

# The Bulletin

OF THE SOCIETY FOR AMERICAN MUSIC  
FOUNDED IN HONOR OF OSCAR G. T. SONNECK

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## Continuity and Change in the Hoboken, Georgia Sacred Harp Tradition<sup>1</sup>

—Laurie Kay Sommers  
*Valdosta State University*

In an era of increased globalization, technology, and change, the classic homogeneous folk region seems increasingly



Figure 1. David I. Lee, with his cousin Clarke Lee, has spearheaded a revitalization of sacred harp singing tradition. Credit: Laurie Kay Sommers.

anachronistic. Yet, the Okefenokee environs of southeast Georgia is a folk region in the classic sense of the word, shaped by Celtic ethnicity, geographic isolation, and Primitive Baptist religion, and still retaining a strong sense of place and identity. One of the region's defining folk repertoires is a regional variant of sacred harp singing that dates at least to the 1850s and is stylistically closely tied to hymnody of the Primitive

Baptist church. Once a widespread and nondenominational feature of Okefenokee region community life, by 1990 this local sacred harp tradition had become increasingly threatened by factionalism within the local Crawfordite sub-sect of Primitive Baptists. This paper discusses the boundaries of a local music community through the remarkable and still emerging story of a local tradition "going public" as cousins and song leaders David and Clarke Lee of Hoboken, Georgia spearhead a deliberate effort to open up and change Hoboken-style singing in order to save it.

The Lees are at least fifth generation sacred harp singers who continue a tradition that dominated their community social and spiritual life for well over a century. Due to religious beliefs that encouraged exclu-

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## Fashioning Modernism: Music in *Vanity Fair*, 1914-1925

—Mary E. Davis  
*Case Western Reserve University*

In January 1914 the first issue of *Vanity Fair* landed with a flourish on newsstands around the country. Previously known as *Dress and Vanity Fair*, the magazine signaled with its change of title a shift in focus. No longer would clothing and women's fashions be its primary concern; instead, the magazine would devote itself to matters of style, considered broadly. Stated in simple terms in the inaugural editorial, *Vanity Fair's* mission would be to cover theater, literature, art, and the outdoors, as well as "the most interesting doings of the most interesting people."<sup>1</sup> The magazine, redesigned to appeal to both men and women, sought to be substantive, suggestive, and trend setting—in short, offering a prescription for a new brand of American society chic. While not explicitly cited as part of this program, a sophisticated taste for music was understood to be an essential ingredient of the *Vanity Fair* good life, and accordingly, the reader was offered a guide to the most important—in other words, most stylish—composers and their works. Magazine culture, premised on disposability and constant change, dictated that such stylishness be equated with

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## The Bulletin of the Society for American Music

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sive in-group singing and discouraged consumption of the mass media, until recently many Crawfordite Primitive Baptists did not realize that other people sang sacred harp. As David Lee explained at a singing school held in Seattle, 1998: "Until three-and-one-half years ago we had never sung with anybody else outside Hoboken . . . and had no concept that there was anybody else. We actually had the feeling that we was the last ones on earth that sang sacred harp. We had no idea how mistaken we was!"<sup>2</sup>

A man now in his mid-forties, David grew up without radio, television, or motion pictures. This remarkable isolation is dramatized by the fact that he bought his first television the winter of 1997, and that was only to play videos of sacred harp sings. His musical world was confined primarily to the a cappella group singing traditions of sacred harp and the Primitive Baptist meeting house. This isolation from other musical traditions and from what David calls "mainstream sacred harp" had led to the formation of a distinctive regional style closely related to Primitive Baptist hymn singing traditions. Hymn texts are drawn from *Primitive Hymns* by Benjamin Lloyd, an 1841 compilation of words only (hence the term "word-book" for the hymnal) organized according to topic, which reflect Primitive Baptist belief and discipline. Crawfordites use the "700" hymn version as opposed to the more

widely adopted "705" in deference to the old ways. The Lloyd hymnal contains no tunes; instead, the texts are sung to memorized sacred harp tunes in the appropriate meter. Tempos in general are quite slow, allowing the singers time to meditate on the text and to add spontaneous and largely unselfconscious ornamentation, which the Lees call "transitioning" from one note to the next.

Sacred harp singing in this tradition, although never part of a church service, is closely intertwined with hymn singing, featuring similar slow tempos, low starting



Figure 2. A monthly sing at the Hoboken Elementary School. Photo Credit: Laurie Kay Sommers.

pitches, and ornamentation. Singers currently use the B.F. White revised Cooper edition of the sacred harp "notebook," as it is termed; other books have been used in the past but always with four- rather than seven-shape versions of sacred harp nota-

tion. The ornamentation of Hoboken-style performance practice is unusual among sacred harp singers, and is facilitated by the slower tempos favored in South Georgia. As David Lee puts it,

You add those extra notes on purpose, because it'd be mighty spare and dry without it. So you get a whole different tune out of it....I think the page is restrictive.... You can use that as a guide. The notes in that book is like a skeleton. When you have a complete skeleton you still don't have person, and when you got just them notes you still don't have a song. You got to flesh it out....And I think that's where that ornamentation is. We put that stuff in automatically and do it all the time.<sup>3</sup>

Much of the singing was done from memory at family gatherings, outside formal community sings and singing schools, further fostering a fluid orally transmitted tradition, rather than strict adherence to the printed page.

Other distinctive features of this tradition include a deeply felt spirituality, which Johnny Lee, David's father, calls the "inner music" that touches the soul as well as the ear,<sup>4</sup> walking time in a counter-clockwise fashion according to the meter of the tune, and use of the drone. The "drone" is a human bagpipe involving a core of six to eight singers standing in the center of the room singing all three parts of the sacred harp harmonization. Three circles of singers, composed respectively of bass, treble, and tenor, surround the core group. Each circle drones either the tonic, dominant, or octave of the scale. Alto singers were not used in the drone technique and are a recent addition to the local singing style. "Roll On" (275B in the B.F. White revised Cooper Edition) is the standard drone tune used by David's great-uncle Silas Lee in his singing schools.

This then, was a local music community that had remained remarkably self-contained for generations. In 1994, however, everything changed. Factionalism within the church began affecting the frequency, the joy, and the sense of community that had been a hallmark of local sings. Clarke Lee, the latest in a line of song leaders, was frustrated and discouraged to the point of abandoning the tradition altogether. David Lee had been given Buell Cobb's book, *The Sacred Harp* and wanted to attend one of the sings described, but had no contacts outside his

community.<sup>6</sup> Then in June of 1994, Clarke received an invitation to a sing in Tallahassee; upon request from a Tallahassee sing organizer, the shipping agent for sacred harp books had forwarded names of those in the area who had ordered books, including Clarke's. As David said, "We got our eyes opened to what sacred harp could be. And reminded us of what it used to be."<sup>7</sup> A year later they held their first public sing in a local Missionary Baptist Church and began an experiment designed to save a precious and dying tradition through a deliberate plan of revitalization and change.

Within the next year the Lees attended sings throughout Alabama, Georgia, and Florida. The sings filled a void—recreating the fellowship and joy of singing they had experienced growing up. "This is what we were used to, this is what we've been missing," David said, "to go to these sacred harp sings."<sup>8</sup> Around the same time and unbeknownst to the Lees, copies of a bootleg tape of a Lee family sing, originally given by a family member to John Garst, one of his professors at the University of Georgia and co-editor of *The Social Harp*, had proliferated through the national network of sacred harp singers. Singers around the country were captivated by the sound. As described by Minnesota singer Keith Willard, "The voices heard were clearly extraordinary and in a style different from any we had previously heard. It seemed to be from another world."<sup>9</sup> They knew the tape came from near Waycross, Georgia, but were hesitant to intrude on what seemed a private, in-group tradition.

After the Lees initial foray to an outside sing, however, members of the Lee family began to invite other singers to Hoboken. Many in the national sacred harp community wanted to visit Hoboken and experience the tradition first-hand. The first all-day sing in fifty years was held in the Hoboken School in December 1996 and included visitors from eight states. In March of 1999, singers from over twenty-eight states attended the All-Day Sing at Hoboken School. At most regular monthly sings in Hoboken, a member of the Lee family hosted out-of-town guests. At the last all-day sing, guests exceeded locals. The resulting influx of visitors has both changed and spread the isolated Hoboken tradition.

Since 1994, when the Lees first "raised the tent flap and peeked out," their world has changed dramatically.<sup>10</sup> This is not grad-

## The Society for American Music

The Society for American Music promotes research, educational projects, and the dissemination of information concerning all subjects and periods embraced by the field of music in American life. Individual and institutional members receive the quarterly journal *American Music*, the *Bulletin*, and the annotated *Membership Directory*. Direct all inquiries to The Society for American Music, PO Box 476, Canton, MA 02021; (617) 828-8450; acadsvc@aol.com.

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### Annual Conferences

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  
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### American Music Month

American Music Month is the month of November.

ual, unselfconscious change; rather, Hoboken's emergence onto the national sacred harp scene is both intentional and, among Crawfordite Primitive Baptists, highly controversial. At home, the Lees have been thrown out of their church because of their "new style" sacred harp. Nationally, their interaction with other sacred harp music communities has involved trips to sings practically every weekend. A search of the

fasola.org web page for "Hoboken" in the fall of 1999 produced seven hits, including two CDs, a video of the singing school given in Seattle, and a map with directions to the Hoboken school. Since 1996, the Lees have received invitations from groups in Chicago, Seattle, Minneapolis, and Washington D.C. to lead singing schools on "Hoboken style."

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Inviting traditional singers to lead singing schools is not a new approach for many northern sacred harp conventions, but it was new for the Lees, pushing them to become articulate and self-conscious about the hallmarks of their unique style. As Johnny Lee remarks, "We were asked about our style of singing, how did we do it, could we show or teach them, etc. and we were at a total loss to understand. We weren't doing anything but singing."<sup>11</sup> Now, discussions of style occur not just at sings, but also over e-mail discussion lists where they are forwarded around the country.<sup>12</sup>

The Lees are prepared to give up part of the Hoboken sound in exchange for the survival of a tradition that for them was a way of life. They are deliberately phasing out stylistic features that made Hoboken sacred harp unique as part of their strategy in order to attract more local people to the tradition. Ironically, the very "Hoboken sound" that so fascinated the national sacred harp community is no longer heard at the monthly Hoboken sing. Visiting singers, sitting next to certain local singers, can still apprentice the style, but the Hoboken sound is more likely to occur at an informal home sing after the public sing in the school. Singing schools still take place in Hoboken, and David and Clarke still teach "walking time," for example, but the other stylistic hallmarks of the "old style" sacred harp, as David now calls it, are no longer taught in Hoboken. To learn Hoboken style, one needs to attend one of the "Hoboken style" singing schools held out of town. There, one may be treated to a demonstration of the drone, for example, which has not taken place in Hoboken for some twenty years.

New style Hoboken sacred harp draws on approaches learned from Alabama singers. Tempos are speeding up, song pitch is higher, and there is less and less time for ornamentation even among those who know how to do it. Fewer people walk time, and instead of a single song leader (as has long been the case in Hoboken), a new leader or leaders stand in the center of the square for each selection.

Various people have urged the Lees not to change. For David Lee, this is not an option.

This sacred harp is a living tradition. And because it's a living tradition it's going to change and evolve. . . . Now what happened was there's a few people that want to stop time, and you can't do that. That's what happened to our sing. We tried to go ahead, and there was this struggle. You have to

*"The voices heard  
were clearly extraordinary  
and in a style different from any  
we had previously heard.  
It seemed to be from another world."*

—Keith Willard

move ahead, because the alternative is to die. I don't feel like we're losing anything. Hoboken is changing its voice. Now we still walk time to some of our songs. Our people down here are accustomed to that. We also have certain tempos and certain ways that we sing particular songs, and we understand how we do that. I think Hoboken still has a voice, but I think that voice is different than it was 20 years ago. I regret that. The sentimentalist in me regrets that. But on a more practical level, I want to see this tradition continue. And if I don't try to help it thrive and survive, if we all depend on someone else to do it, it doesn't get done.<sup>13</sup>



Figure 3. Singing School in Hoboken led by David Lee (standing, right). Photo Credit: Laurie Kay Sommers.

The mass media always have been a mechanism to transmit local music styles across boundaries, and a means to change localized and regional traditions that developed in comparative isolation before the advent of radio, the recording industry, and television. Today, the Internet creates virtual communities, separated by time and space,

and permeates the boundaries of the local. Southeast Georgia sacred harp, stylistically isolated until the mid-1990s, must now be mapped with lines of diffusion spreading to all parts of the country. "Hoboken style"—a concept created only after contact with outside singers—is no longer confined to a particular place even though its new name links it to that place. Outsiders come to the "home" of Hoboken style in hopes of experiencing this magical, different sound first hand. But Hoboken is sounding more and more like Alabama. Seattle and Minneapolis sound more like Hoboken than does Hoboken itself.

This case study illustrates the need for new concepts of music community, region, and place. The Internet is now a place which creates music communities: a "web site" is a "place" that helps situate the local, define it, change it and integrate it with other localities as much as do older forms of mass communication. The transformation of this very local music community began with face-to-face discord at home, but then went through succeeding waves of contact through print media, sound recording technology, the Internet, interspersed with more face-to-face communication. The emergence of this sacred harp tradition on the national scene is a case study in musical hybridity and change, with the key players actually tracing the moments and sources of that change as it happened.

Ethnomusicologists often feel that they would like to stop the clock and see the "old styles" retained. The examination of the change in this remarkable tradition and the words of its advocates and practitioners points out that with change comes retention. What the Lees retain at Hoboken is not Hoboken sound but Hoboken "feel." Their gift to many of their new sacred harp friends, to their children, and to those residents of southeast Georgia who are coming back to a tradition they had abandoned, is the focus on the *sacred* in sacred harp. As Clarke Lee says, "We didn't sing as a tradition or a ritual or whatever the word would be. We sang for the spiritualism that's found in the text and the melodies of these songs."<sup>14</sup> For the Lees, sacred harp is a God-inspired work. And this feeling—"singing from the heart"—is still central to Hoboken sings.

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modernity; thus *Vanity Fair*, as one of the nation's premier upscale periodicals, presented in its pages nothing short of a proposed canon of musical modernism. The shaping of that canon, and the implications it held for the understanding of contemporary music in America during the first decades of the twentieth century will be the subject of this essay.

The brainchild of the legendary publisher Condé Nast, *Vanity Fair* was a magazine with a mission. Nast, having first salvaged *Collier's Magazine* from almost certain financial ruin in the 1890s, took the bold step of purchasing *Vogue*, one of the earliest and most elitist women's fashion magazines, in 1909. While its subscription list included some of the richest and most socially prominent women in New York, *Vogue* at the time of Nast's purchase was foundering, with falling readership and declining advertising sales. Within two years, Nast had turned it around, transforming it from a dignified weekly focused on the American aristocracy into a fortnightly journal emphasizing the wealth, glamour, and social ambition that defined twentieth-century high society.<sup>2</sup> The new *Vogue* featured a glittering mix of fashion and social news as well as an expanded advertising section, providing the means for readers to acquire the products and services touted in its articles and editorial columns.

Nast's strategies for content and advertising in *Vogue* were part of his larger conception for magazine development, which he spelled out in a 1913 article tellingly entitled "Class Publications."<sup>3</sup> Nast minced no words about his objectives:

Even if we grant for the sake of argument that "all men are created equal," as the Declaration of Independence so bravely sets forth, we must admit in the same breath that they overcome this equality with astonishing rapidity. Among the 90 million inhabitants of the United States, as a matter of fact, there is a lack of "equality"—a range and variety of man and womankind—that simply staggers the imagination; every degree of learning from the man who prefers to read his Testament in the original Greek to the man who can't read anything in any language. . . . This vast population divides itself not only along the lines of wealth, education, and refinement, but classifies itself even more strongly along the lines of interest. . . . [A magazine's] publisher, editor, advertising manager and circulation man must conspire not only to get all their readers from the one particular class to

which the magazine is dedicated, *but rigorously to exclude all others.*

For Nast, of course, the only class worth bothering about was the upper class, and his target was not simply those already ensconced in society, but those who aspired to it. On the pages of *Vogue*, his prototypical class publication, Nast both reflected and shaped the idea of uppercrust America in matters of fashion and social taste. The extension of these principles to the broader realms of culture, including the arts and international news, was the task set for the magazine Nast launched on the heels of his manifesto on class publications, *Vanity Fair*:

*Vanity Fair* emerged out of *Dress* magazine, which Nast had perceived as a rival to *Vogue* and thus purchased in 1913. Dissatisfied with the title, he also purchased the rights to the name *Vanity Fair*; the first issue of *Dress and Vanity Fair*, containing articles on fashion, art, music, and international news, appeared in September 1913. In March 1914, a new editor, Frank Crowninshield, took the helm, insisting that the magazine's name be shortened to *Vanity Fair*, and announcing a new program for the publication, based in chronicling "the stage, the arts, the world of letters, sport . . . from the frankly cheerful angle of the optimist or . . . from the mock-cheerful angle of the satirist."<sup>4</sup> Crowninshield's attraction to humor was matched by his involvement with modernist music and visual art; he was instrumental in founding the Museum of Modern Art in 1929, and had a personal art collection that included works by Georges Braque, André Dunoyer de Segonzac, and Marie Laurencin.<sup>5</sup>

Crowninshield's modernist streak and Nast's elitist marketing strategies combined to set a high-minded but lighthearted tone for *Vanity Fair*. Opulent and elegant, the magazine featured articles and criticism by the best writers of the day, cutting-edge reports on the arts from major European and American cities, and in Crowninshield's words, coverage of "the things people talk about."<sup>6</sup> Behind it all lurked Nast's conviction that the new American upper class should look in one direction only for a model—namely, to France.

