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Defining Texas Music: Lota May Spell's Contributions

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Texas historian, educator, and musician, Lota May Spell (1885-1972) is remembered today, if at all, primarily as the author of *Music*



Lota May Spell, ca. 1904. Credit: Lota May Spell Papers, Nettie Lee Benson Latin American Library, The University of Texas at Austin.

in *Texas*, the first general history of Texas music.¹ Although Spell worked primarily as a public school teacher, librarian, and private piano teacher, her 1936 book is still cited as a primary source on music in the state. But Spell should not be regarded as merely the author of an ambitious, seminal, yet outdated book. Her contributions toward the identification and promotion of a unique Texas music repertory extend beyond the pages of *Music in Texas*. Indeed, her story provides a regional perspective on the role

historians can play in the construction of music repertoires.

Assuming that "Texas music" is a historical idea, the particulars of which are dependent primarily upon collective opinion, and that the history of this idea can be traced in the way in which it has been conceived and presented over time, I will evaluate Spell's efforts to define and promote a distinct Texas music repertory and assess the significance of her role in the history of Texas music.²

She was, in her words, "accidentally and unintentionally born in Big Spring, Texas, [in 1885]. My mother's home was in San Antonio. I don't know why she was in Big Spring, passing through, I suppose."³ She also had roots in Mexico. Her father, William Harold Harrigan, worked alternately for the Union Pacific in Denver and a railroad company in San Antonio that sent him to Mexico City, where he became a superintendent for the company. This personal connection with the

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A Lady Gives a Monster Concert

Betsy G. Miller
Columbia, South Carolina

Every scholar of nineteenth century American music knows of the "monster" concerts of bandmaster Patrick S. Gilmore and perhaps also that these concerts may have been inspired by similar concerts in the United States given by French bandmaster Louis Jullien. What is not often noted is that celebrated violinist Camilla Urso was able to mount a "monster" concert of her own on the West Coast, a feat remarkable for any musician of the time, but most likely a singular event among the female musicians of her day.

Camilla Urso, born in Nantes, France in 1842, was the first female to enter the Paris Conservatory. A child prodigy, Camilla began touring the United States at the age of ten in 1852. Her success in Boston was such that in 1854 soprano Henriette Sontag chose Urso as a replacement in her concert company for the celebrated boy violinist Paul Jullien, who was ill with brain fever.¹ After taking a brief break from touring in 1856-1863, Urso continued to concertize for the rest of her life in the U. S., Europe, Australia, and South Africa. She died in New York in 1902.

French conductor Louis Jullien (1812-1860) was a musician-showman of enormous proportions. From his thirty-seven names, to his reputation, to his popularity, and most of all in the size of his concerts, he was a colossus. Born as the son of a bandmaster, he toured America in 1853-54, performing in New York, Boston, and several other American cities. Jullien, who received thirty-six Christian names from the thirty-six

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region undoubtedly fueled her interest in and research of Latin-American culture, resulting in numerous writings on the subject.⁴

Lota May began her music education in San Antonio, studying piano and composition with August Schemmel, who in 1898 became director of music at the Virginia Institute, a girl's boarding school in Bristol. Continuing her studies with Schemmel in Virginia for three more years, in 1901, at only 16 years of age, Spell went abroad, where she attended the Grand Ducal Conservatory in Karlsruhe, Germany, and she performed as a pianist in both Europe and Mexico between 1905 and 1910.

She returned to Texas in 1910 in order to continue her education at the University of Texas where she met and married Jefferson Rae Spell, who was to become professor of romance languages at the University. She received her Master of Arts degree in 1919, and in 1923, Spell became the second woman to receive a Ph.D. from the University of Texas.

Although not immediately apparent by their titles, Spell's thesis, *A History of Musical Education in America*, and dissertation, *Musical Education in North America during the Sixteenth and Seventeenth Centuries*, include regionalist tendencies that she would develop in future writings. For example, despite the national focus of her master's thesis, Spell highlights proudly the contributions of Texans to the history of America's music. In her chapter on music schools, Spell writes that "with Theodore

Thomas as director, the Cincinnati College of Music opened its doors in 1878, [and] it is of particular interest to Texans that its director from 1903 was Franz van der Stücken [*sic*], a native of Fredricksburg, Texas."⁵

Assumptions of exceptionalism or distinctiveness, whether regional or national, automatically suggest an "other." Just as American composers of the 1920s and 30s struggled to find their own voice in the shadow of the Western European musical and cultural traditions, some composers and intellectuals of the Southwest, such as Spell, championed the region's distinctiveness in relation to New England and the northern Atlantic states. For example, in her essay "Music in the Southwest: The Spanish Contribution," Spell makes the following declaration and plea:

All culture did not come westward; most of the best of sixteenth-century Europe came into the Southwest through Mexico City. No longer must the people of the Spanish border permit themselves to be looked upon as the hungry recipients of crumbs of musical culture of New England; instead they must make it known that the Southwest is rich in its heritage from those early settlers of the region, the Spaniards.⁶

The gravity of Spell's southwestern regionalism was centered in Texas. This is not only evident in her writings, as I will show, but also in her activities associated with such music clubs and professional organizations as the Wednesday Morning Music Club of Austin, the Texas Federation

of Music Clubs, and the Texas Music Teachers Association. Besides her work with these groups, which in one instance included formal recommendations to the State Board of Education regarding the choice of songs considered appropriate to be taught in the public schools, Spell also lectured extensively on the history of the state's music. Her illustrated presentations included slides of musical examples from both the state's past as well as its present. Her practice of promoting the songs of her contemporaries resulted in several letters of solicitation from Texan composers who sought Spell's endorsement. For example, on 7 November 1935 Ethel R. Wartham of Corsicana, Texas, writes:

I hope you can see your way clear to mention [my song "Texas, Land O'Dreams"] in your talk. . . . [I] have never tried to have it published. But someone should be interested in publishing Texas songs. They are in such demand at present. If there ever was an opportune moment for a Texas song to go over, it is now.⁷

The "opportune moment" for Wartham, of course, was the Texas Centennial era.⁸

Attempts to construct and promote a distinct regional music and identity acquire a timely relevance beyond the everyday during state (and national) centennial celebrations. The intense media coverage associated with the Texas Centennial heightened an interest in things Texan and, for some, inspired a strong sense of patriotism and Texan identity. With this patriotism came a need to identify elements that made the state unique.

By 1936 Spell had intensified her ongoing enterprise to collect music associated with the state. But patriotism was not her only motivation. Silver, Burdett & Company, a publishing house in Boston specializing in music education and instruction books, contacted Spell in the Spring of 1935 requesting a list of Texas music that would illustrate the different historical periods of Texas as well as be representative of the various ethnic groups of the state. Their intention was to issue a Texas Centennial supplement to the *The Music Hour*, a general music textbook suitable for grades six and seven, or the first and second years of junior high school.⁹

In April 1935 Spell wrote to several Texas composers, publishers, music teachers, and college presidents, as well as the Library of Congress, with a request for "music representative of the various groups that have

contributed to musical life in Texas.”¹⁰ “It is not high-brow music I am interested in,” writes Spell, “it is the songs the people sing in every-day life. Cradle songs, songs taught the children in the schools, what the people sing at their work, etc. is the type I want.”¹¹ Spell had no financial interest in the project. In a later letter she writes:

I was merely asked to select what I considered worthy material for inclusion in a Texas song collection, and I have tried honestly to do that. Beyond being paid a nominal sum for this work, I have no part in the publication or its possible financial gains or losses.¹²

Her intentions were sincere: “to leave a very clear picture of what life was in Texas and what each has contributed in bringing it into the realm of world music.”¹³

By the summer of 1935 Spell sent to her publisher an extensive list of songs sung in Texas from which the editor-in-chief at Silver, Burdett, & Company could select the pieces to be included in the supplement.¹⁴ The anthology reached the schools in November 1935. A list of the songs in this collection, according to Spell’s categories, can be seen in Table 1. Of several anthologies of Texas music ultimately issued in celebration of the Texas Centennial, *The Music Hour* was the most balanced collection. In addition to songs of ethnic groups such as the “Indian,” Spanish, Mexican, French, German, Czech, and the “Negro,” regional distinctions are recognized in songs from East Texas and “Along the Border.”

While it is difficult to determine the extent to which teachers actually used this supplement, the Texas Department of Education suggested its use along with *Songs Texas Sings*, another collection published for the Texas Centennial, for the specific study of Texas music. In Department Bulletin No. 359 issued in May 1936, two sections treat Texas music specifically: one entitled “Studying the Rhythm of the Music Brought to Texas by People of Other Countries” and the other “Singing Our Texas Songs in the School Choir.”¹⁵ The Texas Centennial supplement to *The Music Hour* and one song in particular, “Will You Come to the Bower?,” are listed specifically for both sections.

Spell, both independently and in association with the Texas Federation of Music Clubs, was influential in the recognition of “Will You Come to the Bower?” as an historic Texas song supposedly sung by Texans during the battle at San Jacinto in 1836. Besides her chronicle of the song in *Music in Texas*, Spell wrote a brief historical

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27th Annual Conference: 23-26 May 2001; Trinidad, Port of Spain, in conjunction with the Center for Black Music Research; Johann Buis, Program Chair; Kate Keller and Jim Hines, Local Arrangements Chairs

28th Annual Conference: 6-10 March 2002; Lexington, KY; Susan Cook, Program Committee Chair; Ron Pen, Local Arrangements Chair

American Music Month

American Music Month is the month of November.

account of “Will You Come to the Bower?” to accompany the score of an arrangement by Texas composer Oscar J. Fox, published by C. C. Birchard & Company in 1936 as a special Centennial edition.¹⁶ Indeed, it was also largely due to Spell’s influence that the song was to be included in a Centennial songbook compiled by the Texas Federation of Music Clubs, but never published. At the request of the Director of Promotion of the

Texas Centennial Exposition in Dallas, the Federation was to “act as a clearing house for such music as may be submitted for Centennial purposes and give official approval to such numbers as are appropriate for Centennial use.”¹⁷ The intention was to compile a collection of songs that could be used on various Centennial programs throughout the state. In a letter to Fox

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regarding his arrangement of "Will You Come to the Bower?," Spell writes that the song was selected for the book, but "I don't believe it would have had a shot if I hadn't been there to bring out its historical connection."¹⁸

The Centennial Supplement of *The Music Hour* propagates Spell's and her publisher's understanding of what constituted Texas music. To them, the particular combination of diverse ethnic and regional groups, together with their musical contributions, engendered a unique musical culture, and the inclusion of "Will You Come to the Bower?" further substantiates this particular song's importance to Texas history.

It must be noted, however, that the diversity of songs included in *The Music Hour* stands in contrast to the music included in other anthologies published for the Texas Centennial such as *Songs Texas Sings*. This distinction underscores a lack of consensus as to what constituted Texas music according to the compilers. See Appendices.

Briefly, *Songs Texas Sings* was a booklet published in 1936 by the Texas Centennial Publicity Committee to be distributed to the schools throughout the state. John Lomax, at the time recognized as an authority on cowboy songs, was commissioned by the Centennial Committee to compile songs representative of Texas. Not surprisingly, considering Lomax's personal interest in the topic, twelve of the twenty-eight selections are cowboy songs, which is the group, according to Lomax, "best representing Texas and the Southwest."¹⁹ A complete list of songs included in *Songs Texas Sings* can be seen in the Appendices.

Spell and some members of the Texas Federation of Music Clubs were critical of *Songs Texas Sings*. In a letter to Mary Daggett Lake about her song "Have You Ever Been to Texas in the Spring?," Spell writes: "I was a bit sorry to see your song in [*Songs Texas Sings*]. While it no doubt serves a certain purpose, the book as a whole is not on as high a plane as I had hoped."²⁰ There is evidence to suggest that at least one of Spell's objections to the anthology might have been due to the predominance of cowboy songs in the collection. On 4 September 1935 State Superintendent of Education L. A. Woods, who, according to Spell, "although not himself a musician, has shown a keen realization of the value of music in education," distributed a circular that included a list of Texas music that could be used on Centennial programs in schools

throughout the state.²¹ As can be seen in the Appendices, eight of the twenty-one songs are cowboy songs.

Texas Federation of Music Clubs members among others did not favor such an emphasis on cowboy songs. While they endorsed the state's music program outlined by Woods, Spell and other members of the music clubs criticized the list of Texas music to be "neither representative, complete, nor fair either to other composers of meritorious works or to the school officials as the list contains names of works neither worthy nor suited to school use."²² More specific criticism as well as suggestions for revision were reported at the Fall Board Meeting of the State Federation of Music Clubs (1 and 2 November 1935). Mrs. R. E. Wendland of the Federation's Educational Department "recommended particular study of Texas music and musicians during the year of 1936, [and] urged that a broader understanding of Texas music than some of its cowboy ballads be reached through more serious study of our accomplishments and possibilities."²³

Thus, Spell and other members of the Texas Federation of Music Clubs understood the state's music to be more than cowboy ballads, and, as outlined above, advocated the teaching of a variety of Texas songs that included music from diverse Texan cultures.

It is impossible to consider the historiography of Texas music without taking into account the presuppositions upon which such history rests. Spell's writings on the state's music, the ideological underpinnings of which culminate in her history *Music in Texas*, are based on three assumptions: 1) that the combination of national and ethnic groups that came together in the state is unique in relation to the rest of the Southwest, the nation, and the world; 2) that the folk musics of these groups are the elements that characterize the distinctiveness of the state's music; and 3) that the continued development of Texas music is, at least in part, dependant upon the adaptation and utilization of this regional material, particularly by composers of the cultivated tradition.

Spell's *Music in Texas* is an expanded version of a series of essays first issued in *The Musicale*, the journal of the Texas Music Teachers Association (beginning in May 1929 and continuing to December 1931). *Music in Texas* is a diachronic history of the state's music beginning in the sixteenth century, with music among the "Indians," and continuing to about 1936. The intent of

Spell's history is announced within her brief prefatory statement:

The purpose of this work is to make available to teachers, club workers, and others interested in the cultural development of the State of Texas some facts by which the progress of music may be traced, and also some songs actually sung through the years, as illustrative material. Many of these, here reproduced from early editions in the possession of the writer, while in no sense masterpieces of musical art, are representative of the taste of the people at different eras.²⁴

Spell included a total of twenty-nine musical examples in her text. Some pieces were obviously selected for their association with Texas history, such as "Will You Come to the Bower?" Her emphasis on "firsts" in her history—the first hymns sung in Texas, the first schools in Texas, the first composer born within the confines of the state to achieve international fame, etc., precludes her inclusion of such songs as the 1858 publication of "The Yellow Rose of Texas,"—considered by Spell to be "the first song to achieve lasting popularity in which the word 'Texas' appeared in the title."²⁵ Because some pieces receive little commentary, her criteria for other selections is not always as obvious. For example, the only reference Spell makes to "Come, O Come With Me" is that it is an early example of a song sung by the Italian settlers.

In several cases, Spell's examples illustrate her discussion of a particular song's transformation. For instance, in her chapter entitled "Echoes from the Old South," Spell discusses what she calls the "evolution" of a song in Texas. According to Spell, "Take Me Home to the Place Where I First Saw the Light," a song whose history began outside of Texas (where, she does not inform us), was sung at camp meetings and later became widely known as the gospel hymn "At the Cross." Spell includes a piano/vocal score of "Take Me Home" as well as the text to a cowboy paraphrase of "At the Cross" which reads:

*At the bar. At the bar
Where I smoked my first cigar,
And my nickels and my dimes rolled away;
It was there by chance
That I tore my Sunday pants,
And now I can wear them every day.*²⁶

Spell championed the state's vernacular music in all its ethnic and cultural diversity. Yet, at the same time, she did not harbor very high opinions of this music, which was,

she considered, once performed by the “musically uncultured.”²⁷ Recall that in her preface to *Music in Texas*, she considered the songs around which her history is organized as being “in no sense masterpieces of musical art.” Indeed, in her concluding paragraphs of this monograph, she qualifies the music of her study as “insignificant items of past life in Texas.” As her final paragraphs make clear, her ultimate intention was not to praise, but rather to present a repertory of music representative of the state in order to inspire trained composers to incorporate the spirit of the state’s music into art music genres:

The bits of history recalled by these pages can only be fairly interpreted when fitted into the larger picture of American and world culture. . . . While distinct types of folk music were evolving in Texas, Russian and Spanish composers were beginning to turn their attention to native themes; Liszt and Brahms made known to the world the variety and richness of Hungarian music; and Dvorak awoke the pride and enthusiasm of the Czechs for their own folk music. . . . What each of these countries has since contributed in the form of modern music is the adaptation and utilization of existent material. Texas and her various folk themes still await the composer who is to give them adequate expression in the form of a great suite, choral work, symphony or opera. Perhaps this sketch, pieced together from the insignificant items of past life in Texas, may serve to suggest that goal, or inspire the effort which will create in this state, from themes typically Texan, a musical masterpiece of the first rank.²⁸

Thus, despite her proclivities toward inclusiveness, Spell had cosmopolitan tendencies, an empathy for the genteel. Indeed, her history blends contradictory elements: a tolerant broadmindedness with a hierarchical view of what she considered “good” music. While she advocated recognition of the state’s musical diversity, at the same time, she understood this music to be subservient to more artistic, learned, or cultivated genres.

For her contemporaries, Spell’s history of music in Texas, manifest in her lectures as well as in her writings, both legitimized and substantiated the idea of a unique Texas music. Today, her work stands as a significant example of the role historians play in the definition and construction of musical repertories.

Kevin E. Mooney is Lecturer of Musicology at The University of Texas at Austin. Also a classical and jazz guitarist, he has performed in concert with Dizzy Gillespie and David Amram. He is currently working on several articles for the Handbook of Texas Music (edited by Casey Monahan. Austin, Texas: Texas State Historical Association, work in progress).

Appendices

Texas Centennial Supplement to The Music Hour, compiled by a Board of Consultants in Texas and the editors of The Music Hour, Osbourne McConathy, et al. (New York: Silver, Burdett and Gannett, 1935).

- “A Spanish Christmas Carol” (w. traditional; m. Mexican Folk Tune)
- “Are You Sleeping?” (m. Old French Round)
- “At the Window” (w. Maurice Thompson; m. Frank van der Stucken)
- “Ballet of De Boll Weevil” (w. traditional; m. American Folk Tune)
- “Canción de Cuna” (Nos. 1 & 2) (no attribution)
- “Clang! Clang! Clang!” (w. Abbie Farwell Brown; m. Allyre Bureau)
- “Come All Ye Texas Cowboys” (w. Cowboy Song; m. Traditional, as sung by Clyde Wilkinson of Coleman, Texas)
- “El Sombrero Ancho” (The Broad-Brimmed Hat) (w. traditional; m. Mexican Folk Tune)
- “Gaily the Troubadour” (m. Early American Folksong, version from Amateur’s Songbook, published in Boston, 1843)
- “Hog Drivers’ Song” (w. traditional; m. Folk Tune from East Texas, arranged by Henry E. Meyer)
- “My Moonbeam” (m. Early Indian Tune, as sung by Kate Taylor Parmley)
- “Oh, Bury Me Not, or The Dying Cowboy” (w. Cowboy Song; m. As sung by Kate Taylor Parmley)
- “Padre Nuestro” (w. The Bible; m. Gregorian Chant)
- “Palomita” (w. traditional; m. Mexican Folk Tune, arranged by Manuel M. Ponce)
- “Seek and Ye Shall Find” (w. traditional; m. Negro Tune, collected by Frances Wright Hausenfluch)
- “Steal Away” (m. traditional Negro Spiritual)
- “Texas, Our Texas” (words (w) by Gladys Yoakum Wright and William J. Marsh; music (m) by Marsh)
- “The German Backwoodsman” (w. August Heinrich Hoffmann von Fallersleben; m. German folk Tune, translated and adapted by Adolph Fuchs)
- “The Maid of Monterey” (w. and m. John H. Hewitt)
- “The Old Chisholm Trail” (m. Cowboy Song)
- “Three Blind Mice” (Round) (no attribution)
- “V dobrém jsme se sesli” (Flowers Bright I Bring Thee) (m. Czech Folk Song)
- “Whoopee Ti Yi Yo Git Along Little Dogies!” (w. Cowboy Song; m. As sung by Kate Taylor Parmley)
- “Will You Come to the Bower?” (w. Thomas Moore, adapted by H. F. Estill; m. Irish Folk Tune, version from Amateur’s Songbook, published in Boston, 1843)

Songs Texas Sings, compiled by the Public School Division of the Texas Department of Publicity for Centennial Celebrations (Dallas, Texas: Turner Company, 1936).

