and endorsement and embracing of that which is our own and as an assertion of black pride and responsibility and as an academic legitimization of one of the vitally significant expressions of the black experience. Finally, these programs represent a giant step of the College of Fine Arts toward its goal of becoming a world center for the arts of black people. . . ."

The symposium was significant in many ways. With the participation of

Thomas A. Dorsey, Sallie Martin, James Cleveland, and younger artists Richard Smallwood and Robert Fryson (composer of such gospels as "Give Yourself to Jesus" and "God Is", among others), several generations in gospel music history were represented. Also present were scholars such as Horace C. Boyer, a music theorist, noted for his contributions to gospel music scholarship through his thesis, dissertation, and several important articles, and Barbara W. Baker whose dissertation, "Black Gospel Music Styles: 1942-1975: Analysis and Interpretation for Music Education" (University of Maryland, 1978) provides resources and techniques for the inclusion of gospel music in the general music-education curriculum. Workshops on gospel piano and vocal techniques were held as were concerts of gospel in both liturgical and non-liturgical contexts. Gospel "greats" Dorsey, Martin, and Cleveland performed and also talked informally about their musical careers. Others such as Pearl Williams-Jones who shaped my intellectual curiosity about gospel (see Irene V. Jackson, *Afro-American Religious Music*, Greenwood Press, 1979., pp. XIII-XIV) and Howard University music department faculty, Doris E. McGinty, Hortense R. Kerr, and George Winfield, representing the fields of musicology, music education, and music theory respectively, provided frameworks from their discipline.

Irene Jackson-Brown

IMPORTANT* IMPORTANT* IMPORTANT*

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