

American Music  
Research Center  
Journal

Volume 20 • 2011

Special Oral History Issue

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American Music Research Center  
College of Music  
University of Colorado Boulder

# The American Music Research Center

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The *American Music Research Center Journal* is published annually.

Subscription rate is \$25 per issue (\$28 outside the U.S. and Canada)

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ISBN 1058-3572

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## Information for Authors

The *American Music Research Center Journal* is dedicated to publishing articles of general interest about American music, particularly in subject areas relevant to its collections. We welcome submission of articles and proposals from the scholarly community, ranging from 3,000 to 10,000 words (excluding notes).

All articles should be addressed to Thomas L. Riis, College of Music, University of Colorado Boulder, 301 UCB, Boulder, CO 80309-0301. Each separate article should be submitted in two double-spaced, single-sided hard copies. All musical examples, figures, tables, photographs, etc., should be accompanied by a list of captions. Their placement in the paper should be clearly indicated.

If a manuscript is accepted for publication by the editorial committee, the author will be asked to supply a brief biographical paragraph and an electronic mail attachment with the text, sent to [thomas.riis@colorado.edu](mailto:thomas.riis@colorado.edu). Once accepted, the preparation of final copy in electronic form will require the following: abstract of no more than 200 words; article text in MSWord including notes and references (preferably as a .doc file). Musical examples and figures for final production should be high resolution (at least 300 dpi) images.

In general the *AMRC Journal* follows the formats and guidelines of the *Journal of the Society for American Music* and *The Chicago Manual of Style*, 16th ed. (Chicago: University of Chicago Press, 2010). For further instructions on footnotes, bibliography, discographic references, etc., please consult this volume or the editor.

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# Introduction

About seven years ago, Robert Fink, former dean of the University of Colorado College of Music—and one of the men most responsible for relocating the AMRC from California to Colorado in the late 1980s—came to me with the thought of creating an annual endowed lectureship in the American Music Research Center. Bob’s idea was to invite “a distinguished musician or music critic of national reputation to present a scholarly hour-long lecture on a topic of general interest relating to a significant aspect of American music or music in the Americas.”

The name H. Wiley Hitchcock instantly came to my mind as the perfect candidate for the inaugural lecture. Wiley, as he was known to all of his friends and colleagues, was a major shaping force in the modern study of American music beginning in the 1960s. A brilliant lecturer, a tireless editor, a commanding figure and president of many scholarly groups—most prominently the Music Library Association, the Charles Ives Society, and the American Musicological Society—and, in 1971, the founding director of the Institute for Studies in American Music, Brooklyn College, Wiley was always a larger than life figure for me.

I first met this mentor of my mentor (his student Richard Crawford) in graduate school, although by this time he had left his native Michigan, where he took his doctorate in French baroque music in 1954, for New York. From our initial conversation on he was always curious about my research, attended my conference presentations, and contracted some dictionary articles by me for *The New Grove Dictionary of American Music* (1986), a monument for which he was the co-editor with Stanley Sadie. He also invited me to serve as a resident fellow at Brooklyn College in 1989, when I began to appreciate what a truly extraordinary character he was. Wiley paid us a visit in Colorado in the late 1990s and talked about his then current work, editing the songs of Charles Ives. His public presentation in Boulder was exemplary, as always. The fruit of his long-term dedication to the music of Ives—his last major book, in fact—was published by A-R Editions in a large and impressive volume, titled *129 Songs*, in 2002.

After at first accepting my invitation to present the inaugural Robert and Ruth Fink Lecture, by the fall of 2006 Wiley was too ill to speak easily or travel to Colorado. I could sense the sincere regret in his message when he wrote to cancel. Never, he said, had he backed out of such a commitment (and honor) before. Sadly, H. Wiley Hitchcock succumbed to his ailment and died in New York in 2007. We postponed the inaugural lecture for one year, at which point Samuel Floyd, Jr., director emeritus of the Center for Black Music Research, Columbia College, Chicago, joined us.

On the afternoon preceding Dr. Floyd's talk, November 5, 2007, I invited him to participate with me in an informal conversation about his life and career in front of an audience of faculty, graduate students, and other interested community members. He was relaxed and candid in this setting, the turnout was strong, and the reception extremely positive, so positive in fact that Bob and I were eager to repeat this conversational segment of the lectureship for each of the two speakers that followed Floyd, Richard Crawford (in 2008) and Carol Oja (in 2009). This volume contains edited transcriptions of these three open forums, which I hope readers will find both enjoyable and enlightening since they represent testimony by figures active and influential during a period of exciting growth and change in the field of American music research.

The curious reader may wonder why we have not also printed the "center-pieces," the Fink Lectures themselves, in this or another volume. The answer to the question is both simple and complicated. In developing the format of the evening lectures, we realized that one especially attractive and, in most cases, essential element was the presence of live music as an integral part of the lecture. To undertake a publication format that would become a fully accurate representation would have required considerably more sophisticated media than this journal's budget commands, not to mention overcoming questions surrounding copyright permissions, a notoriously vexed and litigious realm when it comes to American popular music of any kind.

Following the Fink Lecturer interviews, I have chosen to reprint an article from the second volume of this journal originally published in 1992, edited by William Kearns. Now retired and holding emeritus status, Professor Kearns served as the first director of the AMRC in Colorado. He worked in close collaboration with then music library head Karl Kroeger, College of Music Dean Robert Fink, and University of Colorado Libraries Dean James Williams to accomplish the task of transporting Sister Dominic's collection from California to Boulder in 1988 and 1989.

The tireless efforts of Sister Mary Dominic Ray to create a center for American music research and performance at her home institution, Dominican

College, is thus properly placed in time and in relation to several other American musical developments mentioned in the Floyd, Crawford, and Oja interviews. I find it especially significant that the authorities at Dominican College recognized and officially certified the establishment of the American Music Research Center in 1967, at least three years before our sister organization, the Institute for Studies in American Music at Brooklyn College, was founded by H. Wiley Hitchcock in 1971.

The opening interview in this volume has nothing to do with the Fink Lectures but a great deal to do with the emergence of classic American music, specifically modern jazz and its international impact in the middle decades of the twentieth century. The drummer Max Roach, along with other such legendary figures as trumpeter “Dizzy” Gillespie and alto saxophonist Charlie Parker, were the effective creators of the distinctive style known as bebop. So the discovery of this previous unknown interview between Roach and African musician Kofi Ghanaba, who performed in the United States and England during the 1950s and 1960s as Guy Warren, came as a major revelation, and one that I wanted to share with *AMRC Journal* readers. My colleague Dr. Kwasi Ampene acquired the tape from Kofi Ghanaba’s hands and presented me with the transcription as well as a written preface in order to explain its genesis.

After coming to the University of Colorado in 2001 to teach ethnomusicology, Kwasi Ampene founded the first African Popular Music ensemble on a U.S. college campus. In 2011 he was named director of the Center for World Performance Studies and appointed associate professor in the Department of Afroamerican and African Studies, and the School of Music, Theater and Dance, all departments at the University of Michigan. He is the author of *Female Song Tradition and the Akan of Ghana: The Creative Process in Nnwonkoro* (Ashgate 2005), and the article on E. T. Mensah found in the *New Encyclopedia of Africa* (Thompson/ Gale 2008).



Max Roach, above, and  
Kofi Ghanaba, right