- “America” (w. Samuel Francis Smith; m. Henry Carey)
- “Cielito Lindo” (w. arranged, second stanza by J. R. Baxter, Jr.; m. C. Fernandez, arranged)
- “Dixie” (w. Dan D. Emmett; m. Emmett)
- “Ev’rybody Talkin’ ‘Bout Heab’n Ain’t Goin’ There” (w. arranged; m. Spiritual)
- “Good-bye, Old Paint” (w. arranged; m. traditional)
- “Have You Ever Been to Texas in the Spring?” (w. Mary Daggett Lake; m. Lake)
- “Home On the Range” (w. arranged; m. traditional)
- “I Couldn’t Hear Nobody Pray” (m. Spiritual)
- “La Cucaracha” (w. lyric for school use by Virgil O. Stamps; m. Spanish Melody)
- “Little Joe, the Wrangler” (w. arranged; m. traditional)
- “Long, Long Ago” (w. Thomas H. Bayly; m. Bayly)
- “Make Me a Cowboy Again for a Day” (w. arranged; m. traditional)
- “O Bury Me Not on the Lone Prairie” (w. arranged; m. traditional)
- “Oh, Susanna!” (w. Stephen C. Foster; m. Foster)
- “Steal Away” (w. arranged; m. arranged by V. O. Stamps)
- “Swing Low, Sweet Chariot” (m. Spiritual)
- “Texas Rangers” (w. arranged; m. traditional)
- “Texas, Our Texas” (w. Gladys Yoakum Wright and William J. Marsh; m. Marsh)
- “The Cowboy’s Dream” (w. arranged; m. Old Melody)
- “The Cowboy’s Lament” (w. arranged; m. traditional)
- “The Cowboy’s Meditation” (w. arranged; m. traditional)
- “The Eyes of Texas” (no citation)
- “The Old Chisholm Trail” (w. arranged; m. traditional)
- “The Star-Spangled Banner” (w. Francis Scott Key; m. John Stafford Smith)
- “We Love Texas” (w. Virgil O. Stamps; m. Stamps)
- “When Work’s All Done This Fall” (w. arranged; m. traditional)
- “Whoopee Ti Yi Yo, git Along Little Dogies” (w. arranged; m. traditional)
- “Will You Come to the Bower?” (w. Thomas Moore; m. Irish Folk Tune)

“Texas Song Material” included in the State Department of Education Circular by L. A. Woods, State Superintendent of Education, 4 September 1935.

- “All Day on the Prairie” (David Guion)
- “Beautiful Texas” (Lee O. Daniels)
- “Blue-Bonnet Time” (Ruth K. Clarkson)
- “Blue-Bonnet Time” (William J. Marsh)
- “Have You Ever Been to Texas in the Spring?” (Mary Daggett Lake)
- “I’m Coming Back to You My Texas” (William Cunningham)
- “My Texas Blue-Bonnet” (Nix and Josie)
- “My Texas” (Patti M. Anderson)
- “Old Chisholm Trail” (Birchard)
- “Old Faithful” (arrangement not listed)
- “Old Paint” (arrangement not listed)
- “Rounded Up in Glory” (arrangement not listed)
- Songs of the Open Range (collection, Birchard)
- “Texas Our Texas” (W. J. Marsh)
- “Texas Pride of the South” (Ella Hudson Day)
- “Texas Shine on Forever” (Rudolph Kleberg)
- “Texas” (Julia D. Hart)
- “The Eyes of Texas” (arrangement not listed)
- “The Last Round-up” (arrangement not listed)

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"When the Bloom is on the Sage" (Howard and Vincent)

"Whoopee Ti Yi Yo" (Birchard)

Notes

1. Lota May Spell, *Music in Texas: A Survey of One Aspect of Cultural Progress* (Austin, Texas: W. A. Whatley Printing Company, 1936). Reprint: New York: AMS Press, 1973.

2. For a specific discussion on national music as a historical idea shaped by collective opinion, see Carl Dahlhaus, "Nationalism and Music" in *Between Romanticism and Modernism: Four Studies in the Music of the Later Nineteenth Century*, trans. Mary Whittall (Berkeley: University of California Press, 1989), 79-101.

3. *Austin-American Statesman*, 14 November 1971; see also Vertical File: Spell, Lota May, Center for American History, The University of Texas at Austin, (CAH).

4. The bibliography following Delmer Rogers' essay "A Memorial Tribute to Lota May Spell (1885-1972)" includes Spell's non-musical writings (*Anuario Yearbook Anuario* 10 (1974): 197-198). A chronological listing of Spell's writings on music is listed in the Appendix following this essay.

5. Spell, *A History of Musical Education in the United States* (Masters Thesis, The University of Texas, 1919), 94.

6. Spell, "Music in the Southwest: The Spanish Contribution," *The Musicale* 15/2 (May, 1929): 3.

7. Ethel R. Wartham to Spell, 7 November [1935], Spell Collection, Box 141, folder 5, Nettie Lee Benson Latin American Collection, The University of Texas at Austin (BLAC). On 8 February 1936 Spell and six other judges appointed by the Texas Federation of Music Clubs' District Presidents and given the responsibility of selecting music deemed to be "appropriate for Centennial use" included "Texas, Land O' Dreams" among the twelve songs initially chosen to be included in a Texas Centennial Songbook, a compilation that ultimately remained unpublished. For more on this proposed Texas music compilation, see my dissertation, *Texas Centennial 1936: Music and Identity* (The University of Texas at Austin, 1998), 155-158.

8. The Texas Centennial publicity campaign originated in Wartham's backyard (Corsicana). For more information on this topic, see Kenneth Ragsdale, *Texas Centennial '36: The Year America Discovered Texas* (College Station: Texas A & M Press, 1987), 38.

9. The use of *The Music Hour-One Book Course* is outlined in *The Teaching of Music in Texas Public Schools*, Texas State Department of Education, Bulletin No. 352 11/12 (December 1935).

10. Spell to Library of Congress, 16 April 1935, Spell Collection, Box 151, folder 10, BLAC.

11. Spell to Lozano Publishing Company, 22 April 1935, *ibid*.

12. Spell to Mary Daggett Lake, 6 July 1935, *ibid*. Topics of correspondence between Fort Worth, Texas, botanist, author, and composer Mary Daggett Lake (1880-1955) and Spell include inquiry about the historical background and significance of the 1858 edition of "The Yellow Rose of Texas" published by Firth Pond & Co. of New York which Lake and William J. Marsh reissued in 1936 as a special Texas Centennial edition. This edition is part of the Texas Music Collection, Dallas Public Library, Dallas, Texas.

13. Spell to Oscar J. Fox, 8 December 1937, Spell Collection, Box 142, folder 7, BLAC. Nationally recognized for his arrangements of old cowboy ballads, Oscar J. Fox (1879-1961) has been described as "one of the few Texas composers genuinely entitled to the designation of 'Texan' with all that the term connotes in sensitivity and ability to catch the real spirit of this section of the country" (Undated clipping, Texas Federation of Music Clubs Papers, Box 3J467, CAH). More specific information on his association with Spell will be mentioned below.

14. "Tentative List," Spell Collection, Box 141, folder 4 BLAC.

15. Matthews, J. C., "Tentative Course of Study for Years One Through Six," *Bulletin No. 359, State Department of Education*, 12/7 (May, 1936), 351-356.

16. Fox's arrangement of "Will You Come to the Bower?" can be found in the stacks at CAH and the Lota M. Spell Collection, Box 150, folder 10, BLAC. For more information on Spell's account of the use of this song in the battle at San Jacinto as well as questions regarding its historical authenticity, see my dissertation, 56-59.

17. Letter reprinted in *Southwestern Musician* 2/5 (Jan., 1936): 3.

18. Spell to Fox, 15 February 1936, Spell Collection, Box 142, folder 7, BLAC.

19. John A. Lomax, *Cowboy Songs and Other Frontier Ballads* (New York: Sturgis & Walton Co., 1910). "Make Me a Cowboy Again for a Day" is not included in Lomax's anthology. Those songs of *Songs Texas Sings* likely drawn from *Cowboy Songs* include: "Home on the Range," "The Cowboy's Meditation," "Whoopee Ti Yi Yo, Git Along Little Dogies," "Little Joe, the Wrangler," "Good-by, Old Paint" (published as "Old Paint" in Lomax), "O Bury Me Not on the Lone Prairie" (published as "The Dying Cowboy" in Lomax), "The Old Chisholm Trail," "When Work's All Done this Fall," "The Cowboy's Lament," "Texas Rangers," and "The Cowboy's Dream.

20. Spell to Lake, 6 March 1936, Spell Collection, Box 151, folder 10, BLAC.

21. Spell, *Music in Texas*, 118n. L. A. Woods, Texas State Department of Education, circular, 4 September 1935, Spell Collection, Box 141, folder 1, BLAC.

22. Resolutions adopted by the Texas Federation of Music Clubs (TFMC) November 1935. TFMC Papers, Box 3J476, CAH.

23. Minutes: Fall Board Meeting of TFMC, 1 and 2 November 1935, TFMC Papers, Box 3J468, folder: Minutes 1931-1936, CAH.

24. *Music in Texas*, preface.

25. *Music in Texas*, 130.

26. *Music in Texas*, 66-68.

27. *The Music Hour*, xiii.

28. *Music in Texas*, 142-143. As I point out in Chapter 1 of my dissertation, that "effort" was going on in the 1930s and indeed was manifest in such Texas Centennial operas as Samuel E. Asbury's *San Jacinto Cycle* (unfinished), Theophilus Fitz's *Tejas* (1932-33), Carl Venth's *La Vida de la Misión* (1935), and Otto Wick's *The Lone Star* (1935).

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members of the Philharmonic Society who were his godfathers,² developed the promenade concert in England into a highly popular form of entertainment. These concerts generally had an orchestra, multiple bands, choirs, and soloists. They also had novel effects designed to amuse and intrigue those attending such as cannon fire and performance on enormous, one-of-a-kind instruments.³ This type of concert, including large numbers of instrumentalists and vocalists, eventually became known as a "monster" concert. When Jullien toured America, he brought with him a cadre of fine musicians. His appearance in Boston coincided with Gilmore's tenure as the conductor of the Boston Brass Band,⁴ and Urso's own concerts.⁵ This was not the only occasion that Urso would have to observe Jullien's spectacular productions.

Urso's connections with Gilmore run even closer than with Jullien. Gilmore began his career as a bandleader of several Boston bands. In 1859 he formed his own band, which, like many others, served as a regimental band in the early years of the Civil War until an Act of Congress declared all regimental bands were to be discharged in 1862. When Gilmore returned to Boston, he re-organized his band and gave many popular concerts.⁶ In the fall of 1863, Gilmore hired Urso to play at his concerts in Boston and later to tour in New England. She also toured for him in 1867.⁷ While details of these tours are not known, Gilmore was among the numerous Boston musicians signing a testimonial to Urso on 7 March 1867.⁸ He was one of four conductors for a testimonial concert given for Urso in Boston in January 1869, an event so popular that it demanded extra trains be added to accommodate the attendees.⁹ (See Figure 2.)

Possibly with some idea of the success of Jullien's large concerts, Gilmore first conceived of a National Peace Jubilee in June 1867 to commemorate the restoration of peace in the United States. Because of the length of time that it took to find supporters, the Jubilee did not take place until 15 June 1869, after six months of preparations.¹⁰ One of the most striking effects in Gilmore's Jubilee was in Verdi's "Anvil Chorus." One hundred firemen hammered anvils while two batteries of guns were used in sequence to blast the first beat of every measure. The orchestra was enormous with two hundred violins and a chorus of ten thousand. The Jubilee lasted five days and was a complete success.¹¹ Did Camilla Urso view the Jubilee? Barnard's

biography says only that Urso spent that summer in Bologne and Paris.

If Urso did not attend any of Louis Jullien's concerts in Boston, there is no question that she was fully aware of him when she toured as a performer with Sontag. Jullien and Sontag were scheduled to appear in New Orleans, Louisiana, within days of each other in February 1854, and they were to be followed by the popular violinist Ole Bull who was in concert with the rising operatic star, the young Adelina Patti. The *Daily Picayune* of New Orleans was full of articles and advertisements for these coming events. As the time grew closer to the scheduled events, the dates kept being juggled. Both Jullien and Sontag were supposed to appear in Odd Fellows Hall.

The competition between touring companies was at times expressed quite openly. Sontag appeared first. Ole Bull and Patti left after one successful concert and one that failed to draw an audience.¹² Jullien entered as Sontag departed. When a letter in the *Daily Picayune* mentioned that prior to her arrival in the city Sontag had held a concert on board ship to benefit the New Orleans Orphan Asylum, Jullien announced that he, too, had given a concert to benefit the Orphan Asylum while on board the *Eclipse*. Sontag donated \$100.00; Jullien's donation was for \$200.00.¹³ After performances in Mobile, Sontag and her troupe returned to New Orleans about two weeks later with the addition of Luigi Arditi and his Italian Opera Company to direct them in a series of operas. Jullien was still firmly ensconced in the city.

The two battled nightly for audiences. He advertised a *bal masque*. Sontag offered a Grand Combination Concert for the same night, although she did bow to the competition and postpone this particular concert until after Jullien left the city.¹⁴ The real winner in this competition was the city of New Orleans. The *Daily Picayune* continued to be ecstatic in its praise of both performers. No doubt the young Camilla Urso, who was part of the Grand Combination Concert, absorbed many details about Jullien.

Henriette Sontag left New Orleans to go to Mexico. Camilla Urso was to have rejoined

her upon Sontag's return, but Sontag died of cholera in Mexico. Two years later, Urso, who again was in New York, was asked to join a lady reader, Mrs. Macready, on tour. In 1856, Mrs. Macready left Urso stranded without funds in Nashville, Tennessee.¹⁵ Here, Camilla met and married her first husband, George M. Taylor,¹⁶ and gave birth to a daughter and son.¹⁷ It is possible that the Civil War drove her out of Nashville when that city was evacuated in 1862. By 1863, Urso was back



Fig. 1: Camilla Urso. Collection of the author.

in Boston performing and being hailed as a mature violinist, no longer the child prodigy.

Although Urso toured under Gilmore's direction in 1863 and 1867, she left Boston in the summer of his National Peace Jubilee for her customary travel abroad. When she came back from Europe, rather than making her usual return to the East Coast, she pushed across the United States to San Francisco. Armed with a letter of introduction from the composer Auber,¹⁸ Urso soon enchanted the citizens of San Francisco with her performances. She gave two performances at Platt Hall and then a Sunday Sacred Concert that was described by the *Daily Examiner* as

filling the California Theatre "to its utmost capacity with as brilliant an audience as ever greeted an artist, . . . Mlle. Camilla Urso fairly enraptured them with her brilliant execution of master pieces on the violin, and was encoored after each."¹⁹

Because of the success of her concerts, Urso decided to contribute to a charitable cause for the people of San Francisco. Urso wrote a letter to the President and Board of Directors of the Mercantile Library Association of San Francisco:

Gentlemen: The present embarrassment of your Society having come to my knowledge, and wishing in some suitable manner to show my gratitude to the people of this city for the kindness and appreciation I have met with during my visit, I have thought of no better method to do so than in offering you the benefit of a grand musical entertainment such as I originally intended giving here, with the sincere hope than it may prove a help towards relieving the Mercantile Library of its present difficulties.

Should my offer be accepted, I will, gentlemen, consecrate all my time during the two months necessary for its preparation, to make it a grand success.²⁰

The idea of a grand festival in San Francisco caught hold. It was scheduled to coincide with the celebration of George Washington's birthday on 22 February.

Advertisements in the San Francisco *Examiner* described a Grand Orchestra of 150 members with an oratorio chorus of 1200

voices plus a military band. The festival was to last three days, and the third day was to feature a children's concert with 2000 children from the public schools. The California Pacific Railroad offered special excursion rates from all points to San Francisco for the festival, and public schools were closed for the week.²¹

A Mr. R. Herold was General Conductor, but there was no question that it was Urso's festival. Her name headed the advertisements, and her directions were mentioned in the newspaper accounts of the rehearsals.²² Barnard's biography of Urso describes the preparation for the festival from the

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remodeling of the Mechanics' Pavilion to the building of a great organ and "a drum more portentous [*sic*] than the Gilmore affair."²³ He further states that Urso underwrote the financing of the event, a fact that points to her financial success as a concert artist. "Every bill was in her own name, be it for organ, contractors, printing music books or agents' fares by rail or boat."²⁴ The *Daily Examiner* of 19 February 1870, noted that \$20,000.00 worth of tickets had been sold by that date and that Samuel Mayer, organist and tenor, had traveled inland to deliver instructions to musical societies that were practicing for the event. Even Ole Bull came to town to do a series of concerts at Platt's Music Hall. No doubt he expected that the crowds attending the festival in the afternoons would come to hear him in the evenings.

In imitation of Gilmore's Boston Jubilee, a grand presentation of the "Anvil Chorus" from *Il Trovatore* and of the "Star Spangled Banner" was planned. The *Examiner* describes these pieces as having a chorus of 1200 voices accompanied by "Organ, Grand Orchestra, Full Military Band, Drum Corps of the City Militia, 50 Anvils, 100 Firemen, City Fire Bells, and Cannon, to be fired from the Stand of the Leader by the use of electricity."²⁵ The event garnered so much enthusiasm that a grand ball and benefit were given for Urso on Friday evening of the festival week, and the festival was extended for two more days.

Urso herself did not perform until the second day. While the *Examiner* noted that 12,000 people were in the audience and they rose and cheered her when she was introduced, no description was given of her performance of Beethoven's Violin Concerto. Her ball was attended by several thousand people who were described as "the beauty, culture and refinement of the city," and the festival itself was termed "so grand a success."²⁶ Twenty-seven thousand dollars were given to the Mercantile Library after all the bills were paid.

Perhaps the best account of Camilla Urso's playing appears in a review of a performance for the Handel and Haydn Society in the *Daily Examiner* of 22 February 1889. Apparently the reviewer remembered the festival of 1870 as he described the concert as "bringing Madame Camilla Urso again before a public which she bewitched with her violin eighteen or twenty years ago."²⁷ The review continues with a fascinating description of one of the great violinists of the last century:

Mme. Camilla Urso's appearance was the signal for a very cordial reception, and her

playing was listened to with that intensely quiet attention that is most gratifying to a performer, and most significant of his or her rank. She is a rarely sympathetic violinist, and her technique, though not always so certain as it used to be, is wonderfully fine. She plays always with closed eyes, which looks rather odd till one gets used to it. The audience was inconsiderate enough to demand an encore after she had played the long Mendelssohn concerto, and she responded with a caprice of Wieniawski's, which she played exquisitely.²⁸

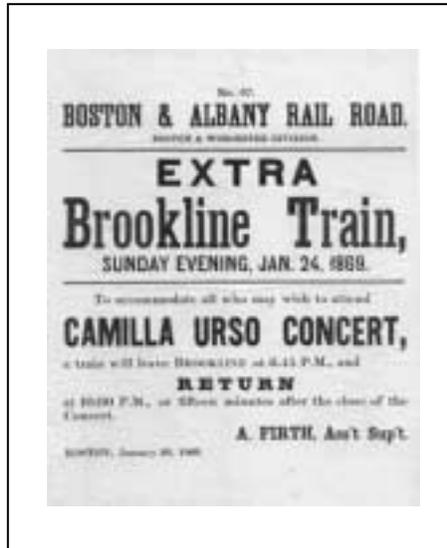


Fig. 2: Poster for Concert Train, 1869. Collection of the author.

In her later years, Camilla Urso pleaded for equality for women musicians as orchestra members.²⁹ With her own successful monster concert, she certainly proved herself equal to two of the world's great concert organizers, Louis Jullien and Patrick S. Gilmore.

Betsy Miller has been writing a series of articles about nineteenth century performers whose lives intersected with her Pelham and Hopper forebears. Harry George Hopper, a London-trained pianist, emigrated to Boston about 1885. He toured with Camilla Urso in 1888.

Notes

1. "Musical Intelligence," *Dwight's Journal of Music*, 7 January 1854, 111.
2. Adam Carse, *The Life of Jullien* (Cambridge: W. Heffer & Sons Ltd., 1951) 21.
3. *Ibid.*, 53-54.
4. H. W. Schwartz, *Bands of America* (Garden City, N. Y.: Doubleday & Company, Inc., 1957) 16. Gilmore became conductor of the Boston Brass Band in 1852.
5. Musical Intelligence, *Dwight's Journal of Music*, 13 August 1853, 151 and 26 November 1853, 62.