Nast's attraction to France was deeply rooted. He was, in fact, part French himself. His mother came from a long line of French aristocrats, as did his first wife, Clarisse Coudert Nast.<sup>7</sup> His view of sophisticated culture and good taste was, from an early age, shaped by French values, and, in his

professional life, he wasted no time in finding French publications that could serve as models for his own magazines. With *Vogue*, Nast ruled a publication specifically geared to promoting French culture. It was, after all, a fashion magazine, and fashion was dominated completely, at least through the 1950s, by French couturiers.<sup>8</sup> To strengthen the identification his magazine with Gallic chic, Nast allied himself with one of the most original publishers in the French fashion press, Lucien Vogel, whose elegant and expensive fashion journal *La Gazette du Bon Ton* announced on its masthead coverage of "arts, modes, et frivolities."<sup>9</sup>

Not simply a journal of fashion and society, however, the *Gazette du Bon Ton* also included extensive coverage of the arts and culture. On this side of the ocean, Nast spread the *Gazette's* material between two magazines, with *Vogue* handling the fashion matters, and *Vanity Fair* covering the rest. The latter magazine's pro-French tone was explicit, especially as the First World War dragged on. Typical were the articles "Dropping Bombs on the Boches,"<sup>10</sup> complete with photographs from the front, and the "What We Owe to France—A Debt that Cannot be Measured in Terms of Money or Munitions."<sup>11</sup> Beyond the political agenda, and more important to Nast, was the cultural program. Here it was a simple matter of maneuvering to bring French artists to the fore. Nowhere is this effort more transparent than in the area of music.

In its earliest issues *Vanity Fair* emphasized the merits of American popular music. An unsigned article in the July 1914 issue, for example, celebrated the works of George M. Cohan,<sup>12</sup> while a more elaborate essay on Cohen by Carl Van Vechten published in April 1917 announced "The Great American Composer," noting in a subtitle "His Grandparents are the Present Writers of Our Popular Ragtime Songs."<sup>13</sup> Favorably citing Louis Hirsch, Edward Claypoole, and Irving Berlin, among others, Van Vechten's piece is a speculation on the future of American music:

When some curious critic, a hundred years hence, searches through the available archives in an attempt to discover what was the state of American Music at the beginning of the Twentieth century, do you fancy that he will take the trouble to exhume and dig into the ponderous scores of Henry Hadley, Arthur Foote, Ernest Schelling, George Chadwick, Horatio Parker, and the rest of the recognizably "important" composers of

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the present day? . . . A plethora of books and articles on the subject will cause him to wonder why so much bother was made about Edward MacDowell . . . But if he is lucky enough to run across copies of *Waiting for the Robert E. Lee*, *Alexander's Ragtime Band*, or *Hello Frisco*, his face will light up . . . and he will try to find out, probably in vain (unless he unearths a copy of this article in some public library) something about the composers Muir, Berlin, and Hirsch, the true grandfathers of the Great American Composer of the year 2001.

Van Vechten's attraction to popular music, which he describes as "the only music produced in America today which is worth the paper it's written on," is rooted in his conviction that, as he puts it, "overlooking the fact that their music is much pleasanter to listen to . . . [these composers] are expressing the very soul of the epoch, while their more serious confreres . . . have nothing new to say and no particular reason for saying it."<sup>14</sup> Ragtime and popular music, he argues, offer the means to new forms and genres, overdue to replace "symphonies or other worn-out and exhausted forms which belong to another age of composition." Such compositional challenges, he notes, have already been taken up in Europe, where Igor Stravinsky and Erik Satie are working "to express modernity in tone, allowing the forms to create themselves." "Alas," he sighs in conclusion, "none of these men is an American."<sup>15</sup>

Only a few months after the publication of this essay, in September 1917, the focus of musical coverage in *Vanity Fair* shifted to France, where popular music's transgression of high art boundaries à la Van Vechten's ideal had reached a climactic point. The ballet *Parade*, with scenario by Jean Cocteau, sets and costumes by Picasso, choreography by Massine, and music by Satie had caused an uproar in Paris the previous May precisely because of its implication of popular culture materials, including music. It was a coup, then, for Nast to publish scant months afterward an article by Cocteau himself, explaining the work in some detail.<sup>16</sup> An editorial reported that Satie, leader of the Futurist musicians, Picasso, leader of the Cubist artists, and the poet Cocteau, had sparked a Parisian "fury"

with the ballet, and Cocteau whetted American appetites with the claim that *Parade* had turned "half the artistic public of Paris against the other" primarily because of its lighthearted and mundane representation of everyday life. For *Vanity Fair*'s readers, he provided a *précis* of the opening night performance, describing the costumes and scenery, as well as the clapping and hooting, hissing and fistfights that the work provoked in the audience. Photographs of the costumed characters, including the two-man horse reported in a

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that "all men are created equal,"  
as the Declaration of Independence  
so bravely sets forth,  
we must admit in the same breath  
that they overcome this equality  
with astonishing rapidity.*

—Condé Nast

caption to have Parisians "still fighting furiously," rounded out the report. Cocteau reserved comment on Satie's music for the end of his essay, praising his clear and natural orchestration, his "purest rhythms" and "frankest melodies." But the essay's most trenchant remarks about music concern the manner in which Satie uses popular idioms to infuse the score with a modernist sensibility. In *Parade*, Cocteau asserts, "two melodic planes are superimposed," and "without dissonance" Satie "seems to marry the racket of a cheap music-hall with the dreams of children, and the dreams and murmur of the ocean."<sup>17</sup>

Six months later Satie was directly in the *Vanity Fair* spotlight, where he would remain until 1925, the year of his death. In March 1918, Van Vechten produced a lengthy profile of the composer, entitled "Erik Satie: Master of the Rigolo, A French Extremist in Modern Music," which ran with a photograph and a caption describing him as "a Modernist of the most radical type."<sup>18</sup> Reeling in readers with the report that "he has been the fashion in France and is rapidly becoming so in America," Van Vechten presented the first major English-language overview of the Satie's life and work,

emphasizing his involvements with popular music in the cabarets and cafés of Montmartre, and commenting on his idiosyncratic use of texts and titles to create new modes of musical expression. Most significantly, popular music models had led Satie to set French composers free from the tyranny of major-minor tonality, according to Van Vechten, and the scandalous ballet *Parade* was simply the latest and most imaginative showcases of these compositional ideals.<sup>19</sup> The irony, charm, simplicity, and clever wit of his compositions seemed perfectly consistent with the sophisticated cultural program that *Vanity Fair* had been promoting from the outset. In short, Satie and *Vanity Fair* looked like a perfect match.

It was only after 1921, however, that Satie's position as the magazine's poster boy for musical modernism was established. The blitz began in September that year, and remained intense for over two years; in 1921 articles either by or about Satie appeared in consecutive issues of the magazine between September and January, and in 1922, Satie was featured in eight out of the twelve issues. The first two articles to appear

were by Satie himself, billed as the first in a series by this "satiric clown, [this] fantastic juggler."<sup>20</sup> His ironic "Hymn in Praise of Critics," published in September 1921, a tirade against critics rather than a hymn in their praise, had originated as a lecture Satie delivered three years earlier, introducing the first concert of music by the young musicians who gathered around him, known as Les Six.<sup>21</sup> At that time, Satie had a particular axe to grind with music critics, having been sued for slander by one of their ranks, an ordeal which left him permanently embittered: "The critic," he wrote, "knows everything—sees everything—tells everything—hears everything—investigates everything—eats everything—confuses everything. What a man!!!" First published in the small and short-lived avant-garde magazine *Action*, the essay was simply translated and reprinted in *Vanity Fair*.

Likewise, the following month the magazine ran another translated Satie commentary, "A Lecture on The Six" which had also originated as a pre-concert talk in Europe.<sup>22</sup> This essay formally introduced *Vanity Fair* readers to Les Six, and a handsome photograph of the stylishly attired group, posed in front of the Eiffel Tower, solidified the

identification of these composers with Parisian chic. A brief editorial note described Les Six as “young musicians embodying more or less the ideals of Erik Satie,” but in the body of his essay, Satie called himself simply their “mascot.” His bond with them, he wrote, was an adherence to the New Spirit, the aesthetic ideal set out by Guillaume Apollinaire around the time of *Parade*, which centered on the importance of surprise as a quality of modernist art. The new spirit, in Satie’s view, was “the spirit of the time in which we live—a time fertile in surprises,” defined by “a return to classic form, with an admixture of modern sensibility.”<sup>23</sup>

*Vanity Fair* would publish two more of Satie’s pre-concert commentaries: “A Learned Lecture on Music and Animals,” in English translation, in May 1922,<sup>24</sup> and, in October that year, “La Musique et les enfants,” which, extraordinarily, appeared entirely in French.<sup>25</sup> The magazine also solicited two new articles from Satie, namely, an appreciation of Igor Stravinsky, which was published in February 1923,<sup>26</sup> and a similar piece on Claude Debussy, which for reasons unknown remained unpublished.<sup>27</sup> These articles all had the effect of bringing *Vanity Fair*’s readers into direct literary contact with the composer, exposing his wit and quirky personality without the necessity of musical interpretation or intermediation.

Running parallel to Satie’s own commentaries was a series of articles by *Vanity Fair*’s critics, all emphasizing the importance of Satie’s popularizing aesthetic to the development of modernist music. In November 1921, for example, Paul Rosenfeld’s article “The Musician as Parodist of Life,” revisited the work of Les Six, which he described as marked by “gaily contemptuous irony and unpretentious charm.”<sup>28</sup> Rosenfeld asserted the importance of popular idioms as a catalyst for new music: “As much at home in the vaudeville house and movie cavern as the concert hall,” he wrote, their music “speaks the vulgar tongue, is slangy, unpretentious, popular,” implicating “jazz, ragtime, military calls, the improvisations of Negro and South-American dance orchestras, and even . . . the canned, absurdly inhumanized expressions of the gramophones and automatic pianos.” The Dadist muse of Les Six, he informed readers, “swears blithely, wears breeches, thinks Freud horribly soft and ‘so 1914’ and adores Jack Dempsey.”

Not simply a passing fad, such a popularizing stance could, according to Rosenfeld, lead to a profound expressiveness reflective of contemporary life. His article “Satie and *Socrate*,” which appeared in the December issue that year, asserted in its subtitle that “the Zany of modern music [had] . . . revealed himself as a grave and serene poet.”<sup>29</sup> In *Socrate*, Rosenfeld claimed, the simplicity and directness that had marked Satie’s compositions from the outset were perfectly reconciled with a higher expressive purpose, and the aesthetic of popular music was for the first time meshed fully with art. This, of course, was the ideal for modern music that Van Vechten had outlined for *Vanity Fair*’s readers as early as 1917, when he argued for a new American music based in ragtime and popular song: Satie, Rosenfeld suggested, was showing Americans the way forward.

Two months later, the influential critic Edmund Wilson, Jr. weighed in on the issue with an article entitled “The Aesthetic Upheaval in France,” focusing specifically on the influence of jazz and what he called the “Americanization” of French literature and art.<sup>30</sup> The article lamented the abandonment of traditional French values—“the ideals of perfection and form, of grace, and measure, and tranquility”—by the nation’s younger artists, who had instead turned to “the extravagances of America.” This shift, Wilson asserted, was motivated by a reaction against nineteenth-century French art, which found its antithesis in American movies, dances, and music; no wonder, then, that avant-garde composers in France were presenting fox-trots, ragtimes, and charlestons in the guise of high art. In essence, Wilson was turning the paradigm for modernism already established by *Vanity Fair* on its head, arguing that the most salient aspects of modernism, which the magazine had demonstrated to be most clearly evident in French music, had in fact originated in America.

With Satie and his followers as a focal point, *Vanity Fair*’s conflation of French and American musical modernism continued through the next three years. Among the most significant articles published in the magazine were a truncated translation of Cocteau’s pro-Satie manifesto, *Le Coq et l’arlequin*, which appeared in the October 1922 issue, and Virgil Thomson’s synthetic assessment entitled “How Modern Music Gets that Way.”<sup>31</sup> Essays by the composer Georges

Auric, the poet Tristan Tzara, and the author Paul Morand also appeared in these years, continuing to offer evidence that Satie and his followers Les Six were modernists of the highest order.<sup>32</sup>

As one of Condé Nast’s signature class publications, *Vanity Fair*’s mandate was to alert its sophisticated American readers to trendy artists and their works. That the musicians featured in the magazine in the early part of the century were mostly French comes as no surprise, given Nast’s personal background and views about culture. In presenting articles by these artists, as well as about them, *Vanity Fair* provided access to modernist aesthetic-thought. By matching these essays with clever photographs and witty illustrations and cartoons, the magazine integrated avant-gardism into a broader and attainable prescription for fashionability. Finally, the magazine promoted the idea of a Franco-American musical alliance—with France always maintaining a cutting edge. As a cartoon in *Vanity Fair* lamented, while the French were “inspired by vermouth cassis,” in America “we must have morals.”

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#### Notes

1. The unsigned editorial also proclaimed that “*Vanity Fair* is a new magazine unhampered by tradition and building day-by-day to the wishes of its readers;” see *Vanity Fair*, January 1914, 13.
2. For an accounting of Nast’s life and career, see Caroline Seebohm, *The Man Who was Vogue* (New York: Knopf, 1982).
3. The article was published in *The Merchants and Manufacturers’ Journal*, a Baltimore-based trade publication, in July 1913. See Seebohm, 80.
4. Frank Crowninshield, “In *Vanity Fair*,” March 1914; repr. in Cleveland Amory and Frederic Bradlee, eds., *Vanity Fair: A*

*continued on page 40*

*Cavalcade of the 1920s and 1930s* (New York: Viking, 1960), 13.

5. Crowninshield was largely responsible for insisting that the magazine reproduce advanced art by Picasso, Gauguin, Braque, Modigliani, and others despite threats of withdrawal from advertisers who found these works "decadent and distorted." See Amory and Bradlee, 11.

6. "There is no magazine that is read by the people you meet at lunches and dinners," Crowninshield reportedly said to Nast, "Your magazine should cover the things people talk about – parties, the arts, sports, theater, humor, and so forth." Quoted in Seebohm, 106.

7. Nast's mother, Esther Ariadne Benoist, came from a long line of French aristocrats, including the Chevalier de Saint Louis and Guillaume Benoist, Chamberlain to Louis XI. Likewise, Clarisse Coudert boasted a family tree that included Charles Coudert, friend to General Lafayette, as well as other scions of French society. See Seebohm, 65.

8. On the history of *Vogue* during this period, see Carolyn Hall, *The Twenties in Vogue* (New York: Harmony Books, 1983).

9. Vogel had hired a team of artists, including Georges Lepape, Paul Iribe, and Charles Martin, to create these imaginative drawings, and Nast saw that there could be a place for one or all of them at *Vogue*. The *Gazette du Bon Ton* suspended operations shortly after August 1914, but World War I brought the opportunity for Vogel and Nast to participate in a joint publishing venture, the production of a special English-language issue of the *Gazette du Bon Ton*. Devoted entirely to coverage of the French fashion shows mounted in connection with the Panama Pacific International Exposition of 1915, the issue is as much a political document as it is a chronicle of style, declaring, for example, in a Preface by Paul Adam, that since "the Latin Races are fighting to uphold their taste against Teutonic barbarity," it was only to be expected that "the Paris fashion should take the lead this spring, as in the past." During the war, many of the artists originally affiliated with Vogel's *Gazette* did produce work for Nast, including illustrations and striking cover art for *Vogue*. When Vogel revived his magazine in 1920, Nast began to publish a parallel American version, entitled *The Gazette du Bon Genre*; in that same year Nast inaugurated a French version of *Vogue*, appointing Vogel's wife, Cosette de Brunhoff, as its chief editor. Finally, in 1921, Nast acquired the faltering French fashion magazine *L'Illustration des Modes*, for which Vogel and Cosette de Brunhoff had been serving as editors, and reinvented it as a middle-market women's magazine, *Le Jardin des Modes*. See Raymond Gaudriault, *La Gravure de la mode féminine en France* (Paris: Les Editions d'Amateur, 1983), 111-16.

10. Bernard Boutet de Monvel, "Dropping Bombs on the Boches: The Personal Experiences of a French Aviator Bombardier," *Vanity Fair*, July 1916, 37-38. Boutet de Monvel was one of the illustrators in Vogel's *Gazette du Bon Ton* circle, and worked for Nast after the war.

11. Joseph H. Choate, "What We Owe to France," *Vanity Fair*, May 1917, 43.

12. "George M. Cohan: A Genius of the Stage Who Has Become the Most Important Figure on the American Theatrical Horizon," *Vanity Fair*, July 1914, 53.

13. Carl Van Vechten, "The Great American Composer," *Vanity Fair*, April 1917, 75. The article is illustrated with photographs of Hirsch, Berlin, and Claypoole.

14. *Ibid.*

15. *Ibid.*

16. Jean Cocteau, "Parade: Ballet réaliste, In Which Four Modern Artists Had a Hand," *Vanity Fair*, September 1917, 37. Cocteau claimed that writing this article suggested to him the "idea of writing a manifesto in favor of the new music and what it promised to engender among the young; the resultant tract, *Le Coq et l'arlequin*, was published in 1918. See Francis Steegmuller, *Cocteau: A Biography* (Boston, David Godine, 1986), 202.

17. *Ibid.*, 106.

18. Carl Van Vechten, "Erik Satie: Master of the Rigolo," *Vanity Fair*, March 1918, 57.

19. Van Vechten, *ibid.*, notes that Satie "wrote music in the whole-tone scale before Debussy ever thought of doing so" and maintains that he "furnished one of the necessary links between the music of the past and the music of the future."

20. This text serves as the caption for the reproduction of Picasso's full-length portrait of Satie.

21. Erik Satie, "A Hymn in Praise of Critics, Those Whistling Bell-Buoys Who Indicate the Reefs on the Shores of the Human Spirit," *Vanity Fair*, September 1921, 49. The essay originated as a talk given by Satie at the first public concert by Les Six at the Théâtre du Vieux-Colombier, 5 February 1918. It was first published in the avant-garde French magazine *Action* in 1921; other contributors to this publication included Cocteau, Paul Eluard, André Malraux, and Tristan Tzara. See *Action: Cahiers individualiste de philosophie et d'art*, Vol. 2, No. 8, (1921), 8-11.

22. Erik Satie, "A Lecture on 'The Six': A Somewhat Critical Account of a Now Famous Group of French Musicians," *Vanity Fair*, October 1921, 61. The original occasion for the remarks was a concert of music by Les Six and a "Festival Erik Satie" sponsored by Cocteau and Paul Collaer, held in Brussels in April 1921. Satie was compelled to give the lecture when Cocteau, who had originally planned to speak at the event, withdrew at the last minute. Satie presented the same lecture in Rouen in August 1922. See Satie, *Ecrits*, ed. Ornella Volta (Paris: Editions Champ-Libre, 1990), 273.