6. Marwood Darlington, *Irish Orpheus* (Philadelphia: Olivier, Maney, Klein Co., 1950) 19-32.
7. Charles Barnard, *Camilla: A Tale of a Violin* (Boston: Loring, 1874) 101, 110.
8. *Dwight's Journal of Music*, 30 March 1867, 7.
9. "Camilla Urso," *Dwight's Journal of Music*, 30 January 1869, 391.
10. Darlington, *Irish Orpheus*, 39-40. The famous Norwegian violinist, Ole Bull, initially accepted the position of first violinist for the Jubilee, but apparently he found the task not to his liking. He retired after one day. "Boston Musicians," *Dwight's Journal of Music*, 3 July 1869, 59.
11. *Ibid.*, 55-57.
12. "Musical and Theatrical," *The Daily Picayune* (New Orleans), 19 February 1854, 1.
13. *The Daily Picayune* (New Orleans), 19 February 1854, 4 and 21 February 1854, 1.
14. *The Daily Picayune* (New Orleans), Evening edition 9 March 1854, 1.
15. While Barnard's biography gives the date of this event as 1855, this is contradicted by a reference in *Pen and Sword, the Life and Journals of Randal W. McGavock*, edited by Herschel Gower and Jack Allen, (Nashville: Tennessee Historical Commission, 1959), 365. The *Daily Gazette* of Nashville also shows performances by Macready and Urso in the issue of 3 May 1856. Another version of this event is given in *Eminent Women of the Age*, edited by James Parton, Reprint edition by Arno Press Inc., 1974, p. 559.

16. Charles Robert Crain, "Music Performance and Pedagogy in Nashville, Tennessee, 1818-1900" (Ph. D. diss., George Peabody College for Teachers, 1975), 112.

17. These events are verified by church and census records of Nashville, Tennessee.

18. "Amusements," *Daily Examiner* (San Francisco), 23 November 1869, 3.

19. "Sacred Concert," *Daily Examiner* (San Francisco), 29 November 1869, 3.

20. Charles Barnard, *Camilla: A Tale of a Violin* (Boston: Loring, 1874), 113-114.

21. Advertisements, *Daily Examiner* (San Francisco), 15 February 1870, 2.

"Brief Local Mention," *Daily Examiner* 26 February 1870, 3.

22. Details of Urso's Grand Musical Festival can be found in issues of the *Daily Examiner* for February 1870.

23. Barnard, *Camilla: A Tale of a Violin*, 115.

24. *Ibid.*, 115-116.

25. Advertisements, *Daily Examiner* (San Francisco), 15 February 1870, 2.

26. "Local Intelligence," *Daily Examiner* (San Francisco), 26 February 1870, 3.

27. "A Brand New Oratorio," *Daily Examiner* (San Francisco) 22 February 1889, 8.

28. *Ibid.*

29. Susan Kagan, "Camilla Urso," *The Strad* 102 (February 1991): 150+.

Reflections on the Fort Worth Conference

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Editor's Note: The following article refers to the events of the 1999 annual conference of the Society. I regret that I could not print it in a more timely manner, but find that the opinions expressed herein are still pertinent to the free exchange of ideas represented by this publication.

Angry words, proposals and counter-proposals, parliamentary irregularities, a new name – the reports that reached me from the conference in Fort Worth were surprising and disturbing. But they were not unfamiliar. It all sounded uncannily similar to another business session of another organization promoting American music in a different era of our country's history. Though we pride ourselves on the pioneering work done by The Sonneck Society in support of American music since 1975, the organization is by no means the first to pursue this goal. In fact the efforts of the Sonneck Society pale beside those of the Music Teachers' National Association (MTNA) in the 1880s.

Their efforts eventually ended because of infighting over the future of the association and its American agenda that exploded at the final business session of the 1890 convention. An examination of the rise and fall of this group provides an object lesson that may hold insights for the members of our organization as well.

At annual conventions from 1884 to 1890 the MTNA presented concerts consisting exclusively of American music, each one grander than the last. The 1884 convention in Cleveland was the first to feature American music with a piano recital of American works played by Boston pianist Calixa Lavallee. This was so well received that an orchestra was assembled to present a concert of American choral and orchestral works at New York in 1885. Not to be outdone by their Gotham counterparts, the organizers of the 1886 convention in Boston presented two concerts of American orchestral works. The 1887 gathering in Indianapolis was expanded from three to four days in order to allow for more performances of American

music by an orchestra transported from New York at great expense. The 1888 convention in Chicago featured the Theodore Thomas orchestra, which drew an estimated 10,000 to the final American concert of the convention. The 1889 meeting in Philadelphia, though not up to the standard of previous conventions, also featured American works.

The MTNA had initiated an idea that was right for its time. Following their example, other organizations around the country began presenting similar concerts. By 1890 there had been so many all-American concerts that Henry Krehbiel noted, "the

*If men could learn from history,
what lessons it might teach us!
But passion and party blind our eyes
and the light which experience gives
is a lantern on the stern,
which shines only on the waves
behind us!*

— Coleridge

American composer . . . after long suffering neglect, now seems to be in imminent danger of being coddled to death."¹

Early in this movement, the leaders of the MTNA became convinced that their name no longer reflected the exciting new direction of the organization, and as a consequence a new name, "The American Society for the Promotion of Musical Art," was proposed in 1885 by Albert Ross Parsons. For some reason the name did not catch on, and in 1890 the issue arose again. This time a "committee on the President's address," recommended "that the Association assume its proper title, as adopted in New York in 1885, viz.: Music Teachers' National Association, The American Society for the Promotion of Musical Art; and, further, that the Executive Committee be instructed to take proper steps for the legal change of the corporate name."² Mercifully, the cumbersome name does not seem to have been used except in the *Official Report* of 1890.

It was at the 1890 convention in Detroit that the movement enjoyed its greatest artistic triumph. Theodore Thomas and his orchestra played no fewer than three grand festival concerts of American music, and their fee of \$4,500 was fifteen times the entire convention budget for 1883. In the flush of enthusiasm from the successful concerts of American music, the leaders of the MTNA were eager to showcase their specialty in a more auspicious forum – the World's Columbian Exposition scheduled for 1893 in Chicago. The officers chose a committee and planned a course of action before the 1890 convention. They presented the plan at the final business session of the convention, expecting that their ideas would be passed without opposition. The resulting argument was so vigorous and so uncharacteristic of the normally staid organization that it is worth reprinting in this colorful description from the *American Art Journal*:

There the matter of analyzing the association's position anent a Festival during the World's Fair came up. The vice-presidents reported a complete line of action for an International Congress of Musicians at Chicago in 1893, to be

given under the auspices of the M.T.N.A. The following commission and officers for the proposed congress were nominated: Dr. Ziegfeld of Chicago, president . . . [a long list followed, in which the current officers of the association figured prominently].

These names were very imposing, the project seemed most delightful, and the association had puckered its lips to make it a fact when S. G. Pratt, a gentleman with a clear head and a lot of self-control, arose and began to expatiate upon the importance of the project in hand. There were cries of "question," and the chair, holding that the project had long since been determined to be most desirable, declared the gentleman out of order. But Mr. Pratt didn't want to sit down; he kept right on talking, and in a moment the association's first symphony in temper was exhibited.

"Sit down. Keep quiet!" howled Mr. Pratt's unwilling auditors, but the demonstration did not move him.

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A little man with a red face and much fervor yelled: "He tried that dodge in the committee, and he can't come it here!"

"But I maintain," came the stentorian tones of Mr. Pratt, "that I have a –"

Pandemonium again drowned the objector. E. M. Bowman, who is large, bland and imperturbable, walked down the aisle and asked for enlightenment. He wanted to know why Mr. Pratt was not granted an audience. The chair said Mr. Pratt did not discuss the question before the house. Mr. Heath, of Fort Wayne, again moved the plan of the vice-presidents be accepted. Mr. Pratt shouted in the din that he had an amendment to offer. The chair recognized Mr. Pratt, who walked down the aisle to the orchestra pit with some manuscript in hand. He began to read about the gigantic importance of a World's Festival. The chair again stopped him, cautioning him to present the amendment. This was an incentive for the opposition, who renewed cries of "question."

"Mr. Chairman!"

In the carnival of discords a woman's treble was heard. A pretty brunette, looking very cool in a blue and white challie and a white straw hat, stood on tip-toes in the rear of the parquet, calling vigorously.

The excited members in front, who couldn't talk fast enough, paid no heed to the latest participant in the debate, but howled right on. The president nearly demolished his gavel.

"There's a lady trying to talk," he yelled.

The uproar subsided, and the perspiring combatants turned about in surprise. "I wanted to motion," said the young woman, with evident embarrassment, "that Mr. Pratt be heard."

"Just give me five minutes!" cried Mr. Pratt.

He started his paper anew, but his voice was engulfed in protests.

"This is gag law!" shouted Edmund Myer, of New York, excitedly, springing to his feet and shaking a fist at the speaker.

"Yes, let this gentleman be heard," dryly supplemented Mr. Heath, who led the faction opposing Mr. Pratt.

Constantin Sternberg moved that Mr. Pratt be given five minutes in which to make

known his objection. This granted, Mr. Pratt criticized the system of organizing the commission. He wanted a commission nominated which would meet at Chicago in September, elect its own officers and perfect its own organization. He thought the secretary and treasurer, as nominated, were better qualified for other branches of work in the proposed festival. There would be \$100,000 to handle, and he wanted a banker, not a music teacher, to handle it. "This will be called a measure for private benefit, and the odium will fall upon the M.T.N.A."

This raised another protest, and the chair called Mr. Pratt to order. The Heath faction was wild, and right in the midst of all this confusion Mr. Pratt was asking for more time.

"Give him more rope!" cried a Heathite.

However, Mr. Pratt was authorized to continue, and when he had done Mr. Heath amended the amendment of Mr. Pratt by a motion to accept the plan of the vice-presidents, with the exception of the nominations of secretary and treasurer. This motion was carried 42 to 12, and Mr. Pratt left the theatre. Then Mr. Perkins was elected secretary and Mr. Heath treasurer, as per original plan. President Parsons dashed his kerchief about his face, heaved a sigh, and adjourned the association *sine die*.³

This business session turned out to be the downfall of the organization. The members never reached agreement on a course of action for the World's Columbian Exposition, with the consequence that the MTNA held only a brief and poorly attended meeting in Chicago during the summer of 1893. Over the next decade the membership declined sharply, and the conventions were somber gatherings that reminded the diehard adherents how far they had fallen from their glory days of the 1880s. When the association came to life again in the twentieth century it was through a recommitment to its original pedagogic agenda, which has allowed the group to flourish to the present.

What does this mean for the Sonneck Society? I would not suggest that the two organizations are analogous, despite a number of superficial similarities. Our constituency is different, our organizational goals are different, and our future will most likely be different from that of the MTNA. At the risk of seeming moralistic or didactic, though, I would suggest that some of the lessons the MTNA learned might help the Sonneck Society to avoid similar pitfalls.

Promoting American music is a divisive business. One of the most difficult questions addressed by both the MTNA and the Sonneck Society is that of what constitutes "American" music. In the early years of their campaign, the MTNA's policy was broadly inclusive—anyone who lived in America and was willing to be called an American was welcome. As the years went by, certain members questioned whether Canadian composers could really be considered American, or whether recent immigrants and temporary residents had the same rights as those born in the United States. Antonin Dvorák's 1893 imperative on what should constitute the basis of American art music made the issue even more divisive.

The Sonneck Society has been noteworthy for its acceptance of the entire gamut of American music. Where else could you expect to hear the music of Horatio, Charlie, and Alice Parker given equal respect and attention? Hopefully we can continue to show the broad interests and inclusive spirit epitomized by the work of Oscar Sonneck.

Elder statesmen are irreplaceable. During its years of rapid growth, the MTNA alienated some of its founding members. What the executive officers discovered during the subsequent decline was that those early leaders were sorely missed. A prime example was Theodore Presser, co-founder of the organization in 1876. He withdrew his active support after his performance as secretary was criticized and the 1889 convention in his home town of Philadelphia did not live up to expectations. By losing his support, though, the MTNA lost at least two valuable assets. First, it lost the platform of his journal, *The Etude*, which had previously given extensive coverage to the MTNA but devoted only minimal space to its concerns after his departure. Secondly, it lost his deep pockets. The Presser Foundation is today a multimillion-dollar philanthropic organization supporting music in the United States, and the MTNA could have used his generosity during the 1890s.

As with the MTNA, the founding members of the Sonneck Society have been the most generous financial supporters of the organization. More importantly, they have the "institutional memory" that we younger members lack. Common sense suggests that a healthy organization needs young members with energy and new ideas as well as experienced members who can keep the young ones from repeating the same mistakes in every generation.

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The Music of Amy Beach: A Cross-Disciplinary Conference

A highly successful conference, "The Music of Amy Beach: A Cross-Disciplinary Conference," was held at the Mannes College of Music on 5 December 1999. In an innovative format of sessions organized around a single piece or set of pieces, the conference brought together musicologists, theorists, and performers. Organized by Adrienne Fried Block and L. Poundie Burstein, the conference was sponsored by Mannes, the Ph.D. Program in Music of the Graduate Center (CUNY), and the Project for the Study of Women in Music.

The first session was on Beach's *Ballad for Piano* and song "My Luve is like a Red, Red Rose," upon which the piano work is based. Stephen Burnaman, pianist and scholar, offered insights on Amy Beach as a pianist, considering her training, approach, and critical responses to her playing. He also presented Beach's own observations about performing and complete lack of stage fright. Music Theorist Steven Bruns discussed the relationship of the Ballad to the song, which sets a Robert Burns text. Mary Katherine Kelton (mezzo soprano) and Sylvia Kahan (piano) presented a stirring rendition of the song, and then Kahan performed the Ballad.

In the session on the *Theme and Variations for Flute and String Quartet*, (1916), theorist Cynthia Folio considered "narrative and hidden meaning" in the quintet, which is based on Beach's "Indian Lullaby" for women's chorus. Because, in this work, the flute often stands apart from the strings, texturally and stylistically, one interpretation might be that the instrument represents Woman as the feminine exotic Other. Beach's *Three Robert Browning Songs*, notable because of their widespread fame, were considered by Laurie Blunsom in light of the contemporary craze for Browning's poetry. Theorist Nancy Yunhwa Rao discussed Beach's approach to phrase structure in her paper "Metrical Dissonance and Musical Expression in Three Browning Songs." Soprano Monica Zerbe and pianist Carol Goff offered compelling performances of these dramatic pieces.

Walter Frisch had been invited to consider Beach's *Quintet for Piano and Strings* but

could not resist also discussing the most Brahmsian of Beach's compositions, her *Violin Sonata*. Her use of the subdominant key for the second theme group in the first movement of the piano quintet is rare and possibly unique, according to Frisch. Following the paper, the question of Beach's relation to theories of gendered sonata form was raised, with Suzanne Dunlap wondering if this unusual use of the subdominant might be a function of gender.

In discussing Beach's *Quartet for Strings*, Op. 89, Wayne Schneider offered a detailed report on the reception and lengthy pathway to publication of the work. Beach completed it in 1929, but the onset of the Depression was an obstacle to publication, and Block's edition of 1994 in the Music of the United States of America series (MUSA) was the first publication. In "Analytical Perspectives on Beach's *Quartet for Strings*" Ellie M. Hisama associated the work's *Grave* introduction to the vocabulary of Beethoven's *Quartet* Op. 59/no. 3 and Mozart's "Dissonant" *Quartet*. She also cited sources for the Inuit themes upon which it draws.

An important late choral work, *The Canticle of the Sun* was the focus of the final session. Betty Buchanan considered Beach's religious identity in light of the resurgence of medieval-inspired Anglo-Catholicism within the Romantic movement. Carol Matthews offered a detailed investigation of the structure and musical language of the work, drawing as well on Beach's associations of various keys with certain moods and colors, to reveal the piece as a powerful statement of Beach's own personal theology.

The all-Beach concert that evening offered a varied and compelling range of music, beginning with Peter Basquin, piano, in the "Hermit Thrush" pieces, Op. 92, followed by songs performed by Mary Katherine Kelton and Rufus Hallmark, tenor, with Sylvia Kahan. The Harid Quartet, the Graduate String Quartet at Mannes, gave a riveting performance of *The Quartet for Strings in One Movement*. Joanne Polk's performance of Beach's *Prelude and Fugue*, Op. 81 for piano closed the concert.

—Liane Curtis

Samuel Barber Festival

Several musical events comprised a Samuel Barber Festival this past summer and fall in the composer's home town, West Chester, Pennsylvania. Jointly sponsored by the Samuel Barber Foundation and the West Chester University School of Music, the festival began with a concert by pianist Carl Cranmer, performing Barber's *Nocturne*, Op. 29, and the *Sonata*, Op. 26. Another concert the following day featuring several of Barber's choral works were part of the borough of West Chester's bicentennial celebration.

Two additional events concluded the Barber Festival. The first, entitled "Samuel Barber and His West Chester," featured keynote speaker Barbara Heyman, author of *Samuel Barber: The Composer and his Music*. Dr. Heyman's paper, "Samuel Barber's 'Tale of Two Cities,'" compared incidents of Barber's childhood in West Chester to the reminiscences of James Agee as set in Barber's famous *Knoxville: Summer of 1915*. Other papers addressing the composer's formative years were presented by Thomas Winters, a member of West Chester University's Music History Department; Jeffrey Miller of Wilmington, Delaware; and Steven McGhee, a music student at WCU. Selections from Barber's first opera *The Rose Tree*, composed when he was ten, some of his early songs, and several songs by Barber's uncle, Sidney Homer, were also performed.

The second event, "Samuel Barber: A Day of Reminiscence and Celebration," recreated the West Chester of 1926 when Barber graduated from West Chester High School. Two local historians, Martha Carson-Gentry and Paul Rodebaugh, were the principal speakers, while other insights were provided by Thomas Winters and Michael Peich, a member of the English Department at WCU. Several recorded reminiscences of the composer's teen years were presented from the archives of an ongoing oral history project that was started by the Music History Department just after Barber's death in 1981. The Samuel Barber Foundation and WCU's School of Music are planning additional performances of Barber's music in the coming months.

—Sterling Murray
West Chester University

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Oregon Festival of American Music 1999

"How Sweet the Sound — From Gospel to Swing"

During its 1999-2000 season, the Oregon Festival of American Music (OFAM) presented two festivals that ran the course from Cajun two-steps and beguines to jubilee gospel and Charles Ives. OFAM's Twin Rivers Traditional Music Festival was a two-day event under the director of French Louisiana fiddler Michael Doucet. His popular French Louisiana ensemble BeauSoleil were joined by an eclectic company of great musicians from "Louisiana and beyond." The first night led off with San Antonio clarinetist Evan Christopher, who surprised and delighted the audience with his new group "Jazz a la Creole," delivering a lively set of traditional Caribbean tunes with a particular focus on the work of Martinique clarinetist Alexandre Stellio. The evening included the premier Cajun band Balfa Toujours and top Zydeco accordionist Geno Delafosse and his band French Rockin' Boogie. The following day was decidedly more eclectic, including Darol Anger and His Jazz Guys with special guest pianist Phil Aaberg and BeauSoleil avec Michael Doucet.

The Eighth Annual Oregon Festival of American Music, "How Sweet the Sound: from Gospel to Swing", was dedicated to exploring the inter-relationships between gospel blues and jazz. Conductor James Paul and jazz advisor Dick Hyman introduced the ten-day festival with a "mixed concert" that began with a shape-note version of "Amazing Grace" and ended with the Jim Cullum Jazz Band, Topsy Chapman, Dick Hyman's Age of Swing playing "When the Saints Come Marching In." In between was Roy Harris's *Folk Song Symphony*, nineteenth-century psalms, spirituals, gospel, traditional New Orleans jazz, and swing. The Festival's first weekend saw four more concerts that included pieces ranging from Isaac Watts and William Billings to W. C. Handy, George Gerswhin, Sy Oliver, Vincent Youmans, Billie Holiday, and Dick Hyman.

The Festival's involvement with young musicians and community amateurs is strong, this year including 80 members of the Young Artists Academy and 35 members of the YAA vocal ensemble. A highlight in this schedule is always the community jam offered by the Festival during the afternoon at the close of the first weekend. This year's "jam" involved full presentations by the strings, jazz band,

and vocal YAA ensembles. The Festival's second week began with a second "mixed concert" conceived by immediate past Sonneck Society president and OFAM board member Anne Dhu McLucas. Violinist Fritz Gearhart, pianist John Owings, tenor David Howell, and a Gearhart-Leslie Straka-Sylvie Spengler-Pilar Bradshaw quartet delivered William Schuman's *Chester*, Charles Ives's *Violin Sonata No. 4* and "Four Songs" (including "General Booth"), Florence Price's "Five Folksongs in Counterpoint," and William Grant Still's *Suite for Violin and Piano*. The evening concluded with a powerful set of spirituals by jazz singer Marilyn Keller and pianist Janice Scroggins.

Dick Hyman modeled the second three-concert weekend of the Festival loosely around the 1938-39 John Hammond Carnegie Hall concerts, "From Spirituals to Swing." The opening concert included a boogie woogie set by Detroit giant Bob Seeley and Hyman's Swing Wing, several numbers by clarinetist Kenny Davern, a jubilee gospel set by Clarence Fountain and The Blind Boys of Alabama, five gospel numbers by Ruth Brown, and the West Coast premier of Dick Hyman's "The Longest Blues In the World."

The last two nights of OFAM 99 featured the entire ensemble from the previous evening, with 350 audience members of all ages dancing. The closing Saturday concert focused on classic southern jubilee and Chicago gospel blues with a bit of traditional jazz thrown in.

—Jim Ralph

Oregon Festival of American Music

American Music Month at UK

The University of Kentucky was pleased to celebrate its second American Music Month with a very full calendar of events. The month opened with the Ellington Symposium and final concert of the Ellington Centennial Series. Symposium guests included David Baker, John Hasse, Ann Kuebler, Andy Jaffe, and Aaron Bell. This was an exciting way to close out the observance of this remarkable American musician's birth. Most of the university's major ensembles participated in American Music Month this year. The University Opera Theatre presented Copland's opera *The Tender Land*. The Lexington Singers performed an all-American concert including world premiers of Joseph Baber's *An American Requiem* and Jay Flippen's *Three Songs* based on the poetry of poet laureate James Still. The University Symphony Orchestra presented a world premiere

performance of Calvin Taylor's *Fantasy on Deep River* and also gave a fine rendering of Charles Griffé's *Poem for Flute and Orchestra*, with undergraduate senior Hannah Hopkins-Maupin as the soloist. The Concert Band and Wind Ensemble performed a variety of American music as well, featuring works such as Donald Grantham's *J'ai été au Bal*, Barber's *Comando March*, and Bernstein's *Candide Suite*. Finally, singing school master and author of *The Kentucky Harmony*, Ananais Davisson, returned from the beyond to lead a singing school for the Appalachian Association of Sacred Harp Singers. Construction is on schedule for completion of the new John Jacob Niles Center for American Music which will open in September 2000. The Niles Center and the University of Kentucky are looking forward to hosting the Society for American Music Conference in Spring 2002.

—Ron Pen

University of Kentucky

The Society for American Music is pleased to welcome these new members:

Terrie Aamodt	College Place, Washington
Nassim W. Balestrini	Mainz, Germany
Brett Boutwell	Champaign, Illinois
Gary R. Boye	Durham, North Carolina
James R. Briscoe	Indianapolis, Indiana
Tony Bushard	Lawrence, Kansas
William Carey Coll	Hattiesburg, Mississippi
Keith E. Clifton	Cedar Rapids, Iowa
David Peter Coppen	Rochester, New York
Alice D. Firgau	North Plainfield, New Jersey
Anna Wheeler Gentry	Northport, Alabama
Thomas Gregg	Boston, Massachusetts
Thornton Hagert	Cambridge, Maryland
Edward Harsh	New York, New York
William Hogeland	Brooklyn, New York
Andy Jaffe	Conway, Massachusetts
R. Kevin Johnson	New York, New York
Eden Kainer	Madison, Wisconsin
Kevin Karnes	Mercer Island, Washington
Arthur Knight	Williamsburg, Virginia
Dorian LeJjak	New Haven, Connecticut
Mary Anne Long	Madison, Wisconsin
David L. Matson	Cedarville, Ohio
Georgiary Mcelveen	Chapel Hill, North Carolina
Kevin Medows	Champaign, Illinois
Peter Muir	New Canaan, Connecticut
Susan M. Potter	Defiance, Ohio
Andrea Schewe	Silver Spring, Maryland
Robert L. Stone	Gainesville, Florida
Chris Strachwitz	Berkeley, California
Stephane VanderWel	Los Angeles, California
Cassandra M. Volpe	Louisville, Colorado
John Wickelgren	Frederick, Maryland
Mina Yang	San Francisco, California

Institutional

UCLA. Department of Musicology	Los Angeles, California
University of Cincinnati,	Main Campus Central Library Cincinnati, Ohio

And So They Fled: Eighteenth-Century Fugitive Slave Musicians

Georgia Peebles
University of Akron

Twentieth-century notions of slave musicians have been tainted by nineteenth-century attitudes and prejudices, which tended to emphasize the spiritual as the pinnacle of Black music, ignoring or minimizing the importance of other types of music and music-making.¹ Eighteenth-century descriptions of slave musicians had established and perpetuated this stereotype of the Black musician as capable of some musical performance, but lacking in the ability to compose. William Priest, an English musician and writer who traveled throughout the United States in the 1790s, remarked in an 1802 travelogue that:

In music they (Black musicians) are generally more gifted than the whites with accurate ears for tune, and time; and they have been found capable of imagining a small catch. Whether they will be equal to the composition of a more extensive run of melody, or of complicated harmony, is yet to be proved."²

Along with this notion of inferiority of intellect came the perception of slaves and, indeed, slave musicians, as somewhat complacent and accepting of their fate, often deeply religious, and faithful to their owners. Yet, there is strong evidence against these stereotypes and, indeed, evidence that these gifted slaves often used their ingenuity to escape their bondage. Within the wealth of information cited in the database, *Performing Arts in Colonial American Newspapers, 1690-1783*,³ are hundreds of advertisements for the return of runaway musician slaves and indentured servants, many of whom fled taking with them the musical instruments on which they were skilled. Consider, for example, these notices of musician runaways:

Run away from the subscriber, living at Philipsbourg, a mulatto servant man, named Henry, aged 23 years . . . he plays very well on the violin.

Samuel Davenport,
New York Gazette & Weekly Post Boy,
9 Oct. 1758: 43

Ran away from his master, a Negro man, named Ishmael, but goes by the name of

Samuel Dimoret; about 6 feet, 3 inches high; a remarkable good fiddler, has great nostrils and mouth, steps large and loping: Whoever will convey him to the subscribers, or secure him in any of his Majesty's goals, and give them notice thereof, shall receive ten dollars reward, and all charges paid by Caleb Lobdell.

Newport Mercury,
6 February 1775: 41

Two Hundred Dollars Reward. Ran away from the subscriber, living in Frederick Town, Maryland, on the 6th instant, a Negro man named Bristol, about 20 years of age, about five feet seven or eight inches high, middling black, country born, a well made fellow, plays the fiddle, is very artful and active.

Abraham Faw,
Pennsylvania Packet-Philadelphia,
23 May 1780: 43

Ran away from the subscriber, in Sussex county, a likely, short, stout mulatto lad, aged about 20 years, American born, used to horses and waiting in the house, plays well on the fiddle and French horn . . . can read and write; he is a pert, saucy fellow. Whoever takes up the servant above described, and secures him so that his master can have him again, shall have fifty pounds reward, and all reasonable charges paid by me.

William M'Cullough,
New Jersey Gazette-Trenton,
28 July 1779: 43

Run away from the subscriber on the evening of the 20th June last, a Negro man named Dan . . . Said Negro is this country born, and talks the English and German languages, is fond of playing on the fiddle, is naturally left-handed, and what is very remarkable, he bows with his left hand when performing on the violin.

Christian Wirtz,
New Jersey Gazette-Trenton,
9 February 1780: 3/111

These fugitives seem to have been specifically trained as musicians, perhaps functioning as professional performers. There is ample evidence that some slave owners kept trained musicians to play both for dances for the slave population and social gatherings of the white establishment.⁴ This practice of training slaves as musicians was in keeping with the common practice of training slaves in other useful crafts, as mechanics, carpenters, or artists.⁵ Just as skilled slaves might be "hired out" to work off the plantation,

accomplished Black musicians might be transported about the countryside for various performances. During these ventures, slave musicians gained a wider knowledge of the world around them, probably making important contacts as well. This exposure to travel undoubtedly contributed to the knowledge of escape possibilities for slave musicians.

Other runaways seem not to have been primarily musicians, but slaves with other occupations who had developed some skill in musical performance. Many citations refer to such fugitives:

Ten Pounds Reward . . . Ran away from the subscribers, living near Soldiers Delight, in Baltimore County, Maryland, a dark mulatto slave, who goes by the name Charles Harding, but formerly by the name of Dick; . . . a carpenter and joiner by trade, and can paint, . . . and since he left his former masters in Virginia, has learnt to read and write, and to play on the violin.

Samuel Owens, jun., Alexander Wells,
Maryland Gazette-Annapolis,
16 July 1772: 31

Forty pounds hard money reward . . . Mark, about 25 years old, a stout able black fellow, about 5 feet 8 inches high, born in the island of St. Jago, and speaks the Portuguese language . . . remarkable for his ingenuity; and although he has worked with a stone mason and brick layer, has no particular trade by being capable of doing something at almost every kind of business, blows the French horn, can play on the fiddle, whistles many tunes well, and to be heard at a surprising distance, is fond of marches and church music, particularly that belonging to the Roman Catholic religion, which he professes.

William Allason.,
Virginia Gazette-Richmond,
9 August 1780: 32

Ran away from the subscriber, in Amelia County, in Virginia, in May 1759, a very likely Negro man, named Dick (but used to call himself Richard Jenkins) about 30 years old, of a middle size, well set, very black, his back much scarified, is a good sawyer, and plays on the violin. Whoever conveys the said Negro to me, shall have ten pounds reward.

Wood Jones.,
Maryland Gazette Annapolis,
10 July 1760: 33

Twenty Dollars reward. Ran away from Mr. John Hammett, of Prince-William County,

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Call for Editor of *American Music*

The Board is seeking an editor for *American Music*. The new editor will need to begin the acquisition of articles in the Fall of 2000 for volumes 20-23, with the full responsibilities of the position beginning in 2001. Qualifications include a broad knowledge of and contacts within the field of American music, proven editorial abilities, and institutional support for the position. Nominations are welcome at any time. A letter of application and a résumé are due by 1 June to Anne Dhu McClucas, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225; amclucas@oregon.uoregon.edu.

Call for Editor of *Bulletin of the Society for American Music*

The Board is seeking an editor for the *Bulletin* of the Society for American Music to begin with the Spring issue of 2001. Qualifications include a broad knowledge of and contacts within the field of American music, diplomatic skills in dealing with members and contributors, and editorial abilities. Nominations are welcome at any time. A letter of application and a résumé are due by 1 June to Rae Linda Brown, Music Department, University of California, Irvine 92697; rlbrown@uci.edu.

"Slaves" continued from page 13

Virginia, a Negro fellow named Bob, a slave, about 36 years of age, 5 feet 10 or 11 inches high, a very black, square and well-made fellow . . . He can work at the carpenter's business, and is an excellent fiddler.

James Davis.,
Maryland Journal,
18 July 1783: 13

The ultimate fate of these fugitive musicians remains unknown, although some notices hint at the possible intentions of the runaways:

Ran away on the night of the 13th inst. from the subscriber, a Negro man named Caesar, about twenty-two years of age, a smart, polite, likely, well made fellow, about five feet three inches high. . . . It is likely he is gone towards the camp, as he is very fond of being a fifer or drummer, and may pass

for a free man . . . Twenty dollars reward and reasonable charges.

Samuel Jackson.,
Pennsylvania Evening Post,
14 November 1776: 5712

Thirty Dollars Reward. Ran away last night from the subscriber, a Negro lad named Tom, of a middle stature, about 19 years of age . . . As he is a tolerable good fifer, it is supposed he will attempt to pass for a free man, and endeavour to get employ as a fifer to a Company, as he went to Trenton about six weeks ago with a soldier, as a fifer, but was there apprehended and put in goal.

John Duffield,
Pennsylvania Packet-Philadelphia,
6 May 1777

Indeed, during the Revolutionary War, Black slaves were welcomed into the British forces. Slaves who fought for the British in Virginia were promised freedom in a proclamation issued in November of 1775 by Lord Dunmore. This proclamation was extended by the British commander-in-chief in 1779 to include all the American colonies.⁶ Thus, it is little wonder that slaves who were gifted as performing musicians sought to join the British forces, where they might be assimilated into the army and granted their freedom. Other fugitive slaves managed to pass as freemen, sometimes obtaining passes to work and travel. The former owners of these newly free men were often aware that their skills would provide employment for them:

Run away, a Negroe fellow, named Ishmael, well known in Savannah, where he is daily employed by Masters of vessels, notwithstanding he has no ticket or license to work out. In the evenings he has often been seen playing the fiddle at tippling houses, to prevent which in the future, I hereby promise a reward of forty shillings to any white person who will make proof of his being harboured or employed as aforesaid.

Alex. Wyly,
Georgia Gazette,
1 November 1775: 41

The repeated notices for many of these fugitives gives hope that at least some of them succeeded in their escapes and made new lives. These were former slaves whose owners considered them valuable enough to continue searching for some time:

Two hundred dollars reward. To any person that will deliver to me in the lower end of Buckingham county, a middle sized Virginia born Negro fellow, who has been

run away ten years, his name is Essex, alias Sussez. I am informed that he has passed for a freeman and taken the surname of Scott, and goes sometimes by water . . . He is about twenty nine years old . . . and was very fond of playing on the fiddle before he left me.

Anthony Winston,
Virginia Gazette-Williamsburg,
15 May 1779: 214

Thus, those who succeeded, thanks to skill, ingenuity, and determination, might escape to another colony and begin a new life with a new identity. Clearly, these were among the most clever and daring of any musicians of any time, not only gifted as performers, but also aware of their own value and willing to risk everything for a free life.

Georgia Peeples is a Professor in the School of Music at the University of Akron, where she has taught for the past seventeen years. Peeples is also principal bassoonist of the Akron Symphony Orchestra and has performed with Solaris, the faculty woodwind quintet and in various music festivals. At the University of Akron, she serves as Undergraduate Coordinator in the School of Music and on the University's Women's Studies Council.

Notes

1. Ian Anderson, "Reworking Images of a Southern Past: The Commemoration of Slave Music After the Civil War." *Studies in Popular Culture* 19:2 (1996): 167-183.
2. William Priest, *Travels in the United States of America; Commencing in the Year 1793 and Ending in 1797* (London: J. Johnson, 1802), 190-191.
3. Mary Jane Corry, Kate Van Winkle Keller, and Robert M. Keller, *The Performing Arts in Colonial American Newspapers, 1690-1783: Text Database and Index* (New York: University Music Editions, 1997). Quotations from newspaper sources may be located within this database.
4. Ben E. Bailey, "Music in Slave Era Mississippi." *Journal of Mississippi History* 54:1 (February 1992): 29-58.
5. James E. Newton and Ronald L. Lewis, *The Other Slaves: Mechanics, Artisans, and Craftsmen* (Boston: G.K. Hall and Company, 1978).
6. Dunmore's proclamation. Internet. Accessed 8/99 at www.ilt.columbia.edu/k12/history/blacks/dunmore.

LETTER FROM CANADA

This is my last *Letter from Canada*. As the new millennium comes in, I go out—this spring I retire from the University of Toronto, and I am taking the opportunity to retire from a number of other responsibilities as well. I have been sending off these letters for nine years, and it is high time that Sonneck members were treated to a new set of opinions and biases from north of our mutual border.

Such an occasion naturally triggers reflection as I think back over the changes that have occurred during the decade that I have been contributing to these Sonneck pages and the three decades since I joined the staff of the University of Toronto. I don't recall that even American music had much scholarly status when I was a graduate student in the US, and when I came home to begin my academic career in the mid-1960s, Canadian musical studies hardly existed. Helmut Kallmann had published his *History of Music in Canada: 1534-1915* (U of Toronto Press, 1960) but it took time before this primary study—it really had no precedents—began to generate interest on a wider basis. The “quiet revolution” was underway in Québec and the energized and often aggressive interest of French Canada in itself was soon to generate a body of historical scholarship to add to the already considerable study of French-language folklore.

By the later 1970s, the idea that maybe there was such a thing as Canadian musical history was beginning to take shape, with two significant results in the 1980s. The first was the appearance in 1981 of *The Encyclopedia of Music in Canada* (in both English and French editions; second edition 1992); the second was the appearance in 1984 of the first volume in the series under the banner of *The Canadian Musical Heritage Society*. With *Sacred Choral Music III*, The Canadian Musical Heritage Society (www.cmhs.carleton.ca) has just completed a twenty-five volume anthology that is historical in every way. The series includes repertoire from the earliest colonial period up to about 1945 or 1950 and includes music of almost every category - piano, chamber, songs, religious, string quartet, orchestra, opera, choral, hymns, and organ. The very existence of the series is itself historic, since nothing approaching it had been attempted before in Canada, and it represents an extraordinary achievement of research and persistence, in equal measure, of a coterie of scholars under the general direction of Clifford

Ford. The Society has also issued a one-volume anthology for teaching purposes, and two recordings on compact discs that one hopes will be the first of a new sound series.

When I compiled my bibliography *Music in Canada: A Research and Information Guide* (Garland, 1997), I essentially chronicled the fact that overwhelmingly the greatest activity dated from after 1970. Much the same story is told in a different way in Diane Peters' *Canadian Music and Music Education: An Annotated Bibliography of Theses and Dissertations* (Scarecrow Press, 1997). And although we in Canada think of those of you in the U.S. as being far ahead of us in matters of local musical research, it is salutary to remember that it was only in the 1970s that the Sonneck Society took shape. Within the small world of Canadian musicology, Canadianists have remained a very small group. A few scholars, however, have been at the focus of musical studies: Kallmann notably both as writer/researcher and as head of music at the National Library; John Beckwith whose activities as a composer have certainly been equaled by his work as an historian; Thérèse Lefebvre who has been prominent in Québec studies and who has done much to maintain contact between our two linguistic camps; and Beverley Diamond whose work in the field of music of First Nations has not limited her wider influence on how we think about modern historical study.

A problem in Canada has always been the dissemination of material to a small population in a vast territory, the music itself, never mind critical study of it. In the past thirty years, a startling number of recordings have appeared. For the world of pop music, a commercial record industry was virtually born in the late 1960s. Although “serious” music recordings on CD have grown exponentially on labels chiefly from the Canadian Broadcasting Corporation and the Canadian Music Centre, few, however, make their way abroad.

If after thirty years American studies are now established beyond question, and Canadian studies stand on solid foundations, despite the rapid advance I cannot help but feel that some things have not changed. The Canada-US Free Trade Agreement came into effect in 1989 and Mexico was added to create the North America Free Trade Agreement in 1994. But while it makes the business world happy, free trade has not done much for art

on our side of the border. In the age of the commodification of culture and the coining of that chilling phrase “cultural industries,” the further onslaught of U.S. business interests in broadcasting and publishing in Canada is viewed with increasing alarm. Even so, “culture” is a minor consideration and primarily a business one at that. In this July, the Robarts Centre at York University in Toronto will devote a full week to a conference on “Hemispheric Integration and Social Cohesion.” After daily and exhaustive examination of all kinds of political, economic, and social questions, it is only in the last half of the last afternoon that the conference gets to “Canadian Cultural Policy in the Face of Growing US Domination.” It is a safe bet that “culture” will refer to print and electronic media and marketing, and “hemispheric integration” will mean cultural defense, not projection.

For all this trans-border activity, there is not much evidence of an increase in knowledge of or interest in one another at our most creative levels. I have lamented before in this Letter about how little serious American music appears on Canadian concert programs, the reverse of which is certainly true in respect to Canadian music in the U.S. On the scholarly front, *American Music* goes to only about twenty addresses in Canada, and the *Canadian University Music Review* (www.upei.ca/cums), the only regular source of publication on Canadian musical life, goes to a mere forty-three U.S. addresses—a poor show on both sides considering the fact that the U.S. has ten times our population.

In the fall of 2000, Marshall McLuhan's global village will become briefly not a virtual but an actual reality for musical scholars when about fifteen music societies gather in Toronto. The high walls around narrow academic disciplines will no doubt contribute to the maintenance of scholarly solitudes, but perhaps some participants will take the opportunity to peek over the fences. This is not to say that we should not all continue to cultivate our own gardens, but there might be unexpected pleasures in finding out what the neighbors are doing. It offers intriguing possibilities for reflection thirty years hence.