23. Satie locates this "modern sensibility" in the works of three members of Les Six—Georges Auric, Francis Poulenc, and Darius Milhaud—and claims that the remaining three—Louis Durey, Arthur Honegger, and Germaine Tailleferre—are "pure impressionists." "There is no harm in that," he continues, "I myself, thirty years ago, was impressionist."

24. Erik Satie, "A Learned Lecture on Music and Animals," *Vanity Fair*, May 1922, 64. This commentary originated as a lecture for a

conference on "Animals in Music," held on 2 November 1916 and presided over by Satie's friend, the pianist Ricardo Viñes; Satie subsequently presented a revised version of the talk at a "Children's Evening" sponsored by the pianist Jeanne Alvin on 19 December 1919. See Satie, *Ecrits*, 267. The *Vanity Fair* essay was illustrated with two woodcuts by Paul Vera.

25. Erik Satie, "La Musique et les enfants," *Vanity Fair*, October 1922, 53. This commentary originated as a lecture for another of Mme Alvin's "Children's Evenings," this time on 17 February 1921. The version of the essay was published by *Vanity Fair* was typographically faithful to Satie's idiosyncratic manuscript, which incorporated ellipses throughout the text to indicate pauses and silences.

26. Erik Satie, "Igor Stravinsky: A Tribute to the Great Russian Composer by an Eminent French Confrère," *Vanity Fair*, February 1923, 39. This essay was not published or otherwise presented in France. It appears that the article was requested from Satie by Sybil Harris, a wealthy American living in France who acted as a patron to Satie and Les Six in the early 1920s. See *Satie, Ecrits*, 263.

27. Erik Satie, "Claude Debussy," *Ecrits*, 65. Also apparently requested by Sybil Harris, the article appears in English translation in Nigel Wilson, *The Writings of Erik Satie* (London: Eulenburg, 1980), 106-110.

28. Paul Rosenfeld, "The Musician as Parodist of Life," *Vanity Fair*, November 1921, 43.

29. Paul Rosenfeld, "Satie and Socrate," *Vanity Fair*, December 1921, 46.

30. Edmund Wilson, Jr., "The Aesthetic Upheaval in France: The Influence of Jazz in Paris and the Americanization of French Literature and Art," *Vanity Fair*, February 1922. The article was illustrated with reproductions of a work by Francis Picabia, a Dada manifesto, and poster advertising Blaise Cendrars's "novel filmé," *La Fin du monde*.

31. Virgil Thomson, "How Modern Music Gets That Way: Some Notes on Schoenberg, Stravinsky, and Satie as Representative Moderns," *Vanity Fair*, April 1925, 46.

32. These include Georges Auric, "Erik Satie and the New Spirit Possessing French Music," *Vanity Fair*, July 1922, 62; Jean Cocteau, "The Comic Spirit in Modern Art," *Vanity Fair*, September 1922; Cocteau, "The Public and the Artist," *Vanity Fair*, October 1922, 61; Tristan Tzara, "News of the Seven Arts in Europe," *Vanity Fair*, November 1922, 51; and Paul Morand, "Modernist Music and the Group of Six," *Vanity Fair*, August 1923, 51.

# Voices of a Nation: Reflections of World War I in American Magazine Music

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Because songs published in popular magazines mirror the prevailing tastes of the day, these songs may be viewed as reflective of the attitudes of the public who purchased them. In addition, magazines and newspapers have at times been used by the U. S. government to mold public sentiment. During World War I, when films were still silent and commercial radio was non-existent, the newspapers and magazines were the most direct means to reach the nation. In 1917, for example, President Woodrow Wilson personally asked *Ladies' Home Journal* editor Edward Bok to popularize meatless and wheatless days in the magazine's cooking columns.<sup>1</sup> Were World War I songs included in magazines as an echo of popular feeling, or as a means to construct appropriate American attitudes? Music found in magazines and newspaper supplements suggests that some songs were certainly included to boost morale and build patriotism. After the Armistice, however, songs from several periodicals show a range of reactions to the devastation of the war; in short, these songs speak for different voices in the nation.

Patriotic songs have been included in American household magazines ever since the anonymous "Massachusetts Song of Liberty" was published in Bickerstaff's *Boston Almanack* for 1769 and 1770. After the War of 1812, literary periodicals such as *Port Folio*, *Polyanthos*, and *Portico* included battle songs that proudly celebrated recent victories over the British navy.<sup>2</sup> Although Civil War magazine music texts were characterized by expressions of greater anxiety and grief than in earlier wars, these were conveyed in straightforward terms in uncomplicated musical settings in the pages of *Godey's Lady's Book*, *Peterson's Magazine*, and the *Lady's Friend*.<sup>3</sup>

During World War I, the sheet music and recording industries had a key mission in the war effort: to produce rousing songs that would rally patriotic feelings both at home and abroad. Sheet music publishers were given special consideration and material goods for that purpose. While household

magazines adopted a smaller page size to conserve paper, the sheet music industry got all the paper it needed. In cookie cutter fashion, publishers churned out songs to reinforce military morale, comfort those suffering loss or hardship, and focus the community effort at home. Like film in World War II, song writing in World War I was used as an essential propaganda tool. As Les Cleveland observes, "Wartime gives popular music an extra urgency and currency."<sup>4</sup> Frederick Vogel documents in his study *World War I Songs* that over 35,000

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songs connected with the war were copyrighted between 1914 and 1919, and many more were composed but not copyrighted.<sup>5</sup> In Vogel's opinion, the quality of these songs has rarely been equaled. He writes, "Trite and transitory as most of the American World War I songs were, as a whole they exceeded the originality and quality of even the finest hits produced in World War II."<sup>6</sup> The most memorable of these songs have

Gonna Keep 'Em Down on the Farm," and "Good Morning Mr. Zip Zip Zip."

Although America only fought for nineteen out of the fifty-two months of the war, group singing was an essential part of both the military and civilian strategy to shape attitudes in support of the war.<sup>7</sup> New York music publisher Leo Feist advertised in 1918 with the slogan "A nation that sings can never be beaten; each song is a milestone on the road to victory."<sup>8</sup> In the military, songs for organized and spontaneous singing came from traditional folk songs, hymns, and favorite tunes from previous wars. Fresh songs in popular styles like "Goodbye Broadway, Hello France" were also desirable to raise morale, enhance recruiting, and serve as a means for relaxation and solace for the troops. Songs like "How I Hate to Get Up In the Morning" permitted soldiers to complain about the hardships of military life through an acceptable social outlet.

In the public sector, group sings at community events and in the workplace were organized to keep morale high, promote a unified nationalism, and stress patriotic duty. Four-Minute Singing was systematically used in theaters, movie houses, and club meetings. The "American Consecration Hymn," published in the respected religious weekly magazine *Outlook* in 8 May 1918 was one such song composed for community singing. The author of the text, Percy MacKaye, was well known for his civic and community



Example 1. Francis MacMillen, "American Consecration Hymn," measures 10–13.

become standards: George M. Cohan's "Over There"; Irving Berlin's "How I Hate to Get Up in the Morning," "How You

pageants, designed to mold and unite community spirit and promote progress

*continued on page 42*

through democratic art. Although he had earlier envisioned his pageants as an alternative to war, MacKaye too joined in the national war effort. The lyrics were written in response to President Wilson's words, "Right is more precious than peace." The march-like music by violinist Francis MacMillen gives the hymn a sense of breadth and suggests an American destiny that awaits fulfillment. The magazine notes that the "American Consecration Hymn" was sung with effect by the President's daughter, Miss Margaret Wilson.<sup>9</sup> The hymn is built of four similar phrases, and rises to a climax of excitement with the rising figure "forth

"In Flanders Fields," published by the *Ladies' Home Journal*, in October 1919.<sup>11</sup> Hofmann had served as musical editor of the *Ladies' Home Journal* since 1907. From 1893 on, the magazine published several pieces of music annually. In 1918, "The Star-Spangled Banner, as Josef Hofmann Plays It on the Piano," was published in July and "The Song of the Marines, arranged by A. Tregina, United States Marine Band," in November. In February 1919, the *Journal* published "Dr. Henry Van Dyke's Home-Coming Song [Where the Flag Is Full of Stars]" by C. Austin Miles (a reprint from 1911), "In Flanders Fields" in October, and "Little Town of Bethlehem" in December.

The overall feeling of doubt and melancholy undermine the challenge of the dead to "take up our cause." Strikingly different from the rousing patriotic numbers published in the magazine before the Armistice, Hofmann chose to convey his private feelings about the war in a very public forum. This setting, composed just for the *Ladies' Home Journal*, was one of Hofmann's final contributions to the magazine, and presents a strong anti-war statement in a serious art song setting.

Familiar patriotic songs as well as original numbers had appeared in newspaper supplements frequently during the war. Rallying songs were the order of the day in the *Chicago Herald Examiner*, as documented in the Lester S. Levy Collection of Sheet Music. The Sunday, 23 June 1918 edition contained two songs: "Jack Norworth's Great Trench Song: The Further it is from Tipperary, the Nearer it is to Berlin," and "We are Coming: Marching Song of America," by John Philip Sousa. The newspaper advertised that the following Sunday edition would contain "I'd Like to See the Kaiser With a Lily in His Hand." These songs are doubtless typical of many patriotic efforts in popular idioms that appeared in the news press throughout the war.

A very different view of the Great War, in vaudeville style and laced with comic irony, was published in July 1919 in Chicago's *Half-Century Magazine*, a family journal from the black periodical press.<sup>12</sup> The music published in this magazine between July and November 1919 was provided by the Griffin Music Company of Chicago. "Shrapnel Blues" brought the ragged



Example 2. Horatio Parker, "Hymn for the Victorious Dead," measures 21-28.

to fight," heard three times successively higher, as shown in Example 1.

The sense of an American holy cause was also conveyed in the 18 December 1918 *Outlook* in Horatio Parker's spacious anthem, "Hymn for the Victorious Dead," one of his three final works, each with the war as its theme. As a war song, the number is more serious than most, being addressed directly to God. Such religious entreaties were not usually part of the rallying, popular repertoire. Parker's through-composed setting is unusually long for publication in the popular press and wanders through many keys and motivic variants in the course of three verses. Although the setting is accessibly composed in the harmonic style of church anthems, a preponderance of first inversion chords suggests ambivalence or lack of finality, as seen in Example 2.

Parker wrote, "Serious music is not without its value in such times as these." His solemn setting could have been used in concert, at church, in the salon, or at a massed community event.<sup>10</sup>

An equally serious, but more intimate tone, is found in Josef Hofmann's setting of

More than twenty musical settings of John McCrae's 1915 poem "In Flanders Fields" have been written by composers from John Philip Sousa to Charles Ives. For the great poem of the war, Hofmann, like Ives, chose a sombre mood. The tonal



Example 3. Josef Hofmann, "In Flanders Fields," measures 92-97.

language is more traditional than Ives, but the musical style is less theatrical than Sousa's. The uneasy, chromatic motion and occasional impressionistic chords in the accompaniment paint the scene and mood, while the vocal line uses a simple, almost recitative style (See Example 3).

rhythms of vaudeville and Broadway into the American parlor. According to an ad in the September 1919 issue of the magazine, Marcus F. Slayter composed "Shrapnel Blues" while he served as a sergeant in the trenches of France.<sup>13</sup> The song conveys an insider's view of the trenches with sinister

humor. Slayer had appeared as a comedian, singer, and actor in many shows and revues in Harlem, on Broadway, and on touring circuits. It is impossible to know whether he or his collaborator, Marion Lee Bell was responsible for the lyrics or for the bluesy harmonies and ragged rhythm in this number, but the tune is catchy, and the words are clever. There can be no doubt that the tune and the words were composed separately, as the text has been juggled into

*You know you went o'er the top and with  
a happy shout*

*You had the shrapnel blues on your mind  
And that's the reason I scream we broke the  
Hindenburg line.*

Although "Shrapnel Blues" could be considered an anti-war song, the comic elements most certainly helped soldiers deal with the tensions of war. Although *Half-Century Magazine* took a strong stance in favor of the war, and urged African-Americans to



Example 4. Marcus F. Slayer and Marion Lee Bell, "Shrapnel Blues," measures 15–20.



Example 5. "Shrapnel Blues," measures 25–28.

place with some difficulty to fit the melody. As in many songs of the era, the effort to rhyme has resulted in clumsy syntax, especially in the first verse:

*If you should ever go on the Soissons front,  
In the trenches where all the men wished  
for bunks,  
You will notice if you stop and listen  
On this front our boys sure raise the dicken  
One night while in dugout number three  
A quartette was singing with glee  
When a shrapnel struck the door,  
They thought the fun was o'er  
But now they've got the latest craze.*

The awkward effect is only multiplied when the words are forced into a preconceived melody, as shown in Example 4.

Fortunately the chorus is more straightforward, and the keyboard rendering of a shell bursting provides a comic touch of word painting (See Example 5):

Chorus:

*For when the shells begin to fall all around  
And you hear the cannon sound,*

*If the men around you fall and  
You hear your partners call,*

*That's the shrapnel blues.*

*If a Frenchman should pass your post  
Crying alley toot sweet mit now [sic]*

"Do Your Bit,"<sup>14</sup> fewer than 20% of black American soldiers in Europe served in actual combat. Most were assigned as laborers such as stevedores, in construction gangs, in road and railroad repair, and grave digging.

A final flurry of songs celebrated the return of American troops after the

Armistice. In both September and November 1919, the *Half-Century Magazine* included a welcome home song by Porter P. Grainger, "When Our Brown Skin' Soldier Boys Come Home From War." The Broadway style and ragged rhythms are vividly demonstrated in the chorus of this lively march, excerpted in Example 6.

Grainger was a familiar songwriter, pianist, and actor in many Broadway and Harlem shows, often working with James P. Johnson and J. Rosamond Johnson, and he collaborated in recordings with Fats Waller and other early jazz greats. Grainger's homecoming song was performed by Dad Berry's 100-piece band in Chicago to welcome back the Eighth Illinois National Guard, an all-colored regiment known as the Black Devils.<sup>15</sup> The words of the first verse are unquestioning in their patriotism and pride, but the second verse may refer to the inequalities suffered by the African American soldiers in service:

*Let's go down to the station, people,  
Our boys come home today  
With great honors won  
In a grand and noble fray,  
Do join us!  
There'll be great politicians waiting,  
Taxis all in a row. See Old Glory!  
Waving as down the streets they go.*

*Boys born of a great fighting nation,  
Fought with vict'ry in mind  
Wanted nothing other than freedom of  
mankind.  
That's justice,  
They stood Back of the President  
And fought 'till ordered you're through!  
Meet our heroes!  
What's now more loyal we can do?*

*continued on page 44*



Example 6. Porter P. Grainger, "When Our Brown Skin' Soldier Boys Come Home From War," measures 67–74.

Chorus:

O! Won't they look swell  
 As down the street they're marching?  
 Who here can tell  
 What each hero's been through?  
 Say can't you see  
 Their smiles of glee  
 As they think of grand receptions  
 That soon will be?  
 Just hearing that band  
 Of all those fine musicians  
 My it's so grand,  
 How can we but adore?  
 Our hearts are beating  
 For the first cordial meeting  
 When Our Brown Skin' Soldier Boys  
 Come Home From War.

The words, "Wanted nothing other than freedom of mankind,/ That's justice," speak with irony to the lack of racial equality and justice in American life for black citizens. Grainger's song embodies the mixed feelings of black Americans in 1918: jubilant with victory, joyful for the return of the soldiers, but also aware of the inequities back home.

The conclusion of World War I marked a coming of age, as the attitudes of Americans evolved from simplistic patriotism to questioning the recent war and the enormous cost of its brutal methods. These attitudes are apparent in musical selections composed specifically for publication in 1918-19 in the popular periodical press. These magazine songs provide a microcosm of American feelings at war's end: hope, determination, patriotic pride, ironic humor, anxiety, pain, and disillusionment. From anthem and art song to vaudeville song and jazz march, the musical genres also cover a range of cultural life in America. World War I songs in the periodical press were initially intended to rally patriotic feelings, but then mirrored a coming of age as Americans began to question the cost of modern war. American victory notwithstanding, the underlying uncertainty found alongside patriotism in these magazine songs suggest the darker, private doubts left by the war to end all wars.

*Bonny Hough Miller serves on the faculty at Southeastern Louisiana University. Since 1983 she has presented numerous papers, lecture-recitals, and articles on topics drawn from music published in the popular periodical press. This research originated in an NEH seminar at the Arnold Schoenberg Institute.*

### Notes

1. Edward Bok, *The Americanization of Edward Bok; the autobiography of a Dutch boy fifty years after* (New York: C. Scribners Sons, 1920), 387-403.

2. In 1813, *Port Folio* included two naval songs by Jacob Eckhard: "Rise, Columbia Brave and Free," and "Pillar of Glory." "Yankee Thunders," to the tune of "Ye gentlemen of England," by Dr. Callcot, appeared in *Polyanthos* in 1812. The *Portico* published "The Sailor's Grave" by C. Meineke in June 1817. *American Periodicals 1800-1850* [APS II] (Ann Arbor, Mich.: University Microfilms International, 1979).

3. *Godey's Lady's Book* and *Peterson's Magazine* are available in APS II. Musical numbers from these periodicals by Jupiter Zeus Hesser, Hart Pease Danks, George Felix Benkert, Septimus Winner, C. Archer, and T. E. Perkins were used to illustrate my paper, "Reflections of the Civil War in American Magazine Music," presented at the 1991 meeting of the Sonneck Society in Hampton, Virginia.

4. Les Cleveland, *Dark Laughter War in Song and Popular Culture* (Westport, Conn. and London: Praeger, 1994), 18.

5. Frederick G. Vogel, *World War I Songs A History and Dictionary of Popular American Patriotic Tunes, with Over 300 Complete Lyrics* (Jefferson, North Carolina, and London: McFarland, 1995), ix.

6. *Ibid.*, 7.

7. Judith Ann Mollere, "Music as a Propaganda and Morale Factor in United States Participation in World War I (1917-1918)," Master's thesis, Tulane University, 1977.

8. Vogel, 62.

9. *Outlook* 119 (May 8, 1918): 63.