— Carl Morey
University of Toronto

LETTERS TO THE EDITOR

Note: The following statement was issued by the Board of the Society for American Music in the Fall of 1999.

The Society for American Music supports the initiative of the NAACP to boycott the state of South Carolina for flying the Confederate flag from the Capitol dome. In the twentieth century this flag has become a symbol of racism and white supremacy and, as such, is inflammatory and offensive to many Americans. Because of financial commitments made more than two years ago, it is impossible to honor the boycott at this time. More important than financial considerations, however, is the fact that the conference itself will celebrate the valuable racial and ethnic diversity of American music, an important message that we believe is a contradiction of what the flag has come to represent.

We, the Society for American Music, uphold values of diversity and equality in our professional lives—as scholars, teachers, performers, and consumers of American music—and in our personal relationships. It is reprehensible that the state of South Carolina upholds a symbol that has become so divisive and disrespectful. We urge the government of South Carolina to recognize the fact that the flag today is the very symbol of racism, discrimination, and “the politics of resentment” and to remove it from the Capitol and restore the dignity, equality, and rights of all citizens and visitors to South Carolina.

To the Editor:

I was distressed to read on the first page of the preliminary program of the upcoming Charleston Conference, which SAM members received in December, that we support “the initiative of the NAACP to boycott the state of South Carolina for flying the Confederate flag from the Capitol dome.” The reason given: “In the twentieth century this flag has become a symbol of racism and white supremacy and, as such, is inflammatory and offensive to many Americans”; however, some of the thousands that demonstrated recently for keeping the flag where it is spoke of it as a symbol of their heritage. Others view the “Stars and Bars” as a symbol of states’ rights. Symbols have more than one meaning. During the past month, the news media

have given what was a local argument considerable national exposure, and we now know that the situation is more complex than it first appeared to be. But does SAM have to take a position on this issue?

The Notice in the Charleston conference announcement says that SAM “uphold[s] values of diversity and equality in our professional lives . . . and in our personal relationships.” Where in our Mission Statement or in our ByLaws do we say this? Can or should we even infer such? We can certainly agree that “diversity” and “equality” are good, but can we really pin down what we mean by these words that, like “symbol,” carry varying shades of meaning? Does SAM leadership (the Board, the Executive Committee, the President?) speak for all of us with the voice of one on political issues? Or should we put our SAM energy into working within our Mission Statement and direct our varying political concerns through more appropriate agencies?

—William Kearns

To the Editor:

I was pleased to see your front-page “notice” concerning the NAACP boycott in the announcement for the 26th Annual Conference of the Society. I feel that your comment with regard to the display of the Confederate flag at the South Carolina capitol dome was entirely appropriate. At the same time, I understand your reasons for going ahead with the meeting in Charleston. This does create a quandary for me, however.

I have been a member of the Sonneck Society for all of my professional life, now some twenty-five years. I have served on its boards and committees, given papers at its conferences, and always looked forward to seeing many old and new faces at concerts, sessions, outings, and banquets. Simultaneously I have been a longtime supporter of the NAACP and its goals for justice and inclusivity. As you know, most of my research deals with African-American musical traditions, and I have been interested in the sociocultural context of music-making about as long as I have been making music myself. For me the goals of these two organizations are so intricately

bound together as to be virtually inseparable, at least at the emotional level.

As a political junkie who tries to follow the news and separate out the sensational from the truly meaningful, I have doubts about the efficacy of boycott as a tactic. Having lived under a similar boycott in Colorado over the notorious and now thankfully overturned Amendment #2, I try to examine carefully all issues of this nature so as to better understand what is at stake and what positive results might be achieved by my solitary action. (I have also developed something of a southern perspective from having lived for eleven years in Georgia.)

The supporters of the stars and bars tell us that the flag only represents the “defense of freedom and southern heritage.” But it is clear to me, since the revival of its use across the South coincided with the fearful reaction to the Civil Rights movement of the 1950s and ‘60s, that its current meaning is evidently one of divisiveness, disrespect, chauvinism, and hostility.

For those who say it is only a symbol, we must answer that symbols (like songs!) are important and indeed often have the potential to serve in the reshaping and reforming of society. The Southern Poverty Law Center tells us recently that the number of young people recruited to neo-Nazi and violent racist skinhead factions has tripled during the decade of the 1990s. New generations are flocking to such icons. They do not live only in South Carolina.

Although I would love to silence my conscience for the opportunity to see friends, exchange ideas, and to hear my students give papers, in this case, I am afraid that it just isn’t possible. It seems to me that the moral issue is clear, the proposed solution is simple, and the use of the tactic well-defined (as a “tourist boycott”). Therefore, despite having to miss long-awaited visits with fellow scholars in one of my favorite organizations in one of the most beautiful cities in America, I regretfully feel compelled to pass up the 26th Annual Conference.

I have submitted my registration fee in order to continue support for the Society, but I will have to wait until 2001 to enjoy your collective company again. In the meantime, feel free to continue to call on

me to help advance the goals that we all pursue together, namely celebrating and sustaining the rich diversity of American music.

—Tom Riis

[The editor apologizes to Thomas DeLio for publication of an incorrect version of his letter to the editor in the Summer 1999 Bulletin. The version that appeared in that issue was a draft that had been suggested to him by the editor. Following is the version of the letter that should have been published.]

To the Editor:

Recently a review by Ms. Amy Beal of my book, *The Music of Morton Feldman*, appeared in the Sonneck Society Bulletin (Spring, 1998). I am writing to you now to correct a number of misconceptions and inaccuracies found in this review.

In my introduction I clearly state that the purpose of this book is to present a series of detailed analyses of Feldman's music.

How presumptuous of Ms. Beal to review the book and never comment on the analyses themselves, the first, detailed analytical work ever done on Feldman's music! If she thinks these analyses are poor or incomplete or inaccurate in any way let her say so and defend her position. However, to criticize the book for not being what it was never intended to be is ridiculous.

The book is about the music of Morton Feldman. It is not a chronicle of his life and times. It begins exactly where one must begin if one wants to understand this composer's work, with a close examination of the work itself. One cannot even attempt to examine the cultural context of any composer's work without first understanding, in the most minute detail, what his music is, how it was made, and the radical nature of its musical designs. One can only then begin to understand how those musical designs link that composer to the world around him (and, by the way, several of the essays in the book do attempt such links).

Let me end by mentioning that this is a collection of theoretical essays. Ms. Beal is a musicologist (who has, to my knowledge, never published either a theoretical essay or an essay on Morton Feldman). Hence, the emphasis in her review on my book's bibliography and list of compositions and her complete avoidance of the book's content. Let me state that the list of compositions is not incomplete (I chose not to list incidental music which Feldman himself did not include in a list of works that he sent to me); the bibliography was updated six months prior to publication and contains every English language essay published up to that time (I did not include trivia irrelevant to a collection of theoretical essays; reviews, brief announcements, etc.) Finally, the book is remarkably free of typos. That Ms. Beal focuses on such matters and then fails to discuss even one essay in the book is truly incredible. The review deserves no further comment.

—Thomas Delio

The real business of a conference is not business. During their idealistic rush to change the way the world viewed American music, some of the leaders of the MTNA came to believe that what they were doing was the most important aspect of the society. An ongoing disagreement about whether the papers or the performances were the central agenda of the meetings obscured the fact that only became obvious in retrospect – teachers came to the conventions primarily to meet their colleagues from other parts of the country, regardless of the program. Members complained in particular about the 1892 convention in Cleveland, when the papers and performances were scheduled so tightly that there was insufficient time for "the social element." Today we might call it networking, but by any name, I would argue that an atmosphere of collegiality is at least as important to a well-run organization as its "business." Most of us remember the warm welcome we received from the "old-timers" of the Sonneck Society at our first convention (my own was Toronto in 1990). Let's hope that our disagreements over ideas and ideologies never cause us to lose sight of the real reason we attend the meetings of the society.

United we stand, divided we fall. Throughout the 1880s, the MTNA worked with remarkable unity toward common goals. Despite minor differences of opinion, the members pulled in the same direction to improve their organization and present American music in the most auspicious manner possible. Starting with the 1890 convention, though, the internal divisions became exacerbated, as hundreds of members deserted the MTNA and those who remained spent their time arguing about what to do to remedy the situation. As early as August 1892, W. S. B. Mathews opined, "On the whole the national association still lacks a *raison d'être*. It is one of those institutions which once having had we cannot do without; yet the best use of which we do not quite understand."⁴ By 1894 the organization's disarray was reflected in a pamphlet entitled *Shall the MTNA disband or reorganize?*

Today the Music Teachers' National Association is a thriving organization with over 20,000 members. Its survival through the 1890s and rejuvenation in the twentieth century can be attributed to the perseverance of a small group of dedicated members who did not desert the organization. If the Sonneck Society is to celebrate its 100th anniversary in the same style as the MTNA,

it is up to the present members to rebuild our damaged bridges and search for the common goals that can unite us. Now is the time to decide whether we will repeat history or create it.

Notes

1. *New York Tribune*, 12 December 1890; quoted in Sumner Salter, "Early Encouragements to American Composers," *The Musical Quarterly* 18/1 (January 1932): 88.
2. *Official Report of the Fourteenth Annual Meeting of the Music Teachers' National Association, The American Society for the Promotion of Musical Art, held at Detroit, Mich., 1-4 July 1890*, ed. H. S. Perkins (n.p. [1891]), pp. 164-65.
3. "Pandemonium at the Music Teachers' National Convention. Discord Caused by the Proposed '93 Congress in Chicago." *American Art Journal* 55/13 (12 July 1890): 224-25.
4. [W. S. B. Mathews], "Cleveland Meeting of the M. T. N. A.," *Music* 2/4 (August 1892): 413.

E. Douglas Bomberger is an associate professor at the University of Hawai'i at Manoa, where he teaches courses on American art music and popular music as well as the traditional European canon. He is the editor of Brainard's Biographies of American Musicians (forthcoming from Greenwood) and is writing a book on American Composers' Concerts in the 1880s and 1890s.

Letter from the President

Dear Colleagues,

Happy 2000! (new millennium??)

As you all know, our beloved Kitty Keller will be retiring at the end of June. What can I say that can possibly capture the essence of all that she has done on behalf of the Society for so many years. Kitty has overseen virtually all aspects of the Society — finances, membership development, annual conferences (including putting together the program booklet when necessary). She edits the Directory; she is conference liaison to the Toronto megaconference; and she has graciously invited the Board and various subcommittees to meet in her home on numerous occasions, always being the perfect host when everyone descends on her doorstep. She always keeps this president on task and is ever willing to pitch in whenever necessary. Kitty has been the glue holding the Society together in tough times, and she has been a primary instigator in spurring the Society on in times of strength and prosperity. For all of this and so much more, on behalf of the Society for American Music, I thank you.

While no one can replace Kitty, we welcome our new Executive Director, Mariana Whitmer, who will begin taking on this responsibility 1 July 2000. (Many thanks to Nym Cooke who chaired the search committee). Kitty will still serve as conference liaison to the Toronto conference and Local Arrangements Chair (with Jim Hines) to the Trinidad conference in May 2001. (We're doing everything to keep Kitty active awhile longer!!) Mariana brings a wealth of experience to this position. We are indeed fortunate to have her and I, along with the Board, look forward to working with her.

We have also established a national office! Through the efforts of Deane Root, the office will be located at the University of Pittsburgh and has the appropriately exalted address: SAM, 1709 Cathedral of Learning, University of Pittsburgh, Pittsburgh, PA 15260; (412) 624-3031. Many thanks, Deane, for pursuing this initiative on behalf of SAM. Soon, the SAM files will be moved from Bob and Kitty Keller's home, the "national" office of the society for all of these years.

By the time you read this, the membership will have ratified the by-law revisions and accepted the new Long Range Plan. The by-laws needed updating to reflect our current practices and the Long Range Plan is our guide to fiscal and programmatic planning for the next several years. Thank you to both subcommittees for their hard work on both of these documents.

In addition to the above activity, we are very involved in the planning of the Toronto and Trinidad conferences. In Toronto, we will honor two jazz giants: Oscar Peterson will receive Honorary Membership and Billy Taylor will be given the Lifetime Achievement Award. The Billy Taylor Trio will give a concert on Friday evening, 3 November, to which you will have an opportunity to purchase tickets during the registration process. Please plan to attend both the Toronto and Trinidad conferences. They will be special conferences and we hope for maximum participation and attendance at both.

At this time, I would like to urge you to support our students to attend these conferences. The silent auction is the means through which the society generates funds for travel support. Given that we have three conferences in a little over a year time span, additional support for our students will be especially welcome. You may send any contributions to Kitty Keller, designated "student travel." Thank you.

As always, I want to thank the membership, particularly the committee chairs and committee members for their devoted time and energy on behalf of the Society for American Music. We have accomplished much in the past months. We are entering a period of enormous possibilities and opportunities for growth and development. I eagerly embrace the changes of the months ahead. I hope you do, too!

Most sincerely,



Rae Linda Brown

Letter from the Editor

Dear Readers,

I noted in the last issue that William Kearns retired as the Editor of Recent Articles and Reviews. This must be the time for transitions as I am announcing three more in this issue. Sherrill Martin, who has been the Book Review Editor since well before my tenure began, is stepping down; her shoes will be ably filled by Petra Meyer-Frazier. Amy C. Beal will replace our able Indexer Jim Farrington. I have not yet found a replacement for Carl Morey, whose insights about American music in Canada have been enlightening us since 1992. I am not committed to finding a permanent Canadian replacement for Carl, noting the illuminating letter from Hong Kong that appeared in a recent Bulletin. If you or a colleague might think about writing an opinion column about the status of American music in a corner of the world outside of our borders, please contact the editor. I would like to thank Sherril, Jim, and Carl for their contributions to the Bulletin. A society is only as strong as its membership; a publication is only as good as its editorial board. Thank you!

Finally, I must note that I will be stepping down as editor after the Fall issue of this year. I have enjoyed my time as editor but feel that my life is moving in other directions. I have been very pleased with the changes in this publication since I began editing the Bulletin four years ago. Most notably, the physical production of the Bulletin has moved from the desk of the editor to that of a professional typesetter. Whoever will be the next editor need not have technical knowledge of desktop publishing, only competency with word processing software. The duties must begin with the Toronto Mega-conference as the report from this conference will be covered in the Spring Bulletin. If you are interested, or know of someone who would make a good editor, please contact Anne Dhu McLucas, amclucas@oregon.uoregon.edu.

Don't be shy about sending in your announcements for the Members in the News Department. As you might note, we have several dozen members who are not, but around a thousand who are! Your colleagues want to know what you are doing. Please remember that inquiries

concerning research topics and other speculative matters may be published in the most underused department of the Bulletin, Hue and Cry.

Each issue of the Bulletin is placed online approximately three weeks after it appears in your mailboxes. Please note that the Society's Web address has changed to www.american-music.org. If you have suggestions as to how the Bulletin may be best presented in its Web configuration, please address them to me.

The Bulletin is your voice to the world and the world's window on the Society. Don't forget that the deadlines for Bulletin submissions are announced on page two of this publication. Please expect a two-month lag time between the submission deadline and the publication date. Plan ahead so that your announcements may be published in a timely fashion.

— Larry Worster
Editor

Members in the News

Steve Ledbetter has become the conductor of the Providence College Orchestra in Providence, Rhode Island. His Spring concert will include a performance of George W. Chadwick's waltz *Schön München* (1880), a reflection of Chadwick's enthusiastic appreciation for the waltzes of Johann Strauss, Jr. The waltz was premiered in Boston in 1881, appeared on a Boston Pops all-American concert in 1885, and was possibly the unnamed "symphonic waltz" by Chadwick heard at the Panama-Pacific International Exposition in San Francisco in 1915. **Adrienne Fried Block's** book, *Amy Beach, Passionate Victorian* (New York: Oxford UP, 1998), has won an ASCAP award in the Classical music category.

Harrison Powley, Professor of Music at Brigham Young University and Curator of Musical Instruments in the Museum of Art at BYU, has been elected president of the American Musical Instrument Society (AMIS). **Carolyn Bryant** and **Cynthia Adams Hoover** are presently serving on the Board of Governors of AMIS.

Christopher Shultis has been granted a Fulbright Guest Professorship in American Studies at the Universität Heidelberg for the 1999-2000 school year. **Michael Saffle**, a professor in the Center for Interdisciplinary Studies (CIS) at Virginia Tech, has earned a distinguished lectureship for the academic year 2000-2001, an award given by the Fulbright Foreign Scholarship Board. As part

of the Fulbright award, Saffle will hold the Bicentennial Chair of American Studies at the University of Helsinki, Finland. He will teach a general course in American culture and a graduate seminar on the topic of his choice, American Music and Film.

Joseph Horowitz has recently been named Director of Historical Projects for the American Symphony Orchestra League (ASOL). He will regularly write a column for Symphony Magazine and instruct ASOL Fellows in the history of the concert orchestra in the US and in the history of symphonic music in performance. Horowitz is undertaking an educational project based on the story of Dvorák in America, for use by orchestras and conservatories.

The Da Vinci Quartet, which includes cellist **Kitty Knight**, hosted a festival celebrating the work of Elizabeth Sprague Coolidge, with special emphasis on her American friends of the New England School in Colorado Springs and Denver in late February. They performed works by Loeffler, Beach, Daniels, Ives, Clarke, Malipiero, and Bartók. The festival included roundtable discussions, two pre-concert lectures, an exhibition of photographs, and a special children's concert. Visiting dignitaries included **Cyrrilla Barr**, **Ann Sears**, **Ellen Knight**, **Steven Ledbetter**, and **Liane Curtis**.

McGraw-Hill has published a set of customized ChartPlayer guides for Roger Kamien's *Music: An Appreciation*. The Computer-based Interactive Listening Guide software packages ChartPlayer and ChartCreator by **Larry Worster** may be downloaded as shareware at www.chartcreator.com.

In December 1999, The Genevans, the choir of Geneva College, Beaver Falls, Pennsylvania, directed by **Robert M. Copeland**, performed Dudley Buck's cantata "The Coming of the King." **Sondra Wieland Howe** has recently published "Education: History" and "Education: Methodologies" in the *Reader's Guide to Music: History, Criticism, Theory* (Chicago: Fitzroy Dearborn, 1999) and "Reconstructing the History of Music Education from a Feminist Perspective" (*Philosophy of Music Education Review* 6/2). **Ralph P. Locke** has been awarded the ASCAP-Deems Taylor Award for his article "Cutthroats and Casbah Dancers, Muezzins and Timeless Sands: Musical Images of the Middle East," published in *Nineteenth-Century Music* (Summer 1998). A somewhat shorter version was published as a chapter in a collective

book edited by Jonathan Bellman: *The Exotic in Western Music* (Northeastern University Press).

The "Tennessean," the Nashville daily, newspaper published a list of "100 Years, 100 Ideas: What Tennesseans Created or Made Better in the 20th Century." As described in the paper, "Our editors' list of 100 things with Tennessee ties . . . that have had or continue to have some influence in peoples' lives." Country music tops the list, of course, followed by atomic energy, the blues, Jack Daniels, etc. Director **Paul Wells** proudly reports that "listed at number 67 is The Center for Popular Music! So, we're right in there with Goo Goo Clusters, Betty Page, Krystal hamburgers, and Moon Pies!"

Correction to Members in the News in the previous issue: **Frederick Fennell** was the founder and conductor of the Eastman Wind Ensemble during its first decade. A. Clyde Roller took over until 1963-64, and **Donald Hunsberger** has been its conductor ever since. The exhibit at Eastman's Sibley Library deals with "the Fennell years," i.e., that first decade.

Conferences

31 May-3 June, 2000: Association for Recorded Sound Collections, Chapel Hill, North Carolina! The conference events include "behind the scenes" tours of the Southern Folklife Collection, a special exhibit of historical sound recordings, and an open house of the Manuscripts Department, home to the Southern Historical Collection, Southern Folklife Collection, and the John Rivers Sound Preservation Studio. Contact information: ARSC, P.O. Box 543, Annapolis, MD 21404-0543; smweiss@email.unc.edu.

19-23 July 2000: Dancing in the Millennium. Washington Marriot Hotel, Washington, DC. The program committee for Dancing in the Millennium welcomes submissions on topics and in formats reflecting the broad interests of those engaged in dance, dance studies, and other dance-related activities. Submission deadline: 15 September 1999. For more information or to submit, contact Carol G. Marsh, Dancing in the Millennium, School of Music, UNGG, POB 26167, Greensboro, NC, 27402-6167, c_marshall@uncg.edu, 336/334-5789.

10-13 August 2000: Listening to the West: Music in the Soul of a Region Boulder, Colorado. This national educational

continued on page 28

American Mavericks: Their Time Has Come

Michael Tilson Thomas and the San Francisco Symphony have announced one of the boldest festivals ever presented by a major American orchestra: American Mavericks. Between 7 and 24 June, the symphony will present the music of Terry Riley, Morton Feldman, Milton Babbitt, John Cage, Charles Ives, Henry Cowell, Meredith Monk, Lukas Foss, Carl Ruggles, Ruth Crawford Seeger, Charles Ives, Duke Ellington, George Antheil, Lou Harrison, John Cage, David Del Tredici, Edgard Varèse, Steve Reich, Earle Brown, Frank Zappa, Conlon Nancarrow, and Aaron Copland. For tickets, call (415) 864-6000 or visit the American Mavericks Website at www.americanmavericks.com.

Louis Armstrong, Aaron Copland, and the American Century

Queens College, home of the Louis Armstrong House and Archives and the Aaron Copland School of Music, celebrated the centennials of two icons of American Culture by hosting "Louis Armstrong, Aaron Copland, and the American Century," a film series, public symposium, and concert in February and March.

Boston Public Library Fellowship

The Boston Public Library announced the Alicia Monti Research Fellowship, intended to stimulate the use of special music collections and manuscripts at the BPL and to contribute to research using original music sources. The BPL houses the Allen A. Brown Collection rich in nineteenth-century American music, the Walter Piston Collection, the Koussevitzky Collection from the Koussevitzky Seranak residence in the Berkshires, and the archives of the Pro Arte Chamber Orchestra of Boston. The one-month fellowship carries a stipend and requires a brief report or presentation related to the research as part of the fellowship experience. For more information, candidates should contact Ms. Diane Ota, Curator of Music at (617) 536-5400, extension 285.

Voices Across Time

A pilot project for a new curriculum resource guide called "Voices Across Time," created at the Center for American Music at the University of Pittsburgh, aims to unleash the power of music as a positive force in education for all teachers, not just those in the music classroom. The project draws on the experiences and knowledge of arts educators in order to bring viable music techniques to all teachers. This project, which originated with SAM, intends to make music listening a useful skill within the standard humanities curricula, not to force it as a new curriculum in and of itself into an already overburdened course of study. By inserting music into established social studies, language arts, as well as music curricula, "Voices Across Time" seeks to demonstrate music's potential as a desirable and even indispensable tool for accomplishing the core teaching objectives at the heart of educational practice today, and to overcome educators' ambivalence toward music.

Survey of Graduate Students

The National Association of Graduate-Professional Students (NAGPS) has recently received a grant from the Alfred P. Sloan Foundation to conduct a survey of doctoral students on their graduate school experiences. The survey will be completed on the Web at <http://survey.nagps.org> by current and recent doctoral students from January-May 2000, and the results made publicly available on the Web on a department specific basis in September. NAGPS represents nearly 900,000 graduate and professional students on 150 member campuses and is dedicated to improving the quality of graduate and professional student life and education by actively promoting the interests and welfare of graduate- and professional-degree-seeking students.

The Music Library Association Finds a New Home

The Music Library Association is pleased to announce that it has moved its business offices to McLean, Virginia. The following address is now the official "home" of the

Music Library: Music Library Association, 6707 Old Dominion Drive, Suite 315, McLean, VA 22101; Phone: 703 556-8780; Fax: 703 556-9301.

Student Conference Transportation Fund

The Student Conference Transportation Fund makes it possible for students to receive financial assistance to help defray the cost of attending the national conference of the Society for American Music. Students receiving funds must be members of the Society and enrolled at a college or university (with the exception of doctoral students who need not be formally enrolled). The Fund endeavors to support as many applicants as possible at a level commensurate with the available funds.

A significant number of graduate students were recently granted funds to facilitate their travel to the Charleston SAM meeting in March. Many are giving papers, others are returning to be recharged, and still others are first-time attendees. Members are urged to give generously to the Student Transportation Fund in order to meet the increasing demands created by an enthusiastic student constituency. Thank you for your compliance with this request. For more information, see the SAM Webpage and/or contact Marva Carter, Georgia State University, School of Music, University Plaza, Atlanta, Georgia 30303, (404) 651-1724, musmgc@panther.gsu.edu

2001 Epstein Awards

Applications for the Dena Epstein Award for Archival and Library Research in American Music are currently being accepted for grants to be awarded for the year 2001. The maximum value of the 2000 award was \$2,050. A grant may be awarded to support research in archives or libraries internationally on any aspect of American Music. The deadline for receipt of applications is 15 July 2000. For more information contact Joan O'Connor, Music & Media Services Librarian, Trinity College - Austin Arts Center, 300 Summit Street, Hartford, CT 06106-3100; joan.oconnor@trincoll.edu.

CONFERENCES OF THE SOCIETY

Toronto 2000: Musical Intersections: The Society for American Music will hold a special international conference in Toronto, Canada from Wednesday, 1 November to Sunday, 5 November, in conjunction with fourteen other scholarly music societies. The societies participating in the conference are the American Musical Instrument Society, the American Musicological Society, the Association for Technology in Music Instruction, the Canadian Association of Music Librarians, the Canadian Society for Traditional Music, the Canadian University Music Society, the College Music Society, the Historic Brass Society, the International Association for the Study of Popular Music (US and Canada chapters), the Lyrica Society for Word-Music Relationships, the Society for Music Perception and Cognition, the Society for Ethnomusicology, and the Society for Music Theory. The conference will be held at the Sheraton Centre and Hilton hotels in the center of Toronto.

The Society for American Music will offer a full complement of papers and panel sessions, both alone and in joint sessions with other societies. There will also be lecture-demonstrations, panel discussions, lecture recitals, and concerts. Of special interest to SAM members will be the presentation of several awards. Honorary Membership will be awarded to the Toronto jazz artist Oscar Peterson, who will be the focus of a panel discussion retrospective on his career. Another jazz giant, Billy Taylor, will be honored with the Society's Lifetime Achievement Award, presented at a concert to be given by the Billy Taylor Trio. Since this is a special conference, Interest Groups will not be meeting in Toronto, nor will there be a business meeting or a banquet.

The conference title, "Toronto 2000: Musical Intersections" describes the opportunities for all registrants to visit sessions of all fifteen societies and the various joint sessions on topics of broad interdisciplinary interest. SAM will open the entire conference with our usual reception on Wednesday evening 1 November, and registrants who arrive as early as Wednesday afternoon can be first to take advantage of the computer lab set up by the Association for Technology in Music Instruction. ATMI will also offer sessions on computer instruction and computer-music

concerts. Each of the fifteen societies will offer its own independent program. SMT and SMPC will also hold running poster sessions. The International Alliance for Women in Music will have a permanent room for presentation of their activities and networking. CMS and CUMS sessions present performers and new compositions and discuss teaching and the college curriculum, in addition to theory, western, and non-western music.

The official languages of the conference are English, French, and Spanish. There is plenty of room for everyone and all sessions are open to all registrants.

Topics for joint sessions chosen by the steering committee range from critiques of music in film and video to new constructions of the history of twentieth-century music to a panel on the future and future media of scholarly 'publications' in music. Details are available at www.utoronto.ca/conf2000. At the time of this writing, all of the program committees are presently engaged in putting together their respective programs, which will include further joint sessions arranged between the societies. They and the unified Concert Committees have also been hard at work to make this not only the biggest but the most varied, exciting, inclusive, and interesting conference in the history of music scholarship. Arrangements for space in the Exhibit Hall can be made through Tod Trimble, Director of Professional Development, The College Music Society, 202 West Spruce Street, Missoula, Montana USA 59802, or todtmt@music.org.

—Katherine Preston, Ann Sears,
and Kate van Winkle Keller

Call for Paper Proposals: 27th SAM Conference in conjunction with the Center For Black Music Research

The Society for American Music will hold its twenty-seventh conference in Port of Spain, Trinidad, Memorial Day weekend, 23-27 May 2001. Proposals for papers, sessions, and performances involving any aspect of music in Canada, the United States, and the Americas are welcome. Given the rich musical heritage of Trinidad in many types of music, the program committee would like to encourage in particular papers, programs, or presentations relating to the music of Trinidad and the Caribbean as well as those that

involve interdisciplinary links. Individual or joint papers should be no longer than twenty minutes. Performances should be no longer than thirty minutes, and may include a lecture component. In addition to papers and performances, the Committee would like to encourage imaginative formats, such as panels, position papers with respondents, workshops, mixed performance/discussion sessions, and complete sessions involving particular themes or issues.

Print submissions should include five copies of both a proposal (maximum 500 words) and a separate titled abstract (maximum 100 words) with the proposer's name omitted. The abstract must be suitable for publication in the conference program. Five copies of the enclosed Proposal Cover Sheet should include (1) contact information (names, addresses, phone numbers, fax numbers, e-mail addresses, etc.), (2) proposal format choices, (3) a list of audio-visual requirements, (4) category preferences, and (5) the proposer's C.V. as well as a one-paragraph prose biography. Email and fax transmissions should also follow the same requirements as the print materials. Please note that if abstracts and proposals are to be printed using proper diacritical marks, only print submissions will be accepted. Proposals for performances without a lecture need include the proposal cover sheet, five copies of the 100-word abstract, and five copies of an audiocassette tape recording. Performances, it should be noted, are unremunerated. Please include two stamped, self-addressed envelopes in the submission (for proposers in the USA).

For complete sessions, or proposals involving unusual formats, the proposer should include an additional statement explaining the format and the rationale for the session. Individual papers or performances in such a session should follow the guidelines for individual submissions, but all should be included in one envelope. The committee would like to encourage proposals from persons who did not present at the 2000 meeting, but all proposals will be considered and judged on merit. All materials should be postmarked on or before **10 September 2000**, and should be sent to Johann Buis, CBMR, Columbia College Chicago, 600 S. Michigan Av., Chicago, IL 60605-1996.

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Amy C. Beal, Indexer

Indexer's Note: Personal names are identified as author or composer (a), compiler (c), editor (e), performer (p), reviewer (r), translator (t), or subject (s); recordings and videos are differentiated by the abbreviations (rec) or (vid); numbers refer to issue Number:Page(s). The editor welcomes criticisms and suggestions for future indexes.

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REVIEWS OF RECORDED MATERIALS

Edited by Orly Leah Krasner, City College, CUNY

NEW YORK PHILHARMONIC: AN AMERICAN CELEBRATION, Vols. 1 & 2.

46 live performances (1936-99), 39 composers, 21 conductors. New York Philharmonic, NYP 9904, 1999. Ten compact discs.

The New York Philharmonic's *An American Celebration* is a lavish and attractive product that has been welcomed with both praise and derision. Some critics have suggested that America's concert music would not require such a showcase if it could stand on its own merits. In fact, there is much to like in this massive ten-CD package, but one has to pick through a good deal of base metal in search of the gold.

This set, organized in a roughly chronological progression, will not change any minds about the trajectory of American concert music. After a long, slow start, things pick up notably in the early decades of the twentieth century. The earliest works, found on discs one and two, are decent pieces but derivative, reminding us why able composers like George Whitefield Chadwick, Charles Tomlinson Griffes, Charles Loeffler, and the obscure Ernest Schelling (1876-1939) never took the world by storm. Edward MacDowell's Suite No. 2 in E Minor ("Indian") shows why he is still regarded as our leading composer of "classical" music before Charles Ives. The first two movements of the suite sound fine in a 1958 Bernstein broadcast, although the third part, depicting a festival, has that unwelcome scampering sound that defaces so much of the Indianist repertoire.

As if to confirm the most shopworn clichés about the progress of American music, everything changes radically with the arrival of Charles Ives. *Three Places in New England* gets a solid Germanic reading in a May 1994 Kurt Masur performance. If you like trombones and tubas, Masur is your man. He confirms this on disc three in another 1994 performance, *Sun-treader* by Carl Ruggles. The very large orchestra for this mountain of musical granite includes two tubas, and Masur makes both the Ruggles and parts of the Ives sound as if they were written for large concert band with a string section attached.

Of the other early-twentieth-century modernists, we hear *Intégrales* by Edgard

Varèse in a rather tatty Bernstein broadcast from 1966. In this rendition, the piece sounds not only vulgar but also quite dated, redolent of art deco furniture and other period pieces. Another European immigrant of the same generation, Ernest Bloch, is better served; his Concerto Grosso No. 1 for strings and piano is given a good workout (1948) by Charles Munch with Walter Hendl at the keyboard. There are a few scrappy moments, particularly in the strings in the final Fugue, but this only contributes to the sense of excitement in a vibrant rendition of this great piece.

Aaron Copland's spirit presides over this entire project. The works range from his delightful 1925 *Music for the Theatre*, through the Americanist classics of his middle period, to some later works. Erich Leinsdorf is wonderful in *Music for the Theatre*, enhancing the jazziness of the piece through canny understatement in this 1985 performance. *Appalachian Spring* is here in its world premiere performance by Artur Rodzinski (1945). There are uncertain moments in the ensemble and a few slips in the woodwinds, but it is a nice reminder that this war horse was once new. *El Salón México* gets a great 1955 reading from Guido Cantelli, full of energy and fire.

The *Lincoln Portrait* sounds uncommonly fresh and vital in a fervent 1976 London performance led by Bernstein and narrated by William Warfield. Lincoln's thoughts on equality of opportunity are as subversive in our present gilded age as they've ever been. *Prairie Journal*, a fine, little-known score from 1937, is well played under Zubin Mehta (1985). *Fanfare for the Common Man* receives an appropriately pompous run-through from Kurt Masur (1997), and there are decent readings of the later *Nonet for Strings* (1960) in a 1964 William Steinberg version, and the *Orchestral Variations* led by Bernstein (1958). The latter is not a bad piece, although the original solo piano version remains more effective.

Copland's generation of Americans was a talented coterie, and a few of its members are represented here. Walter Piston is missing. William Grant Still might as well be, since his *Old California* is a trifle, and its cute Indians harken back to the worst moments of the MacDowell. Howard Hanson is represented twice, with his trite Symphony

No. 2 and the *Serenade for Flute, Harp, and Strings*, a nice piece done here by Leopold Stokowski with flutist John Wummer. We hear the Roy Harris *Third Symphony*, one of his strongest works, in a good Bernstein performance from 1957. Henry Cowell's lovely *Hymn and Fuguing Tune No. 2* gets a fine reading from Paul Paray (1956). There is also an abridged version of Acts III and IV of Virgil Thomson's *Four Saints in Three Acts*. Bernstein's tempi are unfortunately brisk in this 1960 performance with a cast ably led by Betty Allen and McHenry Boatwright.

Moving forward about a half generation, Paul Creston's Symphony No. 2 is a fine well-crafted work, ably led here by Pierre Monteux (1956). Elliott Carter's strong *Concerto for Orchestra* finds a fitting advocate in Pierre Boulez (1975). William Schuman's Symphony No. 6 is another well-made piece, exhibiting plenty of variety and showcased nicely by Bernstein (1958). Samuel Barber is heard to advantage in two works. His *Essay No. 1* is a beautiful piece and an elegant, cerebral musical experience, attended to here by George Szell with his usual mastery of detail (1950). *Medea's Meditation and Dance of Vengeance* is harrowing in a 1956 Dmitri Mitropoulos broadcast. *To Vishnu* by Alan Hovhaness is a letdown for this listener, who generally likes his music.

Moving ahead by birth-date a few years more, we have works by three composers born in the teens, and they all leave strong impressions. Leonard Bernstein's *Candide Overture* is fervently played by the Philharmonic musicians without conductor in a 1992 tribute. His *Serenade for Violin, String Orchestra, Harp, and Percussion* is a magnificent work, heard in a fine Leonard Slatkin performance with concertmaster Glenn Dicterow truly brilliant in the solo part. David Diamond's *The World of Paul Klee*, in a Seymour Lipkin performance from 1960, is another high point of the set—beautifully orchestrated and absolutely original. On a less lofty plane, we have Morton Gould's *Dance Variations* (Mitropoulos with duo-pianists Whittmore and Lowe, 1953), a fun, eclectic potpourri.

The group born in the twenties includes Lukas Foss, Peter Mennin, Ned Rorem, Gunther Schuller, Jacob Druckman, and George Crumb. Foss takes the cake here,

with his witty mini-opera *Introductions and Good Byes*, to a libretto by Gian Carlo Menotti. Baritone John Reardon and Maestro Bernstein are our hosts for this wickedly clever party. Mennin's *Concertato (Moby Dick)* has some good passages but makes a mixed impression in a 1963 Bernstein broadcast. So does Rorem's highly uneven Symphony No. 3 (Bernstein, 1959). Schuller's *Dramatic Overture* is beautifully written and highly accessible for a twelve-tone piece, especially in this great 1957 Mitropoulos performance. Druckman's *Lamia* and Crumb's *Star-Child* both derive much of their portentous power from extreme instrumental effects, with some amazing apocalyptic percussion in the latter.

The last generation to get its hour and a half in the sun is the one born around 1935-40, with four composers represented by full-length works. Steve Reich's *Tehillim* is thought a masterpiece by some, but I find it tiresome, another exercise in mystical orientalism. The hooty sopranos and repetitious ostinati are a nuisance after a few minutes. On the other hand, William Bolcom's *Concerto for Clarinet and Orchestra* is a delightful piece, wonderfully played here by Stanley Drucker with Leonard Slatkin conducting. Everything up to and including the kitchen sink turns up in this piece—Baroque music, Broadway, Bernstein, jazz, circus music, Hollywood—somehow Bolcom turns it all into one piece, and a good one. Joan Tower's *Sequoia*, as led by Zubin Mehta in 1982, makes a strong impression; incredibly, she describes this as her first orchestral score. Symphony No. 3 by Ellen Taaffe Zwilich is also highly competent, but has a second-hand quality. Are these really the only good pieces by female composers the New York Philharmonic could find during the last century? Where are Amy Beach, Ruth Crawford Seeger, Vivian Fine?

Two pieces represent the baby boomer generation, *Short Ride in a Fast Machine* by John Adams and Christopher Rouse's *Trombone Concerto*. The Adams is fun, and is rapidly becoming a popular light concert piece. The Rouse is competently written but forgettable, if well played here by Joseph Alessi with Slatkin on the podium (1992). The best passages are all in the slow final movement. These are not the finest pieces by the under-60 set, and they leave one sensing a falling off in talent over the generations.

Inevitably, many significant American composers are missing here, and they tend

to come from the ranks of "serious" postwar music. Among those not represented are Roger Sessions and Milton Babbitt. This is a commercial product, after all, and it has been compiled with an eye toward attracting ordinary customers, not just libraries and academics. This may also account for the familiarity of much of the repertoire and something like a seniority system as well; there are only two composers born after 1940. This in a country with a great many fine composers born since 1950!

Finally, there are three crossover works, one each by Duke Ellington, George Gershwin, and Bernard Herrmann. Ellington's 1950 *Tone Parallel of Harlem*, arranged by Wynton Marsalis and played by the Lincoln Center Jazz Orchestra under Masur, leaves a mixed impression of this consummate jazz musician. Its slow middle section is wonderful (and very beautifully done here), but the concluding section of this piece is awful. Like much of the later big-band repertoire, it slouches toward Las Vegas. Ellington lost the contest in this style to his competitor Count Basie, whose more thoroughly bluesy approach could better withstand a certain sleaziness. The conclusion of *Harlem* is nothing but schlock, a sort of self-important striptease music. (Copland's striptease music, the conclusion of the "Burlesque" from *Music for the Theatre*, is far more fun.)

Gershwin's *An American in Paris* is here in an astringent reading, filled with excitement but a little too rangy. The grunting of conductor Artur Rodzinski as he cues the players adds to the fun in this 1944 broadcast. We also have the suite from Herrmann's score for the film *The Devil and Daniel Webster* in a dazzling 1949 broadcast led by Leopold Stokowski. Both piece and performance raise the listener to new heights of enjoyment, and this item threatens to capsize the project altogether. Inevitably, the listener wants more Herrmann, and less of the works of his "classical" contemporaries. Names like Newman, Rozsa, and Waxman also suddenly come to mind, raising troubling questions about whether or not an entire disc here should have been devoted to the Hollywood set. Consider, too, the "encore" offering: a wild and wooly Arturo Toscanini romp through Sousa's *Stars and Stripes Forever*. Taped in Madison Square Garden in 1944, this performance brims over with musical energy as well as patriotic fervor. An entire world of light classical music beckons just offstage.