10. William K. Kearns, *Horatio Parker, 1863-1919 his life, music, and ideas* (Metuchen, New Jersey: Scarecrow Press, 1990), 72.

11. *Ladies' Home Journal* 36 (Oct. 1919): 30-31.

12. The *Half-Century Magazine* is available in reprint in *Negro Periodicals in the United States, 1840-1860* (New York: Negro Universities Press, 1969). This magazine, with the motto "A Colored Monthly for the Business Man and the Home Maker," contained news and editorials on topical race issues, short stories, and many features about lifestyle and fashion. In addition to "Shrapnel Blues" and "When Our Brown Skin' Soldier Boys Come Home From War," Porter Grainger's piano solo, "The 'Shim-me King's' Blues, Dedicated to 'Boots' King," was published in October 1919.

13. Advertisement by Griffin Music Company in *Half-Century Magazine* 7 (September, 1919), 21.

14. *Half-Century Magazine* 3 (August, 1917): 1, 12.

15. Advertisement by Griffin Music Company in *Half-Century Magazine* 7 (September, 1919), 21.

Despite other changes in style and performance, this essential core remains.

*Laurie Kay Sommers has a PhD in folklore and ethnomusicology with a specialization in folk and ethnic music in the United States. In addition to developing folklife festivals, exhibitions, radio programs, and curriculum materials, she has published on Latinos in the U.S. and on regional music traditions such as Beaver Island House Party (1996). She currently serves as founding director of the South Georgia Folklife Project at Valdosta State University.*

### Notes

1. Thanks to David Lee and Johnny Lee who commented on earlier versions of this paper. Research for this paper was conducted under the auspices of The Okefenokee Traditional Music Survey, a grant project of the South Georgia Folklife Project, College of the Arts, Valdosta State University, funded by the Lila-Wallace Reader's Digest Community Folklife Program, and with a grant from the National Endowment for the Arts Folk and Traditional Arts Infrastructure Initiative

2. Wayne Murphree, *Hoboken in Seattle*, produced by Wayne Murphree Enterprises (25735 Alabama Hwy. 71, Flat Rock, AL 35966; 256-632-2474), 21 February 1998, videocassette.

3. David I. Lee, interview with Laurie Sommers, 15 February 1997, Hoboken, Georgia.

4. D. "Johnny" Lee, electronic mail correspondence with Laurie Sommers, 14 October 1999.

5. Buell Cobb Jr., *The Sacred Harp* (University of Georgia Press, 1978).

6. David I. Lee, electronic mail correspondence with Laurie Sommers, 12 October 1999.

7. David I. Lee, 1997.

8. *Ibid.*

9. Keith Willard, notes for *Sacred Harp Hoboken, Georgia, 1996*, independently produced by Keith Willard, Rodney Willard, and David Lee, 1999, Compact Disk.

10. D. "Johnny" Lee.

11. D. "Johnny" Lee.

12. By the time I first interviewed David and Clarke in winter of 1997, they had become quite sanguine about who they were and what made their tradition different: I was treated to the most articulate, reflective, and eloquent first interview I have ever recorded.

13. David I. Lee, 1997.

14. Wayne Murphree.

# Steel Away: The Sacred Steel Guitar Tradition of African-American House of God Churches in South Carolina

Robert L. Stone  
*Gainesville, Florida*

The plaintive sound—and the characteristic glissandi—of the steel guitar is usually identified with Country and Western or Hawaiian popular music.<sup>1</sup> Pedal-steel guitars are routinely found in contemporary white country gospel groups and church worship “praise bands.” Yet the instrument is unheard of in most African-American worship services, with the striking exception of a single tradition: the House of God<sup>2</sup> churches, where the steel guitar as lead instrument has reigned supreme for decades. With thirty churches in South Carolina, this denomination and its steel guitar music maintains a very strong presence.

The House of God is a Holiness-Pentecostal sect, whose churches are known for celebratory, music-driven worship services during which the presence of the Holy Spirit is manifested by dancing and involuntary body movements. House of God ministers cite Psalms 150:4, “praise him with stringed instruments,” and 149:3, “Let them praise his name in the dance,” as scriptural support for the music and the accompanying holy dancing. House of God worship services are driven by music played by an ensemble led by a steel guitarist and usually including an electric bass, drums, keyboard, and rhythm guitar as well. The steel guitarist works closely with the minister in playing a very active, important support role in this worship tradition. In addition to belting out driving “praise” or “shout” music for congregational singing, the steel guitarist provides dramatic emphasis during sermons and testimonies, accompanies solo or small group singers, plays syncopated music for offertory processions, and even aids in healing services.

House of God steel guitar music is distinctly African-American, much of it sounding more like raw, driving blues than the sweet strains typical of commercial Country and Western settings for the instrument. The tradition has now been passed down through families for four generations and, over the years, these steel guitarists have developed a distinct repertoire of functional music for “moving the service.” Along the way, they have worked out their own tunings, equipment setups, playing styles

and techniques. Today, with a solid core of veteran players and a healthy crop of up-and-coming younger musicians, the tradition is probably stronger than ever.

The history of this distinctive tradition is a story of closely connected musicians within the church that starts with the influence of the singing steel guitar sound in Hawaiian music, popular in the continental United States from the 1910s until World War II. During that period, Hawaiian music schools proliferated throughout the country and musicians who played various



Figure 1. Henry Nelson.

genres of popular music heard and were influenced by touring acts, records, and radio broadcasts of Hawaiian music. One of the first House of God musicians to use the steel guitar, Troman Eason (ca. 1895-1971), took lessons in Philadelphia, Pennsylvania, in the mid-1930s from a Hawaiian whom Eason’s surviving brother, Willie (b.1921), remembers as “Jack.”<sup>3</sup> This teacher may have been Jack Kahanalopua, a professional steel guitarist whose brother, Jimmy, operated a Hawaiian music studio in Philadelphia at that time.<sup>4</sup>

Troman and Willie Eason brought the electric steel guitar to House of God services in the late 1930s. Later, younger brother Henry “Big” Eason (1926-1970) also became a steel guitarist. While Troman played in the traditional Hawaiian style, Willie, who never took lessons, developed a voice-like single string style imitative of

African-American vocal performance practice. Eason traveled widely playing the steel guitar and singing, first touring the eastern states from New York to Miami with Bishop J. R. Lockley’s Gospel Feast Party, then later by himself to perform street corner music ministries. He recorded a total of eighteen sides for the Queen, Aladdin, and Regent labels in the 1940s and 50s.<sup>5</sup> Today he is considered a living legend among House of God congregations.

One of Willie Eason’s disciples was Henry Nelson, born in Ocala, Florida in 1930. His father, Bishop W. L. Nelson (1895-1973), was a prominent figure in the House of God denomination and responsible for the dioceses of South Carolina, North Carolina, the east coast of Florida, Chattanooga, and the island of Jamaica. Bishop Nelson served as pastor in Ocala, Florida. Henry’s oldest sister, Alyce, became Willie Eason’s first wife. Some time around 1940, upon hearing Eason and his “talking guitar” for the first time, young Henry was amazed. “I wanted to do everything I saw,” he recalled. Bishop Nelson bought his son a steel guitar and, laying his hands on Henry’s, told the youngster that he would learn to play if he kept his music “within the anointing.” Soon young Henry was making music in his father’s church. “I don’t even remember rehearsing at home,” he said, adding what is now a shared belief among these musicians: “It was just a gift from God.”<sup>6</sup>

Local House of God congregations are typically small, between twenty and forty members, but large assemblies and revivals could number in the high hundreds. As a young man, Henry served as driver and musician for Bishop Nelson as father and son traveled throughout the south to play for these gatherings as well as at the annual General Assembly in Nashville, at which the attendance might be over 2,000. In House of God gatherings, the Holy Spirit is most strongly felt by the largest numbers; as a matter of fact, the relationship between the presence of the Holy Ghost and congregation size seems to be almost exponential. Playing steel guitar with Bishop Nelson in these larger settings gave Henry an especially influential position, as he could become associated with the most spirited

*continued on page 46*

services, held in the most prestigious settings, and participated in by the greatest numbers of people. Nelson recalled an especially spirited service he played for in Pamplico (near Florence), South Carolina. "One church, the people would be standing. That was the only room in the church to shout. And when they got happy . . . the church sink in the ground with so many people. All the pillars went down. They had to jack it back up. That place would get so fired up over the burning of God, it was deafening in there!"<sup>7</sup> A spirited and innovative musician, Nelson took full advantage of these opportunities, developing what some described as a "Liberace" persona. He was a sharp dresser and made it a habit to charm the congregation—especially older women—with personal greetings before he sat down at his instrument to play.<sup>8</sup>

Henry Nelson developed a style of "praise" or "shout" music, characterized by voice-like lines played on the treble and bass strings punctuated by a variety of driving, rhythmic "frams," or strums, under which the band played without chord changes.<sup>9</sup> His instructive remark to blind keyboardist Francine Jones as they opened a packed-house service in Ocala on 26 December 1993 was typical: "Get in E-flat and stay there." His praise music became the foundation of what is accepted by many as true "House of God music"<sup>10</sup> and his signature riffs and rhythms are quoted at virtually every House of God worship service. Nelson's manner of playing improvised accompaniment and solos for hymns made extensive use of simultaneously manipulating the volume and tone controls of his guitar while plucking the strings to soften the timbre's attack and make the notes "swell" to achieve an uncanny and highly effective voice-like quality. Nelson served as a steel guitarist in the House of God for more than 50 years until a series of strokes beginning in the spring of 1994 curtailed his playing. The extent of his influence on House of God steel guitar music cannot be overstated. He set the dominant style for praise music and influenced the manner in which hymns are played by many. His influence is strongly manifested in the playing of South Carolina steel guitarists.

Another early House of God guitarist, Elder Acorne Coffee, now lives with his South Carolina-born wife, Barbara, and their

family on the outskirts of Blythewood, just north of Columbia, South Carolina, where he serves as pastor at the House of God in nearby Cayce. As an early pedal-steel guitarist in the House of God, he influenced and mentored Chuck Campbell, more than 20 years his junior, who went on to become one of the most esteemed and innovative pedal-steel guitarists in the church. Coffee



Figure 2. James Summersett of Linville, Georgia.

was born in 1936 in Philadelphia, Pennsylvania, to House of God elders Charles and Melissa Coffee. He moved to South Carolina in 1973, back to Philadelphia in 1978, and returned to South Carolina in 1995. He says that sometime in the 1970s, he was the first House of God musician to play steel guitar in Jamaica.

Coffee recalled hearing Willie Eason and his brothers perform in Philadelphia. "I wanted to be like him when I was little. His

*Me and Chuck stayed up  
until six, seven o'clock in the morning  
trying to get pedals the way  
we wanted them. Sometimes we'd be  
getting up the next morning  
and we'd be up all night.  
Sometimes he'd come over  
to the house and stay three, four days  
and we'd get up playing  
and go to bed playing.*

—Elder Acorne Coffee

brother, Troman, would play, too; and Troman played by notes. We'd play by ear. Troman played like these guys when these hillbillies play. Troman played church music

like that. We'd play just like we speak broken English, we'd play broken music. Then he had another brother Henry. When I first started, the first [steel] guitar that I had was a old National [electric] Henry sold my mother for \$15."<sup>11</sup> When asked how he learned to play, Coffee responded, "I watched Willie all them years and then . . . you know my father was musically inclined, so it wasn't really a hard thing to do." Coffee has two sons who are also steel guitarists: Acorne, Jr., known as Flip, who lives in Philadelphia where he plays regularly for church services, and twelve-year-old Lawrence, who played steel with youthful exuberance in the family music room as the writer photographed his father. "You warm him up and he'll go ahead like nobody's business," Coffee promised.

While living in Philadelphia, Coffee took up the pedal-steel guitar and became friends with white country steel guitarist Winnie Winston, author of one of the first instructional books for the instrument. From Winston he learned the right-hand "blocking" (muting) technique that country players developed so they could pick faster and cleaner. Coffee, in turn, aided young Chuck Campbell. "I helped Chuck, taught him the block, taught him some notes." In general, House of God steel guitarists do not use the standardized tunings and pedal setups that are the norm among country and western musicians. Typically, they arrive at their tunings as the result of dreams, aural visions, and trial and error. Coffee recollects working

out some of the solutions with Campbell. "Me and Chuck stayed up until six, seven o'clock in the morning trying to get pedals the way we wanted them. Sometimes we'd be getting up the next morning and we'd be up all night. Sometimes he'd come over to the house and stay three, four days and we'd get up playing and go to bed playing."<sup>12</sup> Now in his sixties and preaching more than playing steel, Coffee offers his thoughts on competitiveness among church musicians. "It's not the idea of playing as good as another man, 'cause everybody who plays, plays good. It's the idea of a man playing more fancier than you. But on any given day, if you are playing in the church

for God's service, the Lord come in and everybody will forgive everybody else while they're shouting off your music. So it don't make a difference."<sup>13</sup>

One of the newer generation of steel players, James Summersett, was born in Vidalia, Georgia in 1946. His parents were Elder Mary Summersett, pastor of the House of God in Vidalia, and Deacon Walter Summersett. He moved to Charleston in 1966. He recalls as a boy hearing steel guitarists play at the annual state assembly in Macon. When he was fifteen, he saw a young lady playing a steel guitar in church. "I looked at her and it got to me. I said to myself, I said, 'If she can do it, I can do it.' And I just kept that in my mind. We talked our mother into getting us a used one." James first learned by watching his cousin, Junior Willis, and later James' older brother, John Henry. "My brother learned to play, and I picked up behind him. My younger brother [Isaiah] picked up behind me. And we all just stayed at it. Mother kept us in church all the time, so that's the way I learned."<sup>14</sup> Isaiah, who now lives in Linville (near Vidalia), Georgia, still plays.

James usually performs solo, providing his own rhythmic accompaniment to sensitively rendered melody lines. In the past, Isaiah sometimes provided accompaniment by loosening the lower strings on his steel guitar to provide bass accompaniment, a technique still practiced by some House of God steel guitarists. James cites the gospel vocal quartet sound as an influence on his steel guitar playing. Interestingly, he has never attended the annual ten-day General Assembly. Since about the time he graduated from high school, Summersett has traveled throughout the region, and, on occasion, as far as Indiana and Florida, to play in various Baptist, Methodist, and other churches as well as for House of God services. He has been playing a double-necked lap-steel guitar (with two six-string necks) for about twenty years. He tunes one neck to a major chord and the other to a minor chord. When interviewed, Summersett could neither state the note names of, nor otherwise describe, his tunings. He seems to rely totally on his ears and informally acquired musical abilities. Like Henry Nelson, with whom Summersett says he has played many times, he operates the volume control of the guitar while picking to soften the attack and make the notes swell.

When playing for congregations outside the House of God, Summersett often gets reactions from those not used to the voice-like sounds he can make with the instrument. "A lot of people are really attracted by it. I made it holler and they thought it

was some lady. They kept looking and they kept hearing it, but they never saw nobody doing it. Then they finally watched my fingers and they knew where it was coming from."<sup>15</sup>

James Harrell Hampton was born in Ridgeville, South Carolina in 1958 and resides there today. He has been involved with the House of God denomination his entire life. His mother, Janet Williams, is an elder (minister) and he is a deacon. He remembers sitting on the front porch listening to his mother play the "lead," or standard electric guitar, when he was three.<sup>16</sup> When he was 12, his family moved to New York. "Actually, I wanted to learn how to play [steel] ever since I was about seven, but I never could get ahold of a guitar," he recalled. "I always wanted to play one of them, you know. I said to myself, 'I'm going to learn how to play one of these even if it kills me.' That's how bad I wanted to play. When I came to New York, that was the one thing I actually begged my mother to get me, was a steel guitar. She got it for my twelfth birthday." Ella "B.B." Barber gave him his first lessons in New York City. Hampton says Barber is about 85 or older now and still plays steel. While living in New York, he saw and heard Henry Nelson



Figure 3. Anthony Levelle Fox of Hollyville, South Carolina.

play frequently.<sup>17</sup> "He was one of the main players that I looked up to. He is a great inspiration to me. I'm glad he was here to show us. He wasn't there in front of us, but we were listening. Everybody's got a part of Henry in them." Comparing pedal-steel to lap-steel, Hampton recalls Nelson telling him, "Everything that big (pedal) guitar can do, you can do it also."<sup>18</sup> Hampton remem-

bers fondly when he played steel guitar and his younger brother Gary (b. 1970) played drums at the House of God in the Bronx his mother pastored.

Hampton moved back to South Carolina in 1989. Today he is the steel guitarist at the House of God in St. Stephens, about 40 miles northwest of Ridgeville, where he also trains youngsters to play drums, guitar, steel guitar, and bass. Although he used to travel frequently to play for special services when he lived in New York, he does so only occasionally now. He sees the electric steel guitar as especially suitable for spirited worship services. "That steel is one *mean* instrument, I'd say. There's nothing like it. In most churches the lead instrument is the organ, but in the House of God church, it's the steel because of the way it sounds. It sounds like a human voice, and it's got a lot of power behind it. It speaks out."<sup>19</sup>

Nelson was not the only influence on Hampton's steel playing while he lived in New York. Asked if he knew Rochester steel guitarist Chuck Campbell, Hampton responded: "That's who I was hanging around with a *whole* lot when I was up there." In about 1985, Titus Mims (who has since left the House of God) of New Jersey taught Hampton the 8-string E7 tuning Hampton uses to this day.