This is a deluxe set, as one would hope from a product costing \$185. The two program booklets are lavishly illustrated and filled with solid information, most of it delivered in a sensible way by historians, critics, and sometimes the composers themselves. There are numerous wonderful photos; many of them, and the interviews enclosed, are quite recent as well as being well chosen. All in all it is a fine celebration of the New York Philharmonic's relations with American composers. It might also have been better if less "representative," more selective. I can think of six or eight pieces here that I would gladly give up to have one more each by Ives, Cowell, Gershwin, Barber, Herrmann, and Bolcom. Bravo to these masters, to Copland, Carter, Diamond, Foss, and to the many fine musicians heard on these discs.

—Elliott Hurwitt
City University of New York

FI-YER!: A CENTURY OF AFRICAN-AMERICAN SONG. William Brown, tenor; Ann Sears, piano. Albany Records, Troy 329, 1999. One compact disc.

William Brown's premiere performances and recordings over the last three decades have become a lightning rod for new works by black composers. *Fi-Yer!* pursues a different course, restoring life to landmarks from the late-nineteenth and early-twentieth century. This expansive yet focused treatment of the development of black song as an art form includes early parlor and plantation songs, turn-of-the-century racial humor, as well as art songs and spirituals by modernist composers.

Although the selections in this well-chosen compendium are ordered stylistically, Ann Sears's engaging and thorough notes treat the material chronologically, placing greater emphasis on those composers and works that are earliest and least known. These include "That Welcome Day" by Thomas Greene Bethune and "Whar Shill We Go When de Great Day Comes" by John William Boone. If Sears is right that the power of the former "lies in its simplicity," then the attraction of the latter is its complexity. The putatively religious text of this plantation song is laden with the self-conscious dialect that typified white and black minstrelsy in the late-nineteenth century. A still heavier dose of dated racial humor is heard in Will Marian Cook's show-stopping character song, "An Explanation." One only hopes that Brown

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Sonneck Awards

Lowens Memorial Book and Article Awards

The Lowens Memorial Book and Article Awards are prizes for books and articles published in the previous calendar year. The Committees would be immensely grateful for nominations and self-nominations for articles, essays in anthologies, or books. Chairs for 1999 Publications (awards to be conferred in 2001): Book: N. Lee Orr, leeorr@mindspring.com; Article: Kim H. Kowalke, 207 Todd, University of Rochester, Rochester, NY 14620. kkwk@mail.rochester.edu

The Dissertation Prize

The Society for American Music Dissertation Prize is designed to recognize a single dissertation on American music for its exceptional depth, clarity, significance, and overall contribution. American music is interpreted in all its historical and contemporary styles and contexts, including, but not limited to art and popular musics, the musics of ethnic groups and minorities, and the full range of musical activities. "America" is understood here to embrace all of North America, including Central America and the Caribbean, and aspects of its cultures elsewhere in the world.

The period of eligibility for the Prize is for doctoral dissertations successfully defended during the previous calendar year. Applicants need not be members of the Society. Candidates should send three copies of the following, postmarked no later than February 28: title page and abstract; table of contents, and one sample chapter. One of the three copies may be on a floppy disk in IBM format, using WP5.1 or Word 6. Send your submission, with a cover letter, to Catherine Parsons Smith, Chair, Dissertation Prize Committee, Department of Music 226, University of Nevada, Reno, Reno, NV 89557-0049; 775 784-6145, Smithcp@unr.edu.

Non-Print Publications Subvention Awards

The annual deadline for applications for the Sonneck Society Non-Print Publications Subvention Award is 1 December. For information contact Mary Jane Corry, 8 Joalyn Road, New Paltz, New York, 12561; corrym@npvm.newpaltz.edu.

Publication Subvention Awards

Maximum award: \$2,500. Applications may be made at any time, but applicants should anticipate a long waiting period. Applications should be received by 15 November and include the following: publication plans. (Note: A publisher must have agreed to print the work); detailed financial statement, including publication costs showing format and print run; specific request amount; and statement of impact of subvention on the price; brief curriculum vita; outline and table of contents of proposed publication; sample chapter. Six copies of the application should be sent to: Lenore Coral, Music Library, Lincoln Hall, Cornell University, Ithaca, NY 14853-4101; lfc@cornell.edu.

"Reviews of Recorded Materials" continued from page 25

or someone comparable will afford us still more insight into this gifted and greatly under-rated composer.

Although the use of Black English was central to nineteenth-century musical stereotypes, the spoken impetus of both dialect and standard English is, in far more personal ways, no less important to the modern tradition of black art song. This begins with Cook and encompasses romantic treatments like "Night" by Florence Price and William Grant Still's "The Breath of a Rose," as well as modern songs like John Work's "Soliloquy," and "Three Dream Portraits" by Margaret Bonds.

Two offerings each from Harry T. Burleigh, R. Nathaniel Dett, and Hall Johnson—the earliest composers of art songs and concert spirituals—portray contrasting periods in the work of each composer. Dett's poignant "I'm A-Travelin' to the Grave" (1943) and Johnson's setting of the Langston Hughes text "Fi-Yer!" (1970) were both written in the year of their composer's death.

The genius of these fresh performances is a combination of the daring and imaginative with the careful and calculated. Brown has found a great foil here in the finesse and clarity of Sears's piano accompaniments, which are no less assertive and confident than the principal voice. Brown's stylized range of vocal moves includes scoops, slides, blue notes, and a whole palette of timbral shadings—a beguilingly whole mosaic of gestures. Because he has adapted his formidable vocal technique to the rhetorical demands of the culture, *Fi-Yer!* elucidates the expressive interrelations between field, street, and concert hall in African-American heritage.

—William T. Dargan
St. Augustine's College

NED ROREM: EVIDENCE OF THINGS NOT SEEN. The New York Festival of Song; Monique McDonald, soprano; Delores Ziegler, mezzo-soprano; Rufus Müller, tenor; Kurt Ollmann, baritone; Michael Barrett, Steven Blier, pianists. New World Records 80575-2, 1999. Two compact discs.

Evidence of Things Not Seen, a concert-length cycle of thirty-six songs for four singers and piano, was commissioned by The New York Festival of Song and the Library of Congress to honor Ned Rorem on his seventy-fifth birthday. This recording was made at the work's second performance, at the Library of Congress, in April 1998.

Rorem's taste in literature is impeccable and wide ranging. To create a "libretto," he shaped texts—both poetry and prose—from the works of twenty-four authors into a three-section life cycle called Beginnings, Middles, and Ends. The first two are punctuated by selections from the early-eighteenth-century hymnodist Thomas Ken, "Hymn for Morning," and "Hymn for Evening." Both receive similar treatment; the verses are sung *a cappella* in a four-part homophonic texture while the piano plays meditatively before and after the verses. But Rorem is far from slavish to any sense of historical aptness in these settings. One can certainly find musical pictorialisms of the more obvious kind, such as a reference to a robin in W. H. Auden's "Their Lonely Betters" that coincides with bird-like warbling in the accompaniment. The technical brilliance of the piano writing beneath a tightly contrapuntal vocal duet captures words like "blaze," "gleam," and "aglow" that characterize Paul Goodman's "His Beauty Sparkles." In general, Rorem's evocations are less literal. Part Two opens with "I Saw a Mass," a prose text from the eighteenth-century *Journal* of John Woolman; the piano introduction is particularly suggestive of the "dull gloomy color" of a mass of human beings. The irony of Langston Hughes's "Comment on War" receives even subtler handling. One of the most consonantly "melodic" numbers in this cycle, a duet for soprano and mezzo-soprano, its lilting rhythms in a regular duple meter suggest an innocence that makes the text all the more harrowing.

Rorem's utter control over his material on every level makes itself felt from the opening solo ascending ninth asking, "From Whence Cometh Song?" (Theodore Roethke) to the plaintive closing of an excerpt from the Quaker writings of William Penn, "Evidence of Things Not Seen." He links appropriate numbers together with seamless piano transitions, shifting from recitatives to arias and ensembles. His juxtapositions of musical choices and textual ones force the listener to experience both word and sound in new ways. Four lines from a sonnet by Edna St. Vincent Millay, "Love cannot fill the thickened lung with breath," resonate differently against a subtext of AIDS and homosexuality. Rorem commands a seemingly infinite variety of textures within his limited ensemble. The result is a dramatic chamber work with the emotional power of opera at its most awe-inspiring.

—Orly Leah Krasner
City College, CUNY

REVIEWS OF BOOKS

Edited by Sherrill V. Martin, University of North Carolina at Wilmington

SINGING IN ENGLISH: A MANUAL OF ENGLISH DICTION FOR SINGERS AND CHORAL DIRECTORS. By Richard Cox. Lawton, Oklahoma: American Choral Directors Association, 1990. Pp. 109.

Richard Cox is extremely successful in his effort to provide a manual that supplements the more detailed books on English diction by such authors as Madeline Marshall and Dorothy Uris. This guide fills the gap between solo diction textbooks and general choral manuals. It provides a comprehensive survey of the elements of diction: consonants, vowels (in stressed and unstressed syllables), diphthongs and triphthongs, using the International Phonetic Alphabet to help achieve standard pronunciation.

Along with excellent but not daunting descriptions of the physical processes that help produce language, Mr. Cox provides the reader with word lists to hone their diction skills. He also draws examples from two standard works in the choral repertory: Randall Thompson's *Frostiana* and Haydn's *Creation*. Throughout the manual, he challenges the singer/conductor to use clear, intelligible diction that will in turn help produce good vocal technique and ultimately a more unified choral sound.

Perhaps the most unique feature of this manual is the author's ability to deal with regional variations in pronunciation. Cox, long associated with the choral faculty at the University of North Carolina at Greensboro, is well acquainted with the mannerisms of the southern accent in singing; in addition, he offers solutions to the accents of other regions, addressing them in three major groups: Southern, Eastern, and General American. In prescribing solutions, however, the author is always careful to suggest an exploration of different pronunciations, rather than stressing only one correct way. In this regard, the manual is very "user-friendly." Valuable information is also contained in the endnotes, which reveal the author's careful attention to the dominant diction and pedagogical textbooks in this area. His ability to disseminate this information and make it relevant and interesting makes *Singing in English* an excellent resource on its own, not just as a supplement.

—Nancy King
UNC Wilmington

AMERICAN SINGING SOCIETIES AND THEIR PARTSONGS: TEN PROMINENT AMERICAN COMPOSERS OF THE GENRE (1860-1940) AND THE SEMINAL SINGING SOCIETIES THAT PERFORMED THE REPERTORY. By William Osborne. Lawton, Oklahoma: American Choral Directors Association, 1994. Pp. 112.

While a study of partsongs might not be on the top of every reader's list, author William Osborne presents a fascinating look at this genre from the viewpoint of the societies that directly contributed to their evolution. The concept of a private social organization that focuses on a commitment to presenting music seems foreign to most of us today, but they were considered fashionable during the period between the Civil War and World War II. Osborne chooses to bring us a detailed history of nine such organizations, divided into three groups of private, single-sex societies: German Singing Societies, American Singing Societies, and Women's Singing Societies. Focusing on the groups mainly from New York and Boston, the author gives a brief history of the clubs, along with a discussion of their conductors and repertory performed. Also included is a brief survey and discussion of partsongs, along with a bibliography, and a well-annotated "checklist" of the ten highlighted composers of this genre. The book concludes with an interesting section of illustrations (mainly pictures of clubhouses and featured programs) and brief examples of the partsongs described earlier.

In order to understand the significance of partsongs in the choral repertory, Osborne begins with the German Singing Societies, which evolved from immigrants gathering together to recall their heritage and foster a sense of community. Most notable of these German societies was the *Liederkrantz*, an organization that remains in existence today mainly as a sponsor for singing and piano scholarships. They performed primarily German repertory of minor composers, but also engaged prominent artists of the day to entertain their private members. As a social organization, the *Liederkrantz* also participated in fundraising for concert halls and hospitals. The American Singing Societies developed from this tradition, but provided a twist by performing German repertory that was translated into English. The Mendelssohn

Glee Club, one of three clubs highlighted, was unusual in that it provided a mix of professional and amateur musicians, and presented all-American programs along with contests to produce new repertoire. Finally, the author surveys two Women's Singing Societies, most notably The Saint Cecilia Club, which is responsible for having developed most of the partsong repertoire for female singers. In a review of the partsongs, Osborne chose ten composers that he felt best represented the standard literature of the day. Most of these songs were conservative in style, in ternary or modified strophic forms, homophonic and homorhythmic, definitely accessible for the amateur musician. They tended to be transcriptions of solo song settings, although some partsongs were conceived and written expressly for a specific singing society. Osborne gives a detailed account of songs written by Amy Cheney Beach, Dudley Buck, George Whitefield Chadwick, Arthur Foote, William Wallace Gilchrist, Henry Hadley, Margaret Ruthven Lang, Edward MacDowell, John Knowles Paine, and Horatio Parker. Osborne points out the repositories of these partsongs are divided among three major libraries: New York Public Library, Boston Public Library, and the Library of Congress. Finally, the checklist provided is an excellent resource for anyone looking to program this repertoire. This study is a fascinating read for anyone interested in knowing more about the heritage of partsongs, as well as a wonderful reference tool for choral conductors and singers alike.

—Nancy King
UNC Wilmington

A DESCRIPTIVE CATALOGUE OF THE MUSIC OF CHARLES IVES. By James B. Sinclair. New Haven and London: Yale University Press, 1999. ISBN 0-300-07601-0. Pp. xxxii, 752. \$75.00.

Since Ives's death in 1954, the disorderly and often illegible state of his manuscripts has presented a supreme challenge to efforts at bibliographic organization; such efforts find their fulfillment in this superb catalogue by James Sinclair. As music director of the Orchestra New England and editor of numerous critical/performing editions of

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Ives's music. Sinclair brings practical as well as scholarly experience to his editorial role.

What immediately strikes the reader when opening to any page of this catalogue is the clarity of the page layout. The various subdivisions of each entry (e.g., sources, publication and performance histories, related literature, etc.) are clearly demarcated in boldface type. Quick access to entries is enhanced through alphabetic/numeric organization within genres, and is further facilitated by four extensive indices, three concordances, seven appendices, and numerous cross-references within the text. This catalogue amply achieves the goal, as stated in Sinclair's prefatory remarks, of making a "readable, rational, and comprehensive catalogue" that avoids the cryptic abbreviations and sigla that seem to burden many such bibliographic works. The clarity and accessibility of Sinclair's catalogue is made all the more apparent when compared with that of James Kirkpatrick, published in 1960. Kirkpatrick's catalogue, the first significant effort towards the organizing of Ives's manuscripts, can be difficult to use for several reasons: its chronological grouping within genres (the dating of Ives's works is fraught with problems and controversy); its assigning of cumbersome codes to entries; and its unclear page layout (in which different types of information are often juxtaposed without sufficient columnar separation).

With its 728 entries, Sinclair's thorough catalogue compiles information from the most recent Ives studies; for example, its listings of Ives's borrowings—incorporating Claydon Henderson's and J. Peter Burkholder's work in this area—alone make the book worth it. Moreover, the inclusion of musical incipits provides helpful visual reference. If there is any shortcoming in this book, it may be found in the discography. Ives was one of the first composers who provided important recorded documentation of his music. Of the recordings made by Ives himself, Sinclair neglects to mention those that have been transferred from the original tapes to compact discs. Admittedly, CDs often quickly and distressingly go out of print, but their locations in libraries can still be tracked through their cataloging, thus providing an important resource for Ives studies. This catalogue is a most welcome addition to Ives scholarship in particular, and to American musical studies in general. It comprises more than an academic compilation of facts and figures; Sinclair's generous commentaries

interrelate Ives's works with music and literature, thereby giving us a fascinating picture of the creative process of this important American composer.

—Kevin Kelly
University of Georgia

MUSIC IN EIGHTEENTH-CENTURY GEORGIA. By Ron Byrnside. Athens and London: University of Georgia Press, 1997. Pp. 146.

Ron Byrnside has written a fine book that covers nearly everything available on music in the colony and young state of Georgia during the eighteenth century, as evidenced by the impressively complete bibliography. In seven thoughtfully written chapters, he traces the growth of Georgia's musical life, beginning with the arrival of the British ship *Anne* off the coast of Charleston in February 1733, after which General Oglethorpe led the 114 men, women, and children to what was to become the town of Savannah. Not surprisingly, scant documentation exists of musical activities until the publication of the *Georgia Gazette* thirty years later. For this reason, Byrnside divides music in the colony into two periods of roughly equal lengths: 1733 to 1762, and 1763 to 1800.

The earliest music in the colony consisted of traditional ballads brought over from England. The most popular instrument was the violin, or fiddle, the preferred instrument for dances, weddings, and other celebrations. The banjo and the guitar appear infrequently in the record but more than likely were often played. After mid-century, more instruments became available, such as pianos.

Nearly two dozen merchants advertised musical instruments between 1763 and 1799. A few dancing schools and musical academies appeared briefly, only to disappear as quickly. Songs were popular and appeared in dramas, often called operas. The first one was "The Duenna," or "The Double Elopement" (1775). Byrnside also discusses music of the various religious groups: Anglicans, Jews, Salzburger and Moravians, Baptists and Congregationalists, as well as John Wesley and Methodists, most of whom sang hymns and psalm tunes. One important musical source was the *Charlestown Collection*, the first hymn book published on American soil in 1737. Professor Byrnside has done an excellent job of narrating the musical life of Georgia during the eighteenth century.

—N. Lee Orr
Georgia State University

conference will focus on the West's many rich ethnic and cultural traditions, as well as celebrating the power of music to promote cross-cultural opportunities for understanding, alliances, and mutual appreciation. A combination of musical performance and energetic lectures, this event will, through music, provide a memorable portrait of the range of occupations, ethnicities, and places of residence from which Westerners draw their identities and to which they direct their loyalties. Contact David M. Hoffman, Center of the American West, Campus Box 234, University of Colorado, Boulder CO 80309; 303-735-3261; musicwes@spot.colorado.edu.

1-5 November 2000: Toronto 2000: Musical Intersections. See complete details in this issue.

26-29 October 2000: The Fourth Bethlehem Conference on Moravian Music. The Bethlehem Conferences on Moravian Music celebrate the rich musical tradition of the Moravians. This year's festival celebrates the 300th anniversary of the birth of Count Nicholas Ludwig von Zinzendorf, founder of the city of Bethlehem, Pennsylvania and the 300th anniversary of the invention of the modern pianoforte. Proposals for papers, lecture/demonstrations, and performances should fall into one of the following categories: the life, works, and influence of Zinzendorf; Moravian music and liturgy; the role of the piano in nineteenth-century American society and culture; American/Moravian music for the piano; or historical performance practices on the early piano. The deadline for proposals is 15 May, 2000. Proposals may be sent to Dr. Carol Traupman-Carr, Co-chair, Fourth Bethlehem Conference on Moravian Music, Moravian College, 1200 Main Street, Bethlehem PA 18018-6650; FAX: 610-861-1657; carolcarr@moravian.edu.

SOME RECENT ARTICLES AND REVIEWS

Joice Waterhouse Gibson, University of Colorado at Boulder

ACOUSTIC GUITAR (Dec 99): Russell Letson, "One Guitar, No Borders [Leo Kottke]," 60; (Feb 00): Bill Milkowski, "His Goals Beyond [John McLaughlin]," 38; Orville Johnson, "Piedmont Blues [John Jackson]," 54. **AMERICAN MUSIC TEACHER** (Dec 99/Jan 00): Douglas E. Bomberger, "When American Music was King of MTNA," 32.

THE AMERICAN ORGANIST (Jan 00): Calvert Johnson, "Florence Beatrice Price: Chicago Renaissance Woman," 68.

AMERICAN RECORD GUIDE (Jan/Feb 00): Paul Moor, "Elliott Carter Writes an Opera," 6; John Von Rhein, "[William] Bolcom Hits a Homer," 14; Wes Blomster, "A Gathering for Gould," 17.

ARCHIV FÜR MUSIKWISSENSCHAFT (56/4, 99): Marianne Betz, "'In futurum' - von Schulhoff zu Cage," 331.

ASSOCIATION FOR RECORDED SOUND COLLECTIONS JOURNAL (Fall 99): Rev. of Charles Wolfe, *A Good-Natured Riot: the Birth of the Grand Ole Opry*, by Don Roy, 172; rev. of Edward Komara, comp., *The Dial Recordings of Charlie Parker*, by Tad Hershorn, 177; rev. of sound recordings of works by Gershwin, Irving Berlin, Kurt Weill, 180.

BASS PLAYER (Jan 00): Harvey Pekar, "Duke Ellington's Incredible Bassists," 18.

BBC MUSIC MAGAZINE (Nov 99): Humphrey Carpenter, "Billie Holiday," 54. (Dec 99): Robert Cushman, "Richard Rodgers: From Oklahoma to the Alps," 35.

BLUEGRASS NOW (Oct 99): Loretta Sawyer, "Rhonda Vincent," 22; Julie Koehler, "Dennis Caplinger," 26. (Nov 99): Eddie Collins, "Jeff White," 18; Louisa Branscomb, "Mark Newton," 22; Amy Reinholds, "The Grasshoppers," 26. (Dec 99): Hilary West, "Mike Stevens," 18; Jon Weisberger, "Dolly Parton," 22; Barbara Baird, "Dale Ann Bradley," 24. (Jan 00): Nancy Cardwell, "Mike Hartgrove," 20; Julie Koehler, "Crary & Hoppers & Their American Band," 22; Loretta Sawyer, "Nancy Moore," 28.

BLUES ACCESS (Winter 99): Michael Felten, "Maxwell Street [Chicago] Blues," 36; John Sinclair, "Witness to the Blues, John Rockwood [photos and text]," 41; In Memory: Frank Frost, Katie Webster,

Brewer Phillips, Ella Mae Morse, Milt Jackson, Louis Hardin, Bea Sumlin, Chan Richardson Parker, Beau Jocque, 46.

BLUES REVUE (Jan/Feb 00): Bill Wasserzieher, "Buddy Guy: A Bluesman for All Seasons," 8; Michael Cote, "B.B. King: Swingin' With the King," 14; John Dempsey, "A Century in Blues [illustrations]," 28.

BRIO (Fall 99): Rev. of Mary DuPree, ed., *Musical Americans: a biographical dictionary 1918-1926*, by John Wagstaff, 162.

CADENCE (Jan 00): Bill Donaldson, "Gary Burton: Interview, Part 1," 5.

CAMBRIDGE OPERA JOURNAL (July 99): Michal Grover-Friedlander, "The Phantom of the Opera: the lost voice of opera in silent film," 179.

CANADIAN UNIVERSITY MUSIC REVIEW (19/2, 99): Gordon E. Smith, "The Cult of the Folk: Ideas and Strategies after Ernest Gagnon," 16; Angela Taranger, "Multiple Meanings: The Role of Black Gospel in an Interracial and Multi-Ethnic Edmonton Church," 61; Christopher Scales, "First Nations Popular Music in Canada: Musical Meaning and the Politics of Identity," 94; Annemarie Gallagher, "Articulations of Locality: Portraits and Narratives from the Toronto-Cuban Musicscape," 102.

CHAMBER MUSIC (Dec 99): Kyle Gann, "American Composer: Janice Giteck," 24; Gene Santoro, "Chamber Jazz: It's What You Do," 28. (Feb 00): Kyle Gann, "Techno-Driven Chamber Music: Is It Driving Musicians Out?" 48; James M. Keller, "High Fidelity: Moog, Before & After," 54.

CHORAL JOURNAL (Nov 99): Russell Mathis, "ACDA's Forty-Year Journey," 9.

CHURCH MUSICIAN TODAY (Dec 99): Betty McLellan Jones, "Cadences in Sandi Patty's Life," 6. (Jan 00): Betty McLellan Jones, "Behind CeCe's {Winans} Smile," 16.

THE CLARINET (Dec 99): James Glasgow, "The King of Swing [Benny Goodman] and I," 34.

CLASSICAL CD (Christmas 99): Michael Liver, "Weill's Vulgar Music," 48; Philip Clark, "Legends of Jazz Piano," 54; Jan Fairley, "Christmas in the Andes," 64.

CLASSICAL SINGER (Nov 99): several articles on performer's unions, including AGMA, 9.

DIRTY LINEN: FOLK AND WORLD MUSIC (Dec 99/Jan 00): Kerry Dexter, "NewGrange: Playing Outside the Lines [Leo Kottke]," 12; Tom Nelligan, "Tom Paxton: Forty Years of Songs," 48. (Feb/Mar 00): Maureen Brennan, "Dave Moore: Evolution of a Folk Singer," 26; David Oancia Prieto, "Compay Segundo: Cuba's Finest," 31; Michael Parrish, "Mickey Hart: Musical Healing," 48.

DOUBLE BASSIST (Winter 99): Barb McDougall, "As Good as it Gets - Neil Swainson, Canadian jazz giant," 30.

THE DOUBLE REED (22/3, 99): Robert Howe, "The Robert Bloom [oboe] Collection," 69. (22/4, 99): Sara Lambert Bloom, "Sara Bloom on Robert Bloom - The Legacy," 47.

FANFARE (Jan/Feb 00): Walter Simmons, "New York Philharmonic: An American Celebration," 138.

FILM SCORE MONTHLY (Sept/Oct 99): Jeff Bond, "If You Ask Me [Jerry Goldsmith]," 28; Jeff Bond, "Swingin' in the Late '60s, Baby! [Jerry Goldsmith]," 30. (Nov 99): Jeff Bond, "Stamps of Approval [Legends of American Music Series]," 24; Guy Mariner Tucker, "Float Like a Butterfly [Jerry Goldsmith]," 28.

FLUTE TALK (Nov 99): Carol Wincenc, "Performing Tower's *Concerto*," 8. (Dec 99): Scott Paterson, "Champion of Contemporary Music: An Interview with Robert Aitken," 8; Mary Karen Clardy, "Performing Ned Rorem's *Trio*," 12. (Jan 00): Lana Johns, "Cajun Folk Songs," 21; Susanna Self-Huppert, "Beyond the Score [William Bolcom's *Lyric Concerto*]," 27.

THE FLUTIST QUARTERLY (Fall 99): Various articles, Convention 27: The American Flutist, 38.

GRAMMY MAGAZINE (Winter 99): Sandy Masuo, "Billy the Kid [Robert J. Ritchie]," 20; Larry Flick, "Rhymes and Misdemeanors [Missy Elliott]," 28; Darren Ressler, "As the World Spins [DJ culture]," 31; Marc Weingarten, "Decks and Drums Infiltrate the Mainstream [electronic music]," 36; Laurel Fishman, "All in the Family [musical

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"Recent Articles and Reviews" continued from page 29

legacies]," 45; David Nathan, "When Smokey [Robinson] Sings," 48.

GRAMOPHONE (Awards Issue): David Fanning, "The American Symphony," 56. (Dec 99): Sedgwick Clark, "Plundering the US Archives," A1.

GUITAR PLAYER (Jan 00): Art Thompson, "The King Swings [B.B. King tribute to Louis Jordan]," Lisa Sharken, "3 Chords and 30 Years [Billy Gibbons]," 90.

GUITAR REVIEW (Sum 99): Brian Hodel, "Twentieth-Century Music and the Guitar: Part I: 1900-1945," 9; Johannes Tonio Kreuzsch, "New Cuban Music: Introducing Tulio Peramo," 16.

HI-FI NEWS (Nov 99): Rev. of Carl Woideck, *Charlie Parker: His Music and His Life*, by Ben Watson, 146.

THE HYMN (Oct 99): William J. Reynolds, "George Litch Knight: Minister, Hymnologist, Historian, Humanitarian, and Hymn Society Leader," 13; Constance M. Cherry, "Current Hymn Singing Practices in Cuba: Some Observations," 28; C. Michael Hawn, "The Fiesta of the Faithful: Pablo Sosa and the Contextualization of Latin American Hymnody," 32. (Jan 00): Vincent A. Lenti, "Hymnal Companions: A Commentary and Guide," 12; Robert D. Hawkins, "'Nothing But the Blood,' [hymn topic/texts]" 17; Paul A Richardson, comp., "Theses and Dissertations Related to Hymnody," 26; Paul R. Powell, "Establishing a Canon of Common Hymn Texts: The Contributions of Louis F. Benson," 36.

THE INSTRUMENTALIST (Dec 99): Hoyt LeCroy, "Even Sousa Praised Gerald Prescott," 78. (Jan 00): William Kenny, "Rediscovering Morton Gould's Family Album Suite for Band," 18.

INTERNATIONAL TRUMPET GUILD JOURNAL (Jan 00): Keith Winking, "The Legacy of Ernest S. Williams," 34; Doug Wilson, "Ernest Williams Through the Eyes of Former Students," 48.

JAZZ EDUCATORS JOURNAL (Nov 99): David Ness, "Freddie Green: Birth of a Style," 43.

THE JOURNAL OF COUNTRY MUSIC (21/1, 99): Lauren Bufferd, "Bonnie Dodd: Steel Magnolia," 4; Dave Hoekstra, "Steve Earle: Long Night's Journey Into Day," 12; Chris Dickinson, "The Still Blue Hour of Stacey Earle," 20.

JOURNAL OF SINGING (Nov 99): Sharon Mabry, "New Directions: More Song Cycles

by Women Composers [incl. Miriam Gideon, Barbara Kolb, Libby Larsen, Sally Reid]," 45.

JOURNAL OF THE AMERICAN MUSICOLOGICAL SOCIETY (Summer 99): Rev. of Judith Tick, *Ruth Crawford Seeger: A Composer's Search for American Music*, by Larry Starr, 383.

LIVING BLUES (Jan/Feb 00): Chuck Haddix, "Tales from Tom's Town [history of Kansas City blues]," 10.

MORAVIAN MUSIC JOURNAL (Fall 99): C. Daniel Crews and Nola Reed Knouse, "Questions of Music in the Church: As Seen by the Unity Elders' Conference, May, 1790," 5.

MUSIC ANALYSIS (Oct 99): Eric F. Clarke, "Subject-Position and the Specification of Invariants in Music by Frank Zappa and P. J. Harvey," 347; Dal Griffiths, "The High Analysis of Low Music [British & American pop music]," 389.

MUSIC AND LETTERS (Nov 99): Rev. of Ted Gioia, *The History of Jazz*, by Mervyn Cooke, 655; rev. of Taylor Aitken Greer, *A Question of Balance: Charles Seeger's Philosophy of Music*, by David Nicholls, 657; rev. of Christopher Shultis, *Silencing the Sounded Self: John Cage and the American Experimental Tradition*, by David Nicholls, 658; rev. of Mavis Bayton, *Frock Rock: Women Performing Popular Music*, by Allan F. Moore, 661.

MUSIC THERAPY (17/2, 99): William B. Davis, "The American Music Therapy Association: An Inventory of Records," 99.

THE MUSICAL QUARTERLY (Sum 99): Allen Forte, "Reflections upon the Gershwin-Berg Connection," 150; John Belton, "Awkward Transitions: Hitchcock's *Blackmail* and the Dynamics of Early Film Sound," 227.

THE MUSICAL TIMES (Winter 99): Rev. of Reinhold Brinkman and Christoph Wolff, eds., *Driven into paradise: the musical migration from Nazi Germany to the United States*, by Ian Kemp, 70; rev. of Stewart Feder, *The life of Charles Ives*, by Diana Burrell, 75.

MUSICWORKS (Fall 99): Udo Kasemets, "(Re)Reading John Cage," 11; Pauline Oliveros, "Quantum Improvisation [incl. historical perspective]," 14.

NATIONAL ASSOCIATION OF COLLEGE WIND AND PERCUSSION INSTRUCTORS (Winter 99-00): Joseph L. Bowman, "Paving

the Way: Pioneer American and British Cornet Soloists," 17.

NOTES: QUARTERLY JOURNAL OF THE MUSIC LIBRARY ASSOC. (Dec 99): Joel Galand, "Reconstructing a Broadway Operetta: The Case of Kurt Weill's *Firebrand of Florence*," 331; rev. of Jack Sullivan, *New World Symphonies: How American Culture Changed European Music*, by Nicholas Tawa, 376; rev. of Cyrilla Barr, *Elizabeth Sprague Coolidge: American Patron of Music*, by Susan Borwick, 416; rev. of Adrienne Fried Block, *Amy Beach, Passionate Victorian: The Life and Work of an American Composer, 1867-1944*, by Juanita Karpf, 418; rev. of Philip Lambert, ed., *Ives Studies*, by Denise von Glahn, 420; rev. of Caetano Veloso, *Verdade tropical* [Brazilian pop music], by Tom Moore, 429; rev. of Alison J. Ewbank and Fouli T. Papageorgiou, eds., *Whose Master's Voice? The Development of Popular Music in Thirteen Cultures* [incl. Brazil, Hawaii, Jamaica, US], by Robert Burnett, 430; rev. of Peter Ostwald, *Glenn Gould: The Ecstasy and Tragedy of Genius*, by Carl Morey, 431; rev. of Mary Jane Corry, Kate Van Winkle Keller, Robert M. Keller, *The Performing Arts in Colonial American Newspapers, 1690-1783: Text Database and Index*, by Nym Cooke, 460; rev. of Nym Cooke, ed., *Timothy Swan: Psalmody and Secular Songs*, by Shawn Fenton, 488.

THE OPERA JOURNAL (June 99): Rev. of Joseph Horowitz, *Wagner Nights: An American History*, by Clifford D. Alper, 47.

THE OPERA QUARTERLY (Fall 99): Harlan Jennings, "The Early Days of Grand Opera in Kansas City, Missouri, 1860-1879, 677; rev. of Sherrill Milnes, *American Aria: From Farm Boy to Opera Star*, by Catherine E. Campbell, 738.

ORCHESTER (Oct 99): Hans-Jürgen Schaal, "Die Comedian Harmonists [incl. Americans]," 2.

PHILOSOPHY OF MUSIC EDUCATION REVIEW (Fall 99): Andrea Boyea, "Native American Music and Curriculum: Controversies and Cultural Issues," 105.

POPULAR MUSIC (Oct 99): Cristina Magaldi, "Adopting imports: new images and alliances in Brazilian popular music of the 1990s," 309; Nicola Dibben, "Representation of femininity in popular music," 331; Hilary Lapedis, "'Popping the question: the function and effect of popular music in cinema,'" 367; Paul Filmer, Val Rimmer, and Dave Walsh, "*Oklahoma!*

ideology and politics in the vernacular tradition of the American musical," 381; William Tsitsos, "Rules of rebellion: slamdancing, moshing, and the American alternative scene," 397; rev. of Thomas Swiss, John Sloop, and Andrew Hernam, eds., *Mapping the Beat. Popular Music and Contemporary Theory*, by Dave Laing, 419.

RESEARCH MEMORANDUM SERIES (ACDA) (No. 176): James Graham Kantor, "The Choral Music of Daniel Asia."

RHYTHM (Jan/Feb 00): Chiori Santiago, "Buena Vista Social Club," 24.

SAXOPHONE JOURNAL (Nov/Dec 99): Andrew N. White, III, "Can John Coltrane Survive the Academy?" 58. (Jan/Feb 00): David Todoroff, "Maceo Parker," 20.

SHEET MUSIC (Jan/Feb 00): Kirk Miller, "Swing! The Renaissance Comes to Broadway," 3; Gene Lees, "The Shaping of Johnny Mercer," 6.

SING OUT! (Fall 99): Jared Snyder, "Boozoo Chavis: His Own Kind of Zydeco Man," 34; Rik Palieri, "U. Utah Phillips: True Timing," 56; Roger Deitz, "Artie Traum: Changing Partners, Changing Times," 68.

SONDHEIM REVIEW (Fall 99): articles on Sondheim's *Merrily's*.

SOUNDBOARD (Summer 99): Anton Machleder, "20th Century Cuban Music for Guitar," 7.

SYMPHONY (Jan/Feb 00): Paul Griffiths, "Elliott Carter's *Symphonia*," 40; Isaac Stern, "Prodigy at the Crossroads [Isaac Stern]," 44; Diana Burgwyn, "An American Romantic [Elinor Remick Warren]," 50.

T.U.B.A. JOURNAL (Winter 99): Gerry Sloan, "Yuba Meets Jabba: The Expanding Role of Tuba in Film Music," 43.

THE WORLD OF MUSIC (41/1,99): Leslie C. Gay, Jr., "Hearing is Seeing: Listening for New York Rock Musicians," 9; Gage Averill, "Bell Tones and Ringing Chords: Sense and Sensation in Barbershop Harmony," 37; Rael R. Romero, "Aesthetics of Sound and Listening in the Andes: The Case of the Mantaro Valley," 53; Tim Becker and Raphael Woebs, "'Back to the Future': Hearing, Rituality, and Techno," 59; rev. of Ingrid Monson, *Saying Something: Jazz Improvisation and Interaction*, by Frank Tirro, 113.

Study Days in Birmingham.

The University of Birmingham, Department of Music Annual Study Days, coordinated by Stephen Banfield, will take place on Friday and Saturday, 9 and 10 June 2000 in the New Lecture Theatre, Birmingham Conservatoire. Friday's study topic is titled Aspects Of The British Musical Renaissance VII. The Saturday session, concerning popular musical theatre and musical film, features a number of SAM members.

Session I: Performance and performers: history, materials, and practice: SUSAN RUTHERFORD (University of Manchester): "Emily Soldene: the female impresario and the British 19th-century musical stage," GEORGE FERENCZ (University of Wisconsin): "The Broadway sound: Robert Russell Bennett's half-century in musical theatre," NEIL CASEY (University of Birmingham): "Changes in orchestration and performance practice in musical comedy: a case study of voice and strings," HELGA PERRY (University of Birmingham): "Reconstructing *Happy Hampstead*, Richard D'Oyly Carte's 1876 one-act operetta."

Session II: Three musicals of the 1940s: PAUL MACHLIN (Colby College): "*Early To Bed* but late to rise: Waller composes his final show," JOHN MUNDY (University

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College Warrington): "*I'll Be Your Sweetheart*: musical piracy and postwar social reconstruction," SALLY PLOWRIGHT (University of Birmingham): "Rouben Mamoulian's 'integration of all theatrical elements into one stylised rhythmic pattern' in MGM's *Summer Holiday*"

Session III: Intersections with opera and operetta: HELEN SMITH (University of Birmingham): "Arias and Barcarolles: forms and structures in Bernstein's *Trouble in Tahiti*." WILLIAM EVERETT (University of Missouri, Kansas City): "Canadian Ruritania?: Friml's *Rose-Marie* on stage and screen."

For those who are not members of the University of Birmingham or the University of Central England there will be a 10-pound administration fee for each day (15 pounds for attendance at both), payable in advance (to The University of Birmingham) or on the day. For more information, contact Sue Weldon, Department of Music, University of Birmingham, Edgbaston, Birmingham B15 2TT; Telephone, 0121-414-5782; S.WELDON@bham.ac.uk.

OBITUARIES

Irene Heskes (1923-1999), a historian and author who specialized in Jewish music, died 14 October 1999 at the age of 76. Ms. Heskes worked as a researcher, writer, and lecturer for the Theodor Herzl Institute of the Jewish Agency from 1964 to 1976. She also was the director of the National Jewish Music Council from 1968 to 1980 and was a consultant to the American Jewish Historical Society and to libraries and academic institutions. In 1980, she founded the American Yiddish Theater Music Restoration and Revival Project, which assembled, catalogued, and microfilmed a comprehensive collection of Yiddish theater music. The collection is now available for study at the Library of Congress.

Arthur Foote II (1911-1999) died on 9 December 1999 at his home in Southwest Harbor, Maine. A retired Unitarian Universalist Minister, he served parishes in Stockton and Sacramento California, and for twenty-five years in St. Paul Minnesota. The grand-nephew and namesake of composer Arthur Foote (1853-1937), he studied piano and theory with the composer and amassed a nearly complete collection of the published works of Foote. In 1988, he donated this collection, which also includes scrapbooks, letters, a few manuscripts and other memorabilia, to Williams College under the care of Douglas Moore.

Notes from the SAM Tickler File

Twenty-seventh Conference, Society for American Music – 23 - 27 May 2001

The Society for American Music will hold its twenty-seventh conference in Port of Spain, Trinidad, Memorial Day weekend, 23-27 May 2001. Proposals for papers, sessions, and performances involving any aspect of music in Canada, the United States, and the Americas are welcome. Given the rich musical heritage of Trinidad in many types of music, the program committee would like to encourage in particular papers, programs, or presentations relating to the music of Trinidad and the Caribbean as well as those that involve interdisciplinary links. See the announcement elsewhere in this issue for the submission details. All materials should be postmarked on or before **10 September 2000**, and should be sent to Johann Buis, CBMR, Columbia College Chicago, 600 S. Michigan Av., Chicago, IL 60605-1996.

New Name for the Bulletin:

Please note that the name of the Bulletin has changed. The official name is now **The Bulletin of the Society for American Music**, founded in honor of Oscar G. T. Sonneck. Please update your indexing accordingly. Thank you.

Search for Editors

The Board of the Society for American Music is searching for editors for both *American Music* and *The Bulletin*. See page 14 for details.

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