Southpaw steel guitarist Anthony Levelle Fox, another lifetime House of God member, was born in Hollyville, South Carolina in 1972. His family includes several House of God ministers. His grandmother bought him a six-string lap-steel when he was 13. Fox learned a few basics from his uncle, Jerry Gasden, then developed his musical abilities further by informally observing other steel guitarists and working things out on his own. Today he is known as the "state" steel guitarist, the one who plays at the South Carolina state House of God assembly and other large, important gatherings. Like many other House of God steel guitarists, he plays both lap- and pedal-steel guitars. Henry Nelson was a major musical influence on Fox. "He is the *main* steel player that has influenced my style on the six-string (lap-steel). I think he is the greatest. I really admire his style of playing. That's what got me to where I am on the six-string."<sup>20</sup>

Fox's ten-string, left-handed pedal-steel guitar was custom built for him in Nashville, using components from several of the best brands. He uses what he terms a "modified C6" tuning and has seven pedals and five

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knee levers fitted to the instrument. He cites a number of pedal-steel influences, including Acorne Coffee. "One thing I learned from him is clarity," says Fox. "He's a very clear steel player."<sup>21</sup>

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

Peggy Balensuela	Terre Haute, Indiana
Scott Ball	Collegedale, Tennessee
Ryan Bunch	Adelphi, Maryland
Rebecca Bogart	Richmond, California
Elizabeth K. Campeau	Arlington, Virginia 22203
Katherine Dacey	New York, New York
William Dargan	Durham, North Carolina
Beverly Diamond	Downsview, Ontario, Canada
Bridget Falconer-Salkeld	Maidstone, Kent, England
Gary Feltner	Carrollton, Texas
Kara Gardner	Palo Alto, California
Daniel Goldmark	West Hollywood, California
Ruth Inman	Chicago, Illinois
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Susan Stillman	Manchester, New Hampshire
Dean Susuki	San Leandro, California
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South Carolina is rich in the House of God steel guitar tradition. Henry Nelson's influence seems to be especially strong there. His father's position as state bishop for many years provided opportunities for Henry to be heard and seen by great numbers under the most favorable circumstances. Henry's musical ability, spirituality, and rapport with congregations enabled him to make the most of those opportunities. Although Nelson's influence was profound and widespread, each House of God steel guitarist has developed a unique voice on the instrument. Now in the hands of a fourth generation of energetic and innovative young musicians, the electric steel guitar remains the dominant musical force that drives the spirited worship services of the House of God.

*Robert L. Stone is a folklorist who lives in Gainesville, Florida. He has been documenting the steel guitar tradition of the House of God since 1992 and has produced a series of five Sacred Steel Guitar CDs for Arhoolie Records. His current projects include directing the Arhoolie Foundation's Sacred Steel one-hour documentary video (which premiered on 18 October 2000 in Berkeley); producing a sixth Arhoolie CD, Live At The First Annual Sacred Steel Convention (Arhoolie CD 489, March 2001 release); and producing Music From the Sunshine State, a series of 13 one-hour radio programs for the Florida Folklife Program, which will present a variety of ethnic and vernacular musics.*

**Notes**

1. The steel guitar takes its name from the bar, which is usually made of steel, the player uses in the left hand to stop the strings to make notes. The instrument itself may be made from materials including plastics, wood, and a variety of metals. Pedal-steel guitars employ a system of foot pedals and knee levers connected to mechanisms that raise or lower the pitch of selected strings. The term "lap-steel guitar" is used here to refer to any non-pedal electric steel guitar, whether it is placed in the player's lap, supported on legs or held by a strap.

2. The full name of the church is the House of God, Which is the Church of the Living God, the Pillar and Ground of the Truth Without Controversy, Keith Dominion, Inc. For the sake of brevity "House of God" is used here. There are House of God churches in 26 states as well as in the Bahamas, Jamaica, and Haiti. For more information on individuals in the church, see DuPree, Sherry Sherrod and Herbert C. *Biographical Dictionary of African-American Holiness-Pentecostals, 1890-1990*. Washington, DC: Middle Atlantic Regional Press, 1989.

3. Willie Eason, interviews with Robert Stone, 16 January and 3 May 1994.

4. Ralph Kolsiana, telephone interview with Robert Stone, 26 May 1999. Kolsiana studied with Jimmy Kahanalopua in Philadelphia in the mid-1930s, then played professionally for decades. For a fascinating interview with Kolsiana Ruymar, see Lorene. *The Hawaiian Steel Guitar and Its Great Hawaiian Musicians*. Anaheim Hills, CA: Centerstream Publishing, 1996.

5. See Hays, Cedric J. and Laughton, Robert, *Gospel Records, 1943-1969: A Black Music Discography* (Milford, NH: Big Nickel Publications, U.S. distributor for Record Information Services (England), 1992). Four of Eason's sides remain unreleased.

6. Henry Nelson and Aubrey Ghent, interview with Sherry DuPree and Robert Stone, 26 November 1993.

7. Henry Nelson and Aubrey Ghent, interview.

8. Chuck and Phillip Campbell, interview with Robert Stone and Chris Strachwitz, 15 March 1998.

9. Most House of God steel guitarists use the term "fram" rather than "strum."

10. Chuck and Phillip Campbell, interview.

11. Acorne Coffee, interview with Robert Stone, 17 July 1999.

12. Ibid.

13. Ibid.

14. James Summersett, interview with Robert Stone, 17 July 1999.

15. Ibid.

16. To differentiate the instrument from the steel guitar, House of God musicians refer to the standard guitar, whether it is being used to play rhythm or leads, as "lead guitar."

17. Henry Nelson moved to New York shortly after graduating high school. Today he lives in Corona, Queens.

18. James H. Hampton, interview with Robert Stone, 18 July 1999.

19. Ibid.

20. Anthony L. Fox, interviews with Robert Stone, 18 July 1999.

21. Ibid.

### Eileen Southern Bestowed with Lifetime Achievement Award

The Society for American Music salutes Eileen Jackson Southern, Professor Emerita of Music and of Black Studies at Harvard University, with its Lifetime Achievement Award in appreciation of her devoted service to the cause of promoting study of American Music. In recognizing Professor Southern, the Society honors an African-American scholar—not a performer, but a woman with impeccable academic credentials as well as a long list of significant historical accomplishments.

As the first dominant voice within the academy to reconstruct and redefine the music history of black America, Professor Southern vigorously challenged the musicological community, both at home and abroad, to rethink old myths and stereotypes about black America's contributions to American music, and she helped transform the field of musicology into a more inclusive discipline in the late twentieth century.

Working quietly, in a measured but deliberate manner, she championed the intellectual viability and legitimacy of research in all areas of African-American music through her writings and other activities. Her numerous articles in scholarly journals and reference works, as well as her full-length tomes, reached and influenced thousands of readers. Her book *The Music of Black Americans* (1971), now in its third edition, has endured as a model of scholarly excellence in the field of American music history. Her *Biographical Dictionary of African and African American Musicians* (1982) has served as a prototype for other comprehensive references that focus upon musicians from the African diaspora. Her *Black Perspectives in Music*, the journal she co-founded in 1973 with her husband Joseph Southern and edited through 1991, remained for many years the only scholarly venue that welcomed open submissions and published articles devoted exclusively to the study of African and African-American Music.

During the 1970s Professor Southern served on both the Council and the Board of Directors of the American Musicological Society, which elected her an honorary member in 1991. She was a founding member of the Sonneck Society (established 1975), and she served on its Board of Directors (1986-88) as well as the Editorial Board of the journal *American Music* (1980-83, 1994-97).

Southern further blazed new trails in academia as the first African-American woman tenured in the College of Arts and Sciences at Harvard University (1976-86), and she became the first African-American musicologist, male or female, to be honored in a very public and permanent way with a festschrift, *New Perspectives in Music: Essays in Honor of Eileen Southern* (1992), in recognition of her distinguished service to the discipline.

As we enter the twenty-first century, it is fitting that the Society for American Music salutes one of its founding foremothers—a woman who has helped to revolutionize and transform how we teach and research American music within the academy.

—Homer Rudolf  
*University of Richmond*

### Georgia Sea Island Singers Named Honorary Members 2000

Through the work of Doug and Frankie Quimby, people young and old in the United States and around the world have come to understand the importance of the African-American contribution to American folklore and culture. Songs, games, stories, and epic narratives handed down from generation to generation come to life through this husband and wife team, known as the Georgia Sea Island Singers. They continue the tradition when other family members join them on occasion.

Since their participation in the original Sea Island Singers led by Bessie Jones over thirty years ago, the Quimbys have broadened the scope of their impact from folk festivals to Carnegie Hall, from classrooms to the Olympic city of Lillehammer,

Norway. They are professionals who weave folklore and the oral tradition with their personal historical and geographic narratives. St. Simon's Island, Georgia, is not only the place where the original Sea Island Singers were founded, but also the place where African slaves were brought as property to be auctioned off.

The Quimbys conjure up before our eyes episodes from the lives, elements of distinctive cultural memory, and musical treasures of those early African-Americans. In their presentations we hear the songs of comfort, songs of manual labor, and songs for mutual enjoyment that the Sea Island Singers' African ancestors left as a legacy to our nation. Now, many generations later, these songs often are designated traditional American songs in song anthologies. They are taught by music teachers throughout the country as part of the national repertory of songs that every American child knows.

The Sea Island Singers remind us that the genesis of the songs that they sing is equally important as a part of our national heritage as is the beauty of their melodies. Songs then become the gateway to understanding the past and the future alike.

This Honorary Membership is given to the Sea Island Singers in recognition of the work that they have done in keeping alive the unbroken musical tradition from the time of slavery through the twenty-first century. Their efforts have inspired and informed generations of Americans about the riches of their African musical heritage. We pay homage to their work and their legacy to American music.

—Homer Rudolf  
*University of Richmond*

### Distinguished Service Citation Presented to Deane Root

If a well-lived life is one that plays out the idealistic fantasies of youth, then Deane Root's is exemplary, for he has not only seen all his dreams come to pass, he has been a central player in them. He has played an important role in establishing a national society devoted to the study of American music and the publication of a

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## A Conference in Paradise: Sam in Trinidad, 23-27 May 2001

Irresistible music, rain forests, coral reefs, clear blue water, and white sand await us as we land in a tropical paradise and are whisked away by native taxi drivers who will seem like family as they proudly point out the beauty of their island while taking us to the “upside down” hotel. Built on the side of a mountain and overlooking Port of Spain, the Trinidad Hilton is the premier hotel on the island. There we will enter the special world of Caribbean culture. Our 27th annual conference promises all this and more as we meet concurrently with the Center for Black Music Research. Collaborative programming will provide presentations and paper sessions open to all.

In Trinidad we will have entered a country of two equally beautiful and totally different islands. Slow moving Tobago, just twenty minutes away by air, is one of the Caribbean’s best-kept secrets. We will be offered an extended foray there in which we will be treated to African-derived music with unique performance practices and to a catered dinner on one of Tobago’s beautiful beaches as well.

Other special activities will include several tour options before, during, and after the conference as well as native musical events built into the program itself. Opportunities to hear local steel bands will not be lacking, and there will be visits to pan yards where the drums are made.

The Trinidad Hilton has graciously extended conference rates for five days before and after the conference. Major air carriers to Port of Spain are American Airlines, the official carrier for the Society for American Music, and BWIA, which is expected to be the official carrier for the Center for Black Music Research. Detailed information on discounts will be provided in the next bulletin of each society as well as on the registration form, which will be mailed in the fall. You are encouraged to make flight arrangements early, to assure that seats will be available on your preferred dates.

The special fellowship so characteristic of SAM conferences will surely be augmented as we all enjoy this tropical paradise together. Plan now to join us in Trinidad.

For more information on the conference, housing, and transportation please go to <http://american-music.org/confers.htm>

*“Conference Report” continued from page 49*

respected journal in American music—all the while encouraging the teaching of our nation’s music, which has now become a common occurrence.

Deane went from a graduate career at the University of Illinois to some teaching at the University of Wisconsin, then on to an editing position in London at Grove’s Dictionary of Music and Musicians. There, he helped persuade Stanley Sadie that Groves should include significantly more articles in such esoteric categories as American music and popular music, and thus laid some of the groundwork for the 1986 publication of the *New Grove Dictionary of American Music*. After Groves he returned to his alma mater where he worked with his wife, Doris

Dyen, Don Krummel, and Jean Geil in putting together the indispensable *Resources in American Music History*. After publication Deane worked with museums and public institutions in Florida on integrating American music into their programs and missions.

In 1982 he accepted the Curatorship of the Stephen Foster Memorial at the University of Pittsburgh, and has since added Professor of Musicology to his collection of titles. At the Stephen Foster Memorial he built an excellent collection into a world-class research archive, and under his tutelage, the University of Pittsburgh has come to be right at the epicenter of activity in American music, as currently manifested by the removal of our Society offices to Pitt.

His service to us in unsurpassed. He was our president during years of critical development, from 1989 to 1993, and was local arrangements chair for the pivotal 1987 meeting. He has given important papers at our conferences, chaired numerous sessions, served on and chaired many committees, and has just completed his stint as our delegate to the American Council of Learned Societies (our membership being largely at his initiative). Recently he has been a moving force behind “Voices Across Time,” a project that promises to integrate the study of our music into national K-12 curricula. It is entirely fitting that we pause now to honor one of our very best and most valuable members. Dean’s trajectory through the cosmos of American music reminds us not only of how far we have come, but also of what’s ahead, for Deane is yet a young star and he has yet to reach his zenith. If the past is any guide at all, we would do well to keep our stars hitched to his.

—Homer Rudolf  
*University of Richmond*

### Irving Lowens Award for Articles

The Society awarded the Irving Lowens Award for Articles published in 1998 to Carol Hess for her scholarly work in “John Philip Sousa’s *El Capitan*: Political Appropriation and the Spanish-American War,” published in *American Music*, volume 16, Spring 1998. In this provocative article of music, politics and war, Hess takes on the daunting task of exploring the relationship between music and national politics, nationalistic sentiments, and the making of war at an important time in the history of the United States. While broad in scope and relevance, the article is at the same time compact and tightly focused. It is especially gratifying and instructive to see someone writing with such introspective and critical self-awareness about the history of her country. Every nation has its dark moments that should be acknowledged and this essay can serve as a model for exploring the ways in which the arts can be used to manipulate the imaginations of large numbers of people in achieving what are sometimes destructive goals.

Hess traces the early history of the operetta *El Capitan*, characterized by the author as “a buffa portrayal of Spanish

administration in colonial Peru,” focusing on the initial success of the work in New York and its subsequent coast-to-coast tours. Hess carefully documents Sousa’s fame and importance as she proposes reasons for the great success of the operetta, examining the context of the work while considering all the various aspects of the work itself: text, music, and iconography. In her analysis of the score, Hess connects the text with the political climate of the time and reveals how the music was able to arouse and intensify feelings of patriotism and nationalism in the audiences that heard it. Hess skillfully interweaves a history of the political relations between Spain and the United States that resulted in war, as she explains the mood of the public at the time of the premiere of *El Capitan* in Boston in 1896 and later in New York, where a new production opened only one week after the sinking of the battleship Maine in 1898. The author shows how the music, text, and production itself came to symbolize the opposing forces, allowing audiences to enact the conflict as a part of the theatrical experience. She concludes with a synopsis of the troubled era of expansionism ushered in by the subsequent events of the Spanish-American War.

By applying the tools and theories of historiography to a significant and timely musical composition, the author skillfully illuminates a major historical event and explores the many subtle relationships between art and politics. Scholars of American history and American music will find this article stimulating and instructive.

—Wesley Berg and George Keck

### Non-Print Subvention Award

The Society awarded its fifth annual Non-Print Publication subvention to The Farmer’s Museum of Cooperstown, NY, for a recording by the Susquehanna Singing School. The title of the recording is: “Winter’s Song: Seasonal and Holiday Favorites from Candlelight Evening.” Applications are now open for next year. Applications for financial assistance to facilitate the publication of non-print material concerning American music may be made by performers, editors, project directors, or producers. “Non-Print Publications” may be video cassettes, recordings, CD-ROMS, radio programs, or other projects that

further the Society for American Music’s mission and goals. Deadline for applications is 15 December 2000. For application guidelines, contact Dr. Mary Jane Corry, 8 Joalyn Road, New Paltz, NY 12561 (corrym@matrix.newpaltz.edu).

### Interest Group Council

A meeting of the Interest Group Council, comprised of chairs of each of the Society for American Music interest groups, was held in Charleston on Saturday, 4 March, during the annual conference of the Society.

Outgoing Interest Group Coordinator Jean Geil introduced a number of new chairs, and welcomed Mariana Whitmer, who is assuming the duties of SAM Executive Director as of 1 July. She reminded Council members of the need to adhere to the schedule for re-validation established a year ago, while noting that interest groups must meet at least once every two years in order to remain active. (It is anticipated, however, that the Trinidad Conference may be considered as an exception to the two-year rule).

Larry Worster encouraged Council members to submit reports for publication in the summer Bulletin, and requested that a conscientious effort be made to insure that the Interest Group Council listserv names and addresses remain current throughout the year.

Executive Director Kate Keller presented a summary of budgetary considerations relating to the activities of interest groups. Unfortunately, the current budget cannot support increases for interest groups this year, other than initial allotments for two new groups (Students; 18th-Century Music).

President Rae Linda Brown congratulated Council members on the variety and quality of their sessions, and noted that interest groups provide an important focus for programming as well as a significant source of productive energy for the Society as a whole.

Geil thanked all those present for their enthusiasm and hard work over the past several years during her tenure as Interest Group Coordinator. Judy Tsou has assumed responsibility for this position, as of the close of the Charleston conference.

—Jean Geil

*University of Illinois Music Library*

### Gospel and Sacred Music and Popular Music Interest Groups

On opening night of the Charleston meeting this year, a special group of South Carolina church musicians transformed the Mills House ballroom into a House of God, Keith Dominion meeting hall during a moving musical experience.

Performing their music outside of their church and denominational context for the first time, lap-steel guitarist James Summersett, lap- and pedal-steel guitarist Anthony Fox, and members of the Fox family shared with the an appreciative SAM audience the driving energy and unique, haunting timbres of worship in their African-American Holiness-Pentecostal denomination.

Folklorist Robert L. Stone, who presented an overview of the House of God sacred steel guitar tradition at an earlier session, arranged for these practitioners of a style dating from the 1930s to recreate their use of music for worship at the conference.

Stone, besides being a fine scholar who has spent several years researching the tradition and has interviewed the leading players, is also a producer with Arhoolie Productions and has co-produced recordings of Sacred Steel musicians on that label (see discs 461 and 472).

Among the interesting elements of this tradition, born on the 1930s during the U.S. craze for the Hawaiian guitar sound, are its functional applications in worship to processionals, healing prayers, and offertory marches as well as the more familiar “shout” praise songs. According to Stone, Holiness musicians were first attracted to the instrument for its capability to imitate a solo lead singer—particularly a female voice—improvising expressively in worship. Stone explained that players consider their abilities as a gift from God: a gift that often leads them to discover individualized “inspired” tunings for their instruments, and one which they feel compelled to give back to God and to His people—no musicians in the church are paid.

As attendees trickled into the ballroom from dinner, Summersett and the Fox family—Anthony, his wife Precious, and brothers Carlos (keyboards) and Leonard (drums)—prepared their instruments and amplifiers. Each member of the Fox family

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separately asked me what kind of music I thought the audience would "be into," and I told each musician the same thing: we hoped to be transported into the middle of one of their services, to see and hear their worship for ourselves. And that is just what these five musicians did!

"We are here because we love Jesus," said Precious in introduction, "and we pray that you will love Jesus, too—and say a little prayer for us, too, because we are a little bit nervous." She then shared a slow, moving reading of "We Shall Behold Him," accompanied by the four players.

An instrumental rendition of "Precious Memories" followed, then Precious sang her stunning version of "Amazing Grace," in which her powerful vocal colors and spectacular range were enhanced by her unassuming candor and gracious rapport with her audience.

Anthony switched to bass to accompany James Summersett's performance of "Blessed Assurance," after which Anthony and James presented a steel guitar duet based on "What A Friend We Have In Jesus" but soaring freely into uncharted musical territory.

By this time, a small group of conferencees had stationed themselves towards the front of the room, swaying and clapping with the music, while others followed suit along the walls. As Johann Buis whispered questions about the song selection to drummer Leonard, Precious exhorted those sitting down to "move up front" in preparation for a more lively selection of praise songs.

James played lead with Anthony on bass during "Just A Closer Walk With Thee" in preparation for the praise music. By the time Roxanne Reed made her enthusiastic charge between songs, urging audience members to "get up, or you won't get blessed!" the rhythmic voltage in the room was rising.

The musicians began to bless the audience—standing or not—with "I Thank You, Lord," which moved up-tempo and led to the "moanin'" style of steel guitar playing. Precious introduced another praise song, "God Is Still In Charge," noting that this was always sung by a special "old sister" in her church. James followed this song with a hot lap-steel praise solo, then moved into a slow-down song as the style of worship changed. Anthony presented a pedal-steel reading of "At The Cross,"

followed by James's lap-steel take on "What A Friend We Have In Jesus" and songs by Precious including "May The Words of My Tongue" and "Thank You, Lord."

The musicians played "Saints" as an example of an offertory march, then closed their service with "How Great Thou Art" and a song they later identified only by the name "Father."

As the subdued steels brought a renewed calm into the room, Precious ended this unforgettable evening reminding us of the source and inspiration of their music, as she gave a short testimony of her personal faith in Christ and issued an invitation to anyone who "does not know Jesus" to speak with them afterwards.

The music's drama was heightened by the knowledge that we were the first audience outside their church ever to hear this group live. They not only played for us, they opened their hearts and gave part of themselves. Many of us left overwhelmed by the music and the privilege of the occasion. It would have been hard to be there that night and not to have "had church."

This special presentation was jointly sponsored and underwritten by the Gospel and Sacred Music Interest Group (Roxanne Reed and Esther Rothenbusch, co-chairs) and the Popular Music Interest Group (Kristen K. Stauffer and Philip A. Todd, co-chairs).

## 20th-Century Music Interest Group

The 20th-century Special Interest Group presented a performance of John Cage's *Theatre Piece* (1960) at the Charleston Conference. In the work's instructions, Cage makes clear that the performance is a composite of the performers' (from one to eight) individual realizations of their parts. There is to be no conductor or director.

Complying in spirit, our non-conductor, non-director was Wayne Shirley. Never quite telling anyone what to do, Wayne was nonetheless always ready with advice, stories, and suggestions as numerous puzzles in the parts presented themselves.

During the process of creating our parts, we formed an email listserv. Those who wanted to share an idea or illicit a variety of opinions had the option of communicating with everyone at once. The *Theatre Piece* instructions and the parts are

profoundly ambiguous, and the listserv discussions were copious and wide-ranging. Matters simple and direct ("can someone bring a music stand?") alternated with dilemmas impossible to pin down (the incompleteness of all musical notation.)

Our rehearsal the night before the performance served at least two purposes. The performers got a "sneak preview" and discussed how to deal with our spontaneous reactions. We were also able to remove potentially dangerous obstacles in the room and in combinations of individual parts. No one would have wanted to be in the path of Amy Beal's sprinting trajectory.

The performance itself was a stunning combination of personae, from David Patterson's emblematic table of props to Carol Baron and Ann Sears, facing the audience front and center, but doing distinctly less than anyone else, including most audience members. Carol and Ann were joined in front by Catherine Smith, who was somewhat more active, but so truculent that the three of them appeared to be refugees from an absurdist drama. While Amy created mischief in the back of the room, Denise Von Glahn remained an elegant presence in one corner, stretching, singing, and reading. Everyone had wonderful individual moments, but for many observers, David Nicholls provided a summarizing focal point when he described in detail, as part of his realization, exactly what he was doing at that particular time and place.

The atmosphere created by *Theatre Piece* embraced everything that came in contact with it. Music, speech, and applause from the neighboring conference room, so often a disturbance in other sessions, was an integral and welcome presence in this one. Craig Parker's tardy appearance at the door of the room was indistinguishable from the rest of the performance.

Working on *Theatre Piece* was an eye-opening experience for the participants, and it led to a stimulating discussion of nearly an hour following the performance. Comments concerning preparation as essential to the concept of performance, the perception of time, and the blurred boundaries between composer, performer, and audience led to observations about life in general. A splendid time was had by all.

## Musical Theater Interest Group

The Musical Theater Interest Group helped plan two events for the meeting in Charleston, 1-5 March 2000. On Friday afternoon, 3 March, we joined the Eighteenth Century Interest Group in a tour of Charleston's Dock Street Theater, hosted by theater director Suzanne Mitchell. We found it a lovely, if well-worn facility, but claims made about the reconstruction's authenticity based on eighteenth-century models are exaggerated. The Musical Theater Interest Group also spawned one of the Saturday morning sessions: "Rainbows, Cats, and Assassins: Crafting Music and Lyrics for the Broadway Musical." Included were fascinating papers by Anna Wheeler Gentry (University of Missouri-Kansas City), Jessica Sternfeld (Princeton University), and Jim Lovensheimer (Ohio State University). Musical Theater Interest Group activities for the Trinidad meeting are being coordinated by William Everett (University of Missouri-Kansas City).

—Paul Laird  
*University of Kansas*

## 19th Century Music Interest Group

The American Band Music Research Interest Group meeting in Charleston provided a forum for two papers related to 19th century band music and musicians, "Music for America's Hometown Bands: Tracing the Southwell Publishing Firm" and "The Victor Brass Quartet: Music by Walter Rogers and Herbert L. Clarke."

Professor of Music Quincy University Lavern Wagner presented the results of his research and recent publication of critical editions of works by band music publisher George Southwell (1852-1916). Dr. Wagner traced Southwell's migration from Illinois through Missouri to Kansas as he literally widened his horizons and developed his reputation in the music publishing business. Dr. Wagner's select bibliography of Southwell's works from 1881 through 1913 include compositions related to geographic locations from Princeton, Illinois to Wellington and Fort Davis, Kansas, as well as the "Union Quickstep" that Southwell dedicated to the Union Fire Company of Winchester Virginia. He commemorated other cities and towns, organizations,

events, and transportation in his dedications and titles (e.g., Chanute, Kansas City, and Fort Davis, Kansas; Kokomo, Indiana; Ladies Band, Sells Brothers Circus, Karnival Krewe; and the World's Fair, Kansas City Exposition, and Columbia Exposition, the A.T. & Santa Fe railroad) to overtures, quicksteps, marches, two-steps, polkas, and cakewalks. Dr. Wagner incorporated numerous slides of Southwell's compositions in his bio-bibliographical presentation to enhance description of 19th-century music publishing practice.

In conjunction with the doctor of musical arts degree from the University of Illinois School of Music, Michael Smith has compiled information regarding the Indianapolis-based Schubert Quartet comprised of Herbert L. Clarke (cornet), Walter Rogers (cornet), Edwin G. Clarke (alto horn), and Ernest Clarke (trombone). The group refined their ensemble at the Plymouth Congregational Church where Clarke family patriarch William G. Clarke served as organist and director of music. The primary source of repertory for the quartet has been preserved in books that include transcriptions and original compositions by both Rogers and Clarke; the books are held at the Sousa Archives for Band Research at the University of Illinois at Urbana-Champaign. The materials have been reformatted through a National Endowment for the Humanities-sponsored preservation microfilming project. Michael's project includes information related to the Victor Brass Quartet, as well as a forthcoming critical edition and a compact disc recording of the Schubert Quartet book materials.

The American Band History Research Interest Group will not officially convene at the annual meeting in Trinidad in 2001; members will re-group in 2002 at the annual meeting of the Society in Lexington, Kentucky.

## Research on Gender and American Music Interest Group

In February of 2000, Kay Norton, outgoing chair, contacted several regular attendees of the Interest Group to suggest that the leadership be shared between co-chairs. She forwarded the names of Liane Curtis of Brandeis University and Petra Meyer-Frazier of the Metropolitan State

College of Denver, who both communicated their willingness to serve if confirmed by the Group.

The Charleston Program Booklet announced the necessity of electing a new chair in the meeting abstract. Because Norton was unable to convene the Interest Group during its scheduled meeting time, Jean Geil, outgoing Interest Groups Liaison to the Board, called the meeting to order at 10:15 on 5 March 2000. Marilynn Smiley recorded minutes of the meeting.

No nominations were received from the floor. Curtis and Meyer-Frazier were provisionally accepted as new co-chairs of the Group, pending additional confirmation of their willingness to serve in this capacity. This confirmation was received in mid-March; Norton is happy to announce their appointments as new co-chairs of the Interest Group.

—Kay Norton, Outgoing Chair

## American Music in American Schools Interest Group

The American Music in American Schools and Universities Interest Group set as its agenda for the Charleston meeting an open forum in which to discuss Strategies for Teaching American Music. Modeled after the discussion conducted at the Interest Group meeting in Madison in 1996, this session revisited the issues and continued the dialogue surrounding our objective to promote American music as a constant and vital part of the curriculum, both at the K-12 level and in the college and university environment. What follows is a brief synopsis of the discussion that ensued.

The greatest challenge that the interest group identified in teaching American music at the college and university level is the element of time. How do we address the breadth and diversity of music that has been embraced in the research during the twentieth century within an already established number of credit hours? How do we incorporate literature by American composers, as well as works by women and minority composers, ethnic musics, and world musics into a paradigm that was initially designed to encompass the Western European cultivated milieu at best? Further, students seem to come to our classes with less exposure to American

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music. As the structure of communities, schools, churches, and families has been altered, familiarity of our students to a repertoire of American "standards" can no longer be assumed. With exposure to American music now included in NASM and MENC recommendations, how do we acknowledge this change and embrace the diversity at hand? Many in attendance at the session described a paradigm shift in their teaching—a shift from teaching a body of "material" to a model that explores music in its full context—investigating issues, fostering integration, and promoting critical thinking. Through this approach, Dvorak's "New World" Symphony, as an example, can become a point of departure for a discussion of not only symphonic literature, but for examination of African-American spirituals and other American vernacular musics, the life and career of Henry T. Burleigh, and America's musical identity in the late nineteenth and early twentieth centuries, among numerous other possible avenues of study. By encouraging critical thinking, we develop in our students the skills that will help them understand the various types of music they encounter both in and beyond the classroom. While we may not be able to teach every detail in the wealth of musics that have now come to the fore, we can be catalysts for the type of inquiry that promotes lifelong learning.

The interest group also addressed the needs and concerns of K-12 teachers, those who supervise student teachers, and studio teachers. What resources are available to assist them in incorporating American music into their classrooms and studios?

Workshops provide valuable opportunities in this area. For example, Christine de Catanzaro shared information about the Georgia State University Summerwind Seminar with the group. This annual two-day workshop for K-12 teachers of music, social studies, and language arts, focuses on aspects of American twentieth-century popular song and how this repertory can enhance classroom instruction. A need for anthologies covering various style periods was also noted. The Voices Across Time Project, directed by Deane Root at the Center for American Music at the University of Pittsburgh, was recognized as an endeavor making great strides in this area. Currently in the pilot phase of its development, this curriculum provides the

tools and strategies for teaching American history through music.

The Charleston session closed on an optimistic note as Larry Worster commented that when the Sonneck Society was originally formed, American music was viewed as almost a "liability." What a success story it is now, he observed, as we are faced with the challenge of trying to "fit it all in"!

—Maxine Fawcett-Yeske  
*Nebraska Wesleyan University*

### **Silent Auction Report**

The Society took in over \$2,000 to help with the Student Conference Travel and Accommodations fund. Thanks to all who brought such wonderful offerings and to all who bought them! The new chair of the Silent Auction is Dianna Eiland. You'll be hearing from her as the Trinidad conference nears.

—Kate van Winkle Keller

### **Charleston From a Student's Perspective**

In the weeks leading up to the conference in Charleston, I was somewhat apprehensive as to what would await me once I arrived as a first-time student attendee. I had attended one musicological conference up until that time and I remember being both exhilarated and distraught. Exhilarated at the prospect of discussing the field I love with so many different people, both faculty and students, and distraught with the lack of camaraderie between students and faculty of different institutions. I also remember witnessing the inquisition between papers and feeling queasy imagining myself at the podium. Since I was to present my first paper at Charleston, these reminiscences did not calm my fears.

I am happy to report that these fears no longer exist thanks to the wonderful experience I had at the conference in Charleston. The paper was well received and the discussion following was just that—a discussion. The questions really made me think and some led to new avenues of research.

The one thing that I will always remember from this conference was the warmth of the people involved—both faculty and students. People were interested in what I had to say and in turn were excited about

their own research. Those present seemed more interested in learning more about the musicological world around them, than in imposing their own agendas. Nowhere was this more evident than in discussions with fellow students. The veteran musicology students made me feel welcome at all times and I learned so much from their stories and experiences in music. Our talks ranged from Mozart to Metallica and each discussion was more invigorating than the last.

I will always remember my stay in Charleston, not only for the beautiful scenery, but for the members of the Society for American Music that made my experience so positive. Thank you, program committee, for deeming my paper worthy of this conference. Thank you, faculty members, for being interested in the research of a lowly student. Thank you, student members, for reminding me why I became a musicologist. Last, but certainly not least, I would like to thank the society for making it possible for students like myself to attend these conferences by establishing the student travel fund. I would not have been in Charleston without it.

—Tony Bushard  
*University of Kansas*

## LETTER FROM BRITAIN FROM AMERICA

*For this Letter from Britain, Bridget Falconer-Salkeld, a postgraduate student at the Institute of United States Studies, University of London, reports on her recent research visit to America. Bridget was the recipient of a travel award from the Central Research Fund of the University of London to aid her study of the role of the MacDowell Colony in the development of American music. Her supervisor for this study is Peter Dickinson. Bridget wishes to gratefully acknowledge all those in the United States who have generously assisted the research and contributed to the project.*

*Welcome to Newark Airport* ran the legend, and the adjacent portrait of Bill Clinton had a promising, starry-eyed look. In retrospect they were inadequate expressions. *Welcome to American Music—an Experience of a Lifetime* would have been nearer the mark! Writing seven weeks later, mid-May, at the request of your customary British correspondent, David Nicholls, this kaleidoscopic experience draws to a close after meetings in New York with two composers, Barbara Kolb and Ned Rorem, and two memorable New York concerts.

But to retrace: My research trip began late March, and by early April I had reached Peterborough, New Hampshire, home of the MacDowell Colony, subject of the study. Still in the grip of winter, the landscape resembled the far north of Europe—all gray, silver and leafless, except for the White Birch whose ivory-colored leaves were suspended like Chinese lanterns. The purposeful activity of the MacDowell colonists contrasted with the cold stillness outdoors. Later, however, there were wild storms followed by heavy snow. But to see snowflakes gently falling and spinning through the trees outside MacDowell's studio was poetic in the extreme.

On the lunch-basket delivery run to each of the occupied studios one day, it was a surprise to discover that MacDowell's log cabin is built on a platform down a steep ravine. It is cleverly aligned with a White Pine of venerable age, and with Mount Monadnock, a cone-shaped peak some miles away. Sited at one with its environment, the cabin brought to mind Frank Lloyd Wright's house *Fallingwater* in Pennsylvania, built 1936. Although the cabin

is only officially open once a year, I was taken inside to find a diminutive space, with lattice casement windows, original furnishings, and framed pictures. It was highly atmospheric. Likewise the MacDowell gravesite where I paid respects on my last day. The enormous boulder where MacDowell would sit and contemplate Monadnock seemed to stand sentinel over the graves.

On a much smaller scale, and perfectly round, were the unvarnished wooden orbs that marched across a meadow near Colony Hall, headquarters of the Colony. No boulders these. Their maker, a sculptor, even covered them in protective black plastic whenever rain threatened. So there was the daily surreal sight of a piece of outdoors installation art constantly changing its face—pale gold-black-pale gold—according to the weather.

The seven days of research were spent mostly in the Savidge Library, a high-ceilinged hall with flagstone floor, perfectly quiet in its wooded setting. A grand piano suggested musical evenings; on it was a donated copy of Ned Rorem's *Evidence of Things Not Seen* (1999). Promising myself that, once back in New York, I would buy the newly released CD of the cycle, I busied myself with exploring the extensive recorded archive. Needless to say, I received every assistance from David Macy, resident manager of the MacDowell Colony, and his staff. This was preparatory to researching at Columbia University, NYPL for the Performing Arts, the MacDowell Colony New York offices, and interviewing MacDowell composers.

I have been exceedingly fortunate in having ten American composers so far contribute to the study: Larry Austin, Todd Brief, Gerald Chenoweth, and Gardner Read returned completed questionnaires; Lukas Foss and Howard Shanet gave telephone interviews based on the questionnaire; Russell Oberlin telephoned here from Venice [!] that he would be pleased to contribute on the subject of the development of American music when he returns from Italy; and four composers very kindly gave me face-to-face recorded interviews, *la crème-de-la-crème* of interviews. In the order in which I met them they were—David Rakowski, in residence at the

MacDowell Colony; Dan Pinkham, professor at the New England Conservatory, Boston; an introduction by Steve Ledbetter; and in the past few days, Barbara Kolb and Ned Rorem. Their perspectives and insights on the MacDowell Colony have provided the study with invaluable primary source material, and the author with the memorable experience of talking and meeting with them.

Before reporting on the two concerts in New York, I will mention some highlights of my journeys here. Highlights do not, of course, encompass only the pleasurable, but also the discomfort of present-day travelers who submit themselves to the tender mercies of airline companies. Once, however, and for probably the only time in my life, I traveled first-class from Atlanta to Newark, courtesy of the airline whose flight was canceled the previous day due to adverse weather. I will no more burden the reader with lengthy descriptions of trials endured than with the moments of extreme delight. *Ce serait trop!* But it was due to this unscheduled overnight stop in Atlanta that a quite extraordinary coincidence occurred. Abroad you think, even hope, you are incognita. *It Ain't Necessarily So!* I was hailed by a good friend, borough historian of Manasquan, New Jersey, while waiting to board the same flight from Atlanta. I'd stayed with her two years before while researching a paper on Robert Louis Stevenson at Brielle and Manasquan.<sup>1</sup> It was fun to go aft and chat with her until take-off, and then return to First Class for a delicious breakfast.

Here the gentle reader asks, "What on earth has Atlanta to do with MacDowell?" The answer is, of course, nothing at all that I know of. It was just one of the stops on a round-trip to visit American friends I had first met in Paris. Phoenix, Arizona, and Vero Beach, on the Florida East Coast, was where I stayed with them. And what remains?

In Arizona, a weekend trip to see the Grand Canyon, Sedona Canyon, and the nearby town, where I had the biggest black-currant sorbet ever—five scoops no less! I was impressed by the superbly engineered highways, varieties of desertescapes, and vast deciduous forests. The Grand Canyon, which reveals the effects of geologic time,

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## The Great American Brass Band Festival

On the second weekend of this past June, Centre College and the town of Danville, KY played host to the eleventh annual Great American Brass Band Festival (GABBF). First conceived and organized in 1990 by SAM member George Foreman and his Centre faculty colleague Vince DiMartino, the GABBF has grown from that first year's relatively modest series of concerts by eight regional ensembles into a major four-day event for anyone interested in bands and band music. This year's GABBF featured more than forty hours of live concerts by sixteen ensembles, including performers from Europe and Asia, the tenth annual Band History Conference, an Elderhostel program, and numerous other activities.

In keeping with the GABBF's first ever invitations to bands from outside the United States, the Band History Conference on 9 June, chaired by Frank Cipolla (SUNY-Buffalo), made "International Connections" its theme. The day began with Raoul Camus (CUNY) discussing "The Influence of Italian Bandmasters on American Bands." In his presentation, he identified many of the extraordinary number of Italian musicians who contributed to the American band movement in the nineteenth and twentieth centuries. As Camus noted, the vogue for Italian bandsmen eventually became so great that more than a few musicians Italianized their names to improve their marketability.

In his paper, "Henry Distin: Revolutionary or Evolutionary," organologist and collector Lloyd P. Farrar (Norris, TN) examined the career and contributions of an important British, and later American, instrument manufacturer. Several instruments from Farrar's own collection made it possible both to see and to hear the results of Distin's improved designs of brass instruments in the nineteenth century. The morning session concluded with an informal presentation on "College Bands: Concert Band to the Wind Ensemble" by legendary conductor Frederick Fennell. In a relaxed conversation with Cipolla, Fennell reminisced about his early years in music and explained how his own interest in band music led to

the founding of the Eastman Wind Ensemble.

The afternoon session began with a paper on "The International Tours of the Sousa Band" by noted Sousa scholar Paul E. Bierley (Westerville, OH), which featured literally dozens upon dozens of slides illustrating the presentation. The final paper of the day, "A Short History of the British Brass Band" by Ronald W. Holz (Asbury College), included some of the best aural (and also visual) examples one might have wished for in a scholarly setting. As Holz explained the evolution and development of brass bands, each stage was illustrated by an excerpt performed by a pick-up ensemble (drawn from the members of several ensembles participating in the GABBF) configured in the precise instrumentation under discussion.

Following the day of scholarly presentations, conference participants and a public audience estimated at more than 10,000 enjoyed two full days (Saturday and Sunday, 10-11 June) of concerts by a series of ensembles that illustrated the breadth and depth of band music, both in America and from abroad. Despite the festival's name, only a handful of the invited groups might be considered traditional "brass bands," i.e., the Festival Brass (an English Salvation Army band), the Tivoli Ensemble (Denmark) and the Trailblazers (Japan), while the Advocate Brass Band (Danville, KY) followed the American practice of including clarinets and a piccolo in the ensemble. Among the other groups were several that used period instruments to recreate mid-nineteenth-century American bands (Olde Town Brass, Saxton's Cornet Band, and the Eighth Regiment Band of Georgia), brass quintets (Millennium Brass, Top Brass, and Main Street Brass), the Dixieland-style Olympia Brass Band, and the comic Circle City Sidewalk Stompers. American military music was represented by the 202<sup>d</sup> Army Band, the Band of the U.S. Air Force Reserve, which also brought its Scottish Pipe Band, and the Army's "Hellcats," the drum and bugle corps stationed at West Point. Interestingly, one ensemble that most resembled a traditional American concert band was the Musikverein Herforst, an amateur civic band from a small German farming community

near the Belgian border. Finally, the GABBF also featured British tuba virtuoso Stephen Sykes as soloist with the host Advocate Brass Band.

Using several outdoor stages and other performance venues on the campus of Centre College and throughout Danville's downtown area, as many as four different ensembles performed simultaneously throughout the day on Saturday, while Sunday's performances were limited to one main stage. In addition to the weekend concerts, the GABBF also included numerous other performances at the Elderhostel program (Thursday, 8 June), the Band Conference, and other related events such as the Great American Balloon Race (Friday, 9 June). With each group performing at least twice on the weekend, as well as in the Saturday morning parade, it was possible to hear nearly every ensemble at least once.

One of the goals at the first GABBF in 1990 had been the recreation of the idyllic turn-of-the-century atmosphere during which American bands were at the height of their popularity. In the subsequent festivals, including this year's, numerous ancillary events and other adjuncts, e.g., an antique show, flower show, individuals in period costumes, street vendors, etc., have helped the GABBF to retain its unique flavor. At the same time, the addition of the Band History Conference in 1991 and the Elderhostel in 1998 have given this event an important educational and scholarly dimension.

Underscoring this latter significance and impact of the GABBF was the announcement earlier this year that plans are now underway for the development of a band museum in Danville. The initial step toward this goal came earlier this year with the transfer of ownership of an empty Federal Building in Danville to the city for use as a band museum. Funds for the renovation of the building and donations of items for the museum are now being sought. Interested individuals may contact either George Foreman or Debra Hoskins at the Norton Center for the Arts, Centre College, 600 West Walnut Street, Danville, KY 40422 (Telephone: 859-236-4692).

Additional information on the 2000 Great American Brass Band Festival is available

on the web at: <http://www.gabbf.com>, while information on next year's festival will be posted at that same site as it becomes available.

—Scott Warfield  
*Centre College*

## Aaron Copland Festival

The Pacific Symphony (Carl St. Clair, Music Director) recently mounted an eight-day Copland festival with a special focus on Copland and film from 12-19 November 2000. Participating scholars were Joseph Horowitz (Artistic Consultant), David Schiff, and Robert Winter. The legendary Hollywood composer David Raksin also took part.

The festival's three orchestral concerts, three films, and various special events included a screening with live orchestral accompaniment of "The City," a distinguished 45-minute documentary for the 1939 World's Fair for which Copland furnished an elaborate and ingenious score—a starting point for his influential musical tropes for "city" and "country." The original soundtrack (conducted by Max Goberman) barely suggests the richness and originality of this nearly continuous music, which at times strikingly prefigures the film music of Philip Glass (!).

David Schiff spoke on the political content of Copland's 10 film scores in conjunction with a screening of "Of Mice and Men," and additional commentary by David Raksin on Copland's influence in Hollywood. Robert Winter presented the public debut of his new CD-ROM on "Appalachian Spring," including a rare film of the complete ballet as danced by Martha Graham and her company.

The festival also incorporated piano music (with Benjamin Pasternak), chamber music, and numerous orchestral works. William Warfield was the soloist in "A Lincoln Portrait." The Pacific Symphony, California's third largest orchestra, is located in Santa Ana (Orange County).

"Letter from Britain" continued from page 55

resonated with Rembrandt's *The Anatomy Lesson* in evoking both awe and horror.

In Florida, the shallow, smooth-surfaced Indian River glided past the backyard [garden]; its dredged center, the intracoastal highway, carried vessels of sizeable tonnage. At dusk, golden light gilded the river, silhouetting the palm trees; the vegetation seemed familiar yet strange.

On the cultural side, Vero Beach Arts Center, designed to international standards, had a fine art exhibition, and showed full-length films on the featured artists—Diego Rivera and Freda Kohla.

Back on the American music trail, another high-quality indoor space to mention is the New England Conservatory's Jordan Hall, a designated National Historic Site. It was Dan Pinkham who kindly showed it to me following our meeting. Afterwards, due to unforeseen circumstances, that night was spent on the Boston-NY-Washington D.C. sleeper train, not sleeping. Then, *By New York Penn Station I Sat Down and . . .* waited for the 4:49 AM train to Newark Penn. If a pristine, minimalist lodging for the night is all you require then New York Penn's Amtrak/NJ Transit waiting area fulfils all requirements—except that of sleep. The cleaning taskforce performed their duties with the dedication of Trappist monks in the clean, lightly perfumed, air-conditioned hall, all white, silver, and gray. The only sound was the perpetual squeaking of escalators.

And what of people seen and met by chance? On a plane from Atlanta to Melbourne, Florida, I helped an off-duty cabin crewmember to revise for her philosophy exam that very evening. In return, she presented me with a fresh red rosebud in a miniature vase of water that she had bought in The Lanes, Brighton, England, that very morning! I was reminded that information can be picked up in the oddest places when a fellow bus passenger told me about an early twentieth-century artists' colony in Upper New York State which I had not come across.

For human contrast it's hard to beat what I saw just before last Saturday's concert in New York City. A burly posse of bikers, men and women, in red and black leather

'uniforms' ambled out of the staid venue to rev their Harley-Davidsons in the street fronting the hall, just as members of the chamber orchestra were arriving. Perplexity on all sides. Yet around the corner stood a group of tall, French officer cadets resplendent in Napoleonic uniforms of black tunics, cocked hats and white buckskin trousers.

The New York concerts I attended both featured Ned Rorem. The first, *Ned Rorem Hosts: American Songwriters*, took place at the 92nd Street Y, Wednesday, 10 May. In addition to hosting the evening, Ned Rorem accompanied his own work, *War Scenes (1969)*, with Kurt Ollmann, baritone. This was a fine, robust performance that made a powerful impact. The concert was well attended. Refreshments were served at the intermission, and novel to a British visitor was the party afterwards for both audience and performers. Wine and food was served—excellent!

The second concert, entitled *Orpheus Celebrates Yaddo*, was the last in a series of three celebrating one hundred years of Yaddo, the professional creative artists' community at Saratoga Springs, New York. It was held at the New York Society for Ethical Culture, West 64th Street. The Orpheus Chamber Orchestra performed works by composers who had worked at Yaddo, in program order: Michael Torke, Barbara Kolb, Sebastian Currier, Leonard Bernstein, Steven Burke, and Ned Rorem. After each work the composer received the audience applause. George Tsontakis had devised a very interesting program; each composition employed tonality and atonality to varying degrees, yet each composer's musical language was strikingly individual.

Kaleidoscopic, contrastive scenes and events have been a constant theme of this research trip in the United States. I suspect that the next time will be just as rewarding.

### Note:

1. *Between Brielle and Manasquan*, poem by Oliver St. John Gogarty written during his residency at Princeton.

## Student Travel Funding for Trinidad

Through the Student Travel Endowment, students may receive financial assistance that will help defray the cost of attending the national conference of the Society for American Music in Trinidad 2001. 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 will endeavor to support as many applicants as possible at a level commensurate with the available funds.

The fund will provide financial assistance up to full transportation costs, i.e., the least expensive round-trip airfare available to Trinidad. It will not pay for transfers, parking, car rental, or local transportation. A student who is presenting a paper or who has an official function at the conference will receive priority in the allocation of funding.

Students who have not been granted funding previously, or if so, not in the previous year, will be accorded second priority. Students who are awarded funds are asked to volunteer at the silent auction table during the conference for an hour and a half shift (the silent auction is the source for student travel funding). They will also be asked to help with the Silent Auction itself, which will occur on Saturday evening, May 26. To arrange a time, students should contact Dianna Eiland at [dkeiland@hotmail.com](mailto:dkeiland@hotmail.com). Students may also be asked to write a few "thank you" letters to acknowledge individual donors. For more information about this responsibility, students may contact student committee co-chairs Rebecca Bryant ([rbryant@uiuc.edu](mailto:rbryant@uiuc.edu)) and Renee Camus ([reneec@erols.com](mailto:reneec@erols.com)). A small block of reduced-cost rooms are available through the Society for American Music at a local Port of Spain Hotel. Please contact Marianna Whitmer at [MarianaW@aol.com](mailto:MarianaW@aol.com) for more information. Students in search of roommates should contact Renee Camus at [reneec@erols.com](mailto:reneec@erols.com).

A copy of the application form is available at [www.american-music.org/sttravap.htm](http://www.american-music.org/sttravap.htm), and the application form must be received by Marva Carter no later than February 15, 2001. Applications may be mailed to: Marva Carter School of Music Georgia State University University Plaza Atlanta, GA 30303.

## REPORT FROM THE ACLS MEETING

Washington D.C., 4-6 May 2000. This was my first meeting of the American Council of Learned Societies as a delegate from SAM, and I found it fascinating. I am grateful to the Board for appointing me to this position, since I think it provides good visibility for the Society as well as topics that should be of interest to all of us.

The topics I wish to highlight from this year's meeting are three: new fellowship opportunities for scholars; the possibilities of e-publishing, which was the major topic of this meeting; and the opportunities for expanding awareness of American music through entries in the *Dictionary of American Biography*, an ACLS sponsored publication.

The ACLS has traditionally offered fellowships for all areas of the humanities; this year 65 such awards were given, two of which went to music (out of a total of 29 applicants in that field). A new category of awards, entitled the Frederick Burkhardt Fellowships for Recently Tenured Scholars, is aimed at expanding the horizons of mature, but still young scholars, who might otherwise stagnate or become even more specialized. This award encourages interdisciplinary work and allows the winners to spend time at one of the national centers for the humanities in order to aid that process. Worth over \$60,000, only eleven were given this year, but it is hoped that the number will grow, and that this gesture by ACLS will encourage other fellowship opportunities for this important group of scholars.

ACLS is taking the topic of electronic publishing very seriously and is trying to provide leadership in making it both respectable and viable. The major issue of electronic publishing, whether it be journals, books, or occasional papers, is to uphold the standards of scholarly publishing and the integrity of publication, while at the same time taking advantage of the flexibility and constant updating capabilities of electronic publishing. The optimists in this field see new possibilities for relationships between readers and the mater-

ial, which can include much more than just text. The pessimists worry about losing the discipline of the page, the tendency to sprawl, and the increased possibilities for plagiarism and fraud. For Societies such as ours, the prospect of on-line publishing of the Journal, for instance, may impact the way the society operates in terms of membership, dues, etc. If a journal is accessible to all, why join the Society?

The on-line version of the *Dictionary of American Biography* is an example of the benefits of electronic publishing, however, since it provides a chance to bring in new research on many areas—including American music. The *Dictionary* editors intend to keep adding to the 24 volumes that were published last year, by doing it on line. They are looking for neglected figures in any field, and certainly including music, as long as they are deceased. Most interesting, perhaps, is the fact that they welcome biographies of typical members of minority groups and/or "typical" representatives of other groups—for instance, a traditional singer whose biography might represent that whole group of people. (I suggested someone like Sarah Ogan Gunning, who is not currently in the *Dictionary*, but who is a representative figure and whose biographical details are known.) Inventive members of SAM can surely come up with some biographies that would be helpful and that would get some of our musical oral traditions (and other traditions) more into the national consciousness. Praised for its inclusiveness, the *DAB*, will become even more so if some of us contribute our knowledge. To look at the dictionary online, see "[www.anb.org](http://www.anb.org)". To contribute an article, contact Johnathan Wiener at Oxford University Press.

Our membership in the ACLS continues to be of enormous benefit to the Society, and I promise to bring regular updates as to their activities.

—Anne Dhu McLucas  
*University of Oregon*

# Lillie C. Phillips of the Hutchinson Family Singers

—Alan Lewis

In the spring of 1877, John Hutchinson of the famous Hutchinson Family singers finished a series of concerts in Washington, D.C. After he sent for his wife, Fanny, they started west to Illinois on a trip that involved professional engagements, as well as visits with family and friends in Chicago and Wheaton.

David and Evan Hughes, who were singing in John's group at the time, told him about Lillie Caroline Phillips (b. 1853), a vocalist they once heard when she was but a girl in her home state of Pennsylvania. So, evidently sometime in April, the Hutchinsons, along with Chicago agent H. L. Slayton, visited Lillie's church to listen for themselves.

Lillie was the daughter of Isaac and Louisa Phillips. Hers was a musical family and she seems to have been fairly well known in Chicago already, having sung with Annie Louise Cary and other notable musicians of the day. Lillie had a wonderful mezzo-soprano voice that she managed skillfully. Her brothers, Chapin and Fred, were both accomplished singers.

Hearing Lillie sing, just once, was all it took to convince John and Fanny Hutchinson that they wanted to enlist her in their vocal group.

At the time, the Hutchinsons needed to recruit singers from outside the family. For one thing, John and Fanny's son Henry had proven to be quite restless. He would tour with his father's company for a time; and then he would go off to start a new business enterprise or join an opera company or work on a construction crew.

Now, we might ask why a young singer such as Lillie would want to put aside the promise of a solo career to sing as a member of America's oldest and possibly most nomadic vocal group. After all, the Hutchinson Family reached their greatest peak of popularity before Lillie was born, back when they were singing their songs of freedom in support of the antislavery agitation. By the mid-1870s, the two main groups—one led by John and another by his brother Asa—were nearing the end of

their careers. But when Lillie traveled to Massachusetts in August 1877 to join John Hutchinson's company, the decision seems not to have been a hard one to make. Lillie proved to be a Hutchinson in every respect but name.

*Feet are interlacing,  
heads severely bumped;  
Friend and foe together,  
get their noses thumped.  
Dresses act as carpets;  
listen to the sage:  
Life is but a journey,  
taken in a stage.*

—Hutchinson Family Singers

In no time after Lillie's advent, music fans were flocking to Hutchinson Family concerts again. Word-of-mouth advertising can be a quick and wonderful thing! A few months later, Henry Hutchinson heard Lillie sing for the first time and he permitted himself to be lured back into his father's troupe, which may answer the musical question of what love has to do with it.

Hundreds of reviews—perhaps thousands—described Hutchinson Family harmonies as "perfect." Though Lillie was not related to the other group members, her voice mixed with theirs exceptionally well. According to John, "The combination seemed to take our audiences by storm." He had to think back more than twenty-five years to remember a time when he had so many engagements. The company went from success to success, including a delightful tour of the West Coast, from the Mexican border all the way up into British Columbia.

Hutchinson Family written records—which are extensive, to say the least—are silent about the wedding of Henry and Lillie, though it would be a safe guess that they were married in Chicago on their way to California.

The Hutchinsons traveled by day and gave concerts night after night. Though Henry was among the most popular American singers of the time, it is surprising how many press notices from this tour concentrate, instead, on the solos of Lillie and of John—who was then fifty-eight years old! One of Lillie's best-received songs was Robert Toppliff's "Consider the Lilies." John and his brother-in-law, Ludlow Patton, preserved a large number of notices from this West Coast tour; it is interesting that none of them mention that Lillie was pregnant.

In September 1879, the Hutchinsons were traveling in a four-horse stagecoach across the mountains of Oregon and California, bound for San Francisco. Their vehicle set new standards for DIS-comfort. They gave concerts in cities and towns all along the way to the Golden Gate. The trip must have been particularly trying for Lillie and Jack, her month-old baby. Perhaps the rough going brought to mind one of the Hutchinsons' old songs, "Riding in a Stage."

*Feet are interlacing,  
heads severely bumped;  
Friend and foe together,  
get their noses thumped.  
Dresses act as carpets; listen to the sage:  
Life is but a journey, taken in a stage.*

Woody Guthrie wrote about his hard travelin'. It seems Lillie could have added a thought or two on that subject.

In San Francisco, the heat was oppressive and many of the local people fled to the cool breezes of the coastal villages. But the Hutchinson Family sang in uncomfortable halls for the entertainment of those folks who could not get away from the city heat. We have no record of any complaints from Lillie. For the next twenty years and possibly more, it would be her fate to travel through every part of this country and in every climate, playing a portable melodeon and singing for the people. She sang in magnificent concert halls and at the White House, as well as in the streets of America's great cities and towns.

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In its 3 January 1879 issue, the *Sacramento Daily Record* said, "Miss Lillie C. Phillips has a mezzo-soprano voice of broad register, pure, fluent and of enchanting sweetness and delicacy. She has more of expression and dramatic power than is common to the most highly cultured sopranos. Since Miss Cary, we have had no one here who approaches the high standard of that lady, as does Miss Phillips." In a notice published on 8 April 1879, the *San Diego Union* agreed, and added: "Her ballads are really charming, sung with pure intonation and every word as distinct as though rendered by a professional elocutionist. Her voice also shows good cultivation, and in the 'Flower song' from Faust, was as flexible and yet as true to the score as the severest critic could desire." During the same California tour, the *Santa Barbara Advertiser* reported that "her audience could have listened for hours without feeling weary." Publicity used by John Hutchinson's company included this rave from the *San Francisco Alta* about the group's harmonies: "The quartette singing of this family is without doubt the finest ever heard in this city . . ."

After completing the tour of the West Coast, Lillie played the title role, in the Mid-West and New England, in the dramatic cantata, "Ruth, the Moabitess."

Henry Hutchinson died in 1884. A couple years later, Lillie and her sons, Jack and Richard, moved to Chicago. If Lillie thought then that her touring days were over, she would have been greatly mistaken. Soon she married Rev. Henry Morgan, a traveling evangelist—with emphasis on the word "traveling." For another ten years, Lillie and her boys journeyed from sea to shining sea, riding in a wagon—or in whatever mode of transportation was required—to get them to the next church on time. When giving concerts, Lillie, Jack, and Richard were billed simply as "the Hutchinson Family." On evangelical occasions when Rev. Morgan was featured, the trio would sing and then he would preach. When they performed outdoors, Jack would blow a fanfare on his cornet to attract a crowd. Lillie played a portable organ that was fixed in the back of the wagon; and she and her boys sang everything from Mozart and Handel to sentimental songs, such as "My Trundle Bed; or, Recollections of Childhood."

Though Lillie was a member of one of America's most important and famous vocal groups, and though she was prominently

before the public for the better part of three decades, it is surprising how little has been written about her life and career. And it appears that genealogical work on her branch of the Phillips and Hutchinson families is yet to be done. All the information that is currently available about Lillie—with very rare exceptions—comes from John Hutchinson's 1896 book and from the Hutchinson Family Scrapbook kept by John's brother-in-law, Ludlow Patton.

Lillie's reviews were consistently excellent. She did as much as anyone to return the Hutchinson Family to a high level of success late in their careers. She sang for audiences great and small. She performed in big cities and in small-town America. Lillie sang popular songs, songs of faith, and selections from operas and the classical repertoire. And she sang in support of causes such as temperance and women's rights. She sang in all four corners of the country and in every region in between. Lillie C. Phillips is a singer who very much deserves to be remembered.

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*Alan Lewis is an independent scholar who has been researching the Hutchinson Family, off and on, for over thirty years. He contributes notices to the Boston Globe and other print and online publications and is currently constructing an Internet site on popular music, the New England Music Scrapbook. Lewis receives correspondence at [tribeofjesse@yahoo.com](mailto:tribeofjesse@yahoo.com).*

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Correspondence with Barbara Hazzard was quite helpful in preparing this paper. Barbara is a great-granddaughter of Lillie's brother, Chapin Frank Phillips (ca. 1860-1915).

# The Advent of Music Festivals in Late 19th-Century Petersburg, Virginia

—Ethel Norris Haughton  
*Virginia State University*

On the evening of Tuesday, 27 May 1884, the sounds of “Old Hundred” sung by an unaccompanied chorus, first joined by the audience and then by “the swelling harmony”<sup>1</sup> of an orchestra, inaugurated what was to become a series of eight annual music festivals held in Petersburg, Virginia. As explained by a local reporter, the 1884 festival “was the ripe and luscious fruit of success plucked from the sturdy tree of earnest and intelligent preparation.”<sup>2</sup> The direct preparation for the festival was the work of The Petersburg Musical Association (PMA), founded by prominent white residents of the city in August 1881. But, the cultivation of musical pursuits that culminated in these grand occasions dated back to the years just after the Civil War.

Before the war, Petersburg was the seventh largest city in the South, complete with successful factories, private businesses, railroads, and river trading. These attributes caused the city to become a strategic target for the Union army. Petersburg fell after having withstood a ten-month siege. Within a week, the war was over and the long road to rebuilding the South began. Petersburg never regained its former prominence and, yet, the cultural aspirations of its residents—black and white alike—were boundless. For economic, political, social, and racial reasons, the story of the festivals is that of “higher class” white residents of the city.

Within three months of the war’s end, articles appeared in the local paper calling for a public hall that could adequately host “an opera worthy of the name, a theatrical exhibition above the ridiculous, or a concert offering any inducements to cultivated tastes.”<sup>3</sup> Attempts made to answer this call were intensified when Phoenix Hall, one of the city’s two halls, was destroyed by fire in November 1866. The remaining hall, Mechanics’ Hall, even with needed repairs, was not deemed suitable. Amid concerns about a proper facility came the founding of the Petersburg Musical Club (PMC) in 1868. Of the five women and three men

who founded the organization was tobacco businessman Heinrich Noltenius, who directed the chorus of the PMC and later became the major catalyst for the festivals. The objectives of the PMC were to practice and perform instrumental and vocal music, and to elevate “taste for good and especially classical music.”<sup>4</sup> The club maintained a private status and included in its by-laws an article declaring that “No public concerts shall be given by the Club except by the decision of four-fifths of the members present.”<sup>5</sup> The PMC concerts held at

*As explained by a local reporter,  
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and luscious fruit of success  
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of earnest and  
intelligent preparation.”*

Mechanics’ Hall proved the desire for music of good quality and helped to define the requirements of a new hall.

In June 1870 a committee formed by local businessmen announced that an Academy of Music, the construction of which would cost about twenty-five thousand dollars, would be completed by the end of the year. The planners soon realized that the project would take longer to complete. The brick building was to be 57 feet by 135 feet, with the “audience room, composing the dress circle, parquette and musicians’ stand”<sup>6</sup> measuring 54 feet by 52 feet. Side entrances led to the colored gallery, first gallery, and dress circle. The seating capacity would be between seven hundred and fifty to one thousand. By March 1871, the stockholders of the Academy were forced to borrow ten thousand dollars to complete its construction. Public concern grew and the local press called the incomplete structure “a standing disgrace to Petersburg.”<sup>7</sup> In September, the directors entered into a deed of trust to secure ten thousand dollars with the agreement that the Academy would be sold at public auction in the event of default of the payment of notes.<sup>8</sup> Still not quite complete, the Academy of Music was “lit

up” for the first time on 17 October.<sup>9</sup> The opening of the Academy a few nights later featured a performance by Ford’s Comedy Combination Troupe, of Ford’s Opera House in Baltimore. After its opening, the Academy lay idle until December when the PMC presented its second entertainment of the season there. This was followed by performances by pianist Thomas Green “Blind Tom” Bethune, the Duprez and Benedict Minstrel Troupe, the Theodore Thomas Orchestra, the Peak Family Classical and Comical Concerts and Original Swiss Bell Ringers, the Bernard-Richings Opera Troupe, the Berger Swiss Bell Ringers, and Skiff and Gaylord’s Minstrel Company. Drama was provided by Junious Brutus Booth and his company. Ironically, the first season of the Academy was the final season for the PMC due to the demanding schedule of its director.

During its early years, the Academy of Music hosted violinist Ole Bull, various opera troupes, the Mendelssohn Quintette Club, a second appearance by pianist Thomas Greene “Blind Tom” Bethune, and local talent. But, it also had on its stage other kinds of entertainment, such as minstrel and pantomime troupes, wizards, and novelty troupes (complete with acrobatics and ball tossing), and Buffalo Bill. In October 1879, the members of the PMC were called together for the purpose of reorganizing and returning to the task of overseeing the “musical elevation” of the city. With Noltenius and his family on a one-year visit to Europe, the leadership of the new organization fell to a young Antonia Dickson, a native of Scotland who had recently moved to Petersburg. The local press supported the venture by stating that “efforts for the advancement of cultivation of what is pure in art, should receive the commendations of every true musician and the patronage of our people.”<sup>10</sup> One major difference between this new organization—called the Mendelssohn Musical Association—and the old PMC seems to have been that attendance at concerts of the former was not restricted to members. When the Mendelssohn ceased its meetings for the season, it was never active again.

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By the summer of 1881, public desire for a regular series of concerts led to the organization of the Petersburg Musical Association (PMA) by twenty-one men, among whom was Noltenius. The object of the PMA was to encourage the culture of music in our community by giving annually from October to June, a series of entertainments—probably eight or ten—at which our best home talent will assist, and for which artists form other parts—both vocal and instrumental—will be engaged, as far as the means placed at the disposal of the association will permit.<sup>11</sup>

The PMA had two categories of membership. Regular members, who paid an annual membership and a monthly fee, had voting privileges and received three tickets for each concert given during the season. Contributing members, who paid a monthly fee, received two tickets for each concert. Single tickets were sold if space in the Academy allowed.

The artists presented during the Academy's first season included pianist William H. Sherwood, violinist Teresa Liebe (with her brother, cellist Theodore Liebe), harpist Madame Chatterton-Bohrer, the Royal Hand Bell Ringers, pianist and former director of the Mendelssohn Musical Association Antonia Dickson, and the chorus of the PMA. At the end of the season, the PMA held a Music Convention to include representatives of other musical organizations in Virginia. Fourteen delegates, representing Petersburg, Richmond, Lynchburg, and Norfolk, met to devise some plan of concerted action whereby the best interests of their respective associations could be served in the matter of engaging artists to assist in the various concerts given by the societies, and to promote the general welfare of musical interests in the cities represented.<sup>12</sup>

The number of delegates at the 1883 convention rose to eighteen, with Farmville added to the list of Virginia cities represented. Invitations extended to music associations in North Carolina were met with great interest, but also with regrets of being unable to participate. By 1884, associations from both Virginia and North Carolina sent delegates to the conventions. In addition to planning a cooperative effort among the associations to engage professional artists at manageable costs, convention delegates

discussed the introduction of vocal music in public schools.

As part of the hospitality shown to the convention delegates, the PMA planned choral concerts, organ recitals, and concerts by local and professional solo artists alike. The total cost of the programs for the 1882 convention was six hundred dollars.<sup>13</sup> At the 1883 convention, Noltenius recommended that the choruses of the individual associations perform with the professional artists engaged during the regular concert season so that they might develop their musical skills. Selected choruses would, then, create "one grand chorus which might render oratorios, accompanied by the best orches-

*It will be a feast of soul  
as well as of music.  
It will bind closer ties  
of friendship already existing,  
and will be instrumental  
in forming new ones.*

—Daily Index-Appeal, 22 May 1884

tras and under the leadership of acknowledged masters."<sup>14</sup> After some discussion of this idea, the delegates decided

That the several choruses shall render their compositions selected for the benefit of all, at annual conventions in which all the choruses shall be united in one grand chorus for the rendering of musical works, both secular and sacred, under the leadership of some eminent conductor and accompanied by the very best orchestra, and thus the way may be paved for the holding of annual music festivals on a scale which may favorably compare with those held in the North, East, and West.<sup>15</sup>

In October 1883, the Board of Directors of the PMA assumed the task of presenting a festival the following spring in the "fullest confidence" that the citizens of Petersburg would contribute to a guarantee fund and provide housing for festival participants.<sup>16</sup> The citizens more than met the Board's expectations by financing a guarantee fund in the amount of ten thousand dollars. John Q. Jackson, president of the PMA, credited the support to the musical education provided by the association. Because of this, Petersburg's citizens were no longer content

to listen to mere "tunes;" mere sing-song compositions fail to satisfy their musical palate which, by degrees, has become more fastidious and finds but little taste in aught but material well seasoned and well served.<sup>17</sup>

Other proof of local interest in the festival is the response to ticket sales, with the first day of sales ending with more than one-third of the seats in the Academy having been taken. Petersburgers also eagerly offered to afford every amenity imaginable to visitors who would be in the city for the festival. From the beginning, the festival was looked upon as more than culturally enriching:

It will be a feast of soul as well as of music. It will bind closer ties of friendship already existing, and will be instrumental in forming new ones.<sup>18</sup>

Although North Carolina was represented at the convention, only Virginia was represented at the festival. The choruses that joined with the PMA chorus to form a chorus of 150 to 175 voices were the Mozart Association and Concordia Glee Club of Lynchburg, the St. Cecilia Society of Norfolk, and the Gesangverein Virginia of Richmond. The orchestra, under the direction of H. R. Palmer, numbered twenty-four. Vocal soloists engaged for the opening concert were Zelie de Lussan, soprano, and Ivan Morawski, baritone, who were accompanied by pianist George W. Colby. Instrumental soloists were H. Singerhoff, violin, and Theodore Hoch, cornet. With the exception of the Gesangverein Virginia, each of the choruses was featured individually on the program.

For this opening concert, the Academy was transformed into what, but for the pink background, one might designate as a forest scene. A huge roof serving as a sounding board covers the stage[.] By skillful and tasteful arrangement this roof is made to appear as a sky at night, fleecy clouds floating in space, while stars and the circle of the moon glitters among these.<sup>19</sup>

The elaborate decorations also included scenery, a pink background with a golden lyre, monogram initials of the PMA on the proscenium arch, and bountiful stands and baskets of flowers and potted plants.

The festival events continued the next afternoon with an organ recital at a local

church by Frederic Archer who was joined by vocalists and a harpist. That evening, a second concert was performed at the Academy by the orchestra and choruses, joined by Hoch, cornet, Frederick Lax, flute, Courtney, tenor, and Sherwin, soprano.<sup>20</sup> Thursday's afternoon concert included instrumental and vocal solos and ensembles, and the Petersburg chorus.

The final concert, which opened with a performance of Mendelssohn's "95th Psalm" by the united chorus, equaled the opening concert both in musical quality and visual spectacle. Before the performance of the final chorus of the evening, Noltenius came before the audience to express his appreciation to the performers. As he tried to leave the stage, a spontaneous ovation erupted.

Cries of "Noltenius" sounded upon every side and when Dr. Palmer fairly drew that gentleman upon the stage there came a round of applause and clapping of hands and there was a sea of waving handkerchiefs in front of and on the stage. Dr. Palmer proposed "Three cheers for Mr. Noltenius" and they were given with a hearty good will. Then some gentleman in the audience, fired by the spirit of the moment, cried out again, "Three cheers for Noltenius," and they rang out with undiminished force.<sup>21</sup>

This acknowledgment of Noltenius merely hints at his influence on the succeeding festivals. In January 1885, Noltenius led the effort to keep the festival alive after the plan of the convention delegates to hold the event in Norfolk went awry. A committee of three members of the PMA Board successfully raised a guarantee fund in the amount of seven thousand two hundred dollars and plans for a festival superior to the first one began.<sup>22</sup>

The 1885 festival started a tradition that helped to ensure the success of the events—the engaging of Carl Zerrahn as festival conductor. The musical and financial successes of the 1885 festival were repeated at each festival from 1886 to 1890. The newly renovated Academy of Music, which had been purchased by the PMA in 1887, engendered additional interest in the event. The 1889 festival attracted more out-of-state attention than any of its predecessors. The *Washington Post* found a political side to the story:

This is a sort of move in the solid south that is calculated to do more good and advance southern interests, and promote northern

sympathy more than all the diplomacies of the political parties. The revival of musical interests in that section shows that the south is rapidly emerging from the somberness of the past, and regaining her old-time delight in social and artistic life. That her people have time and inclination to restore the amusements and pleasures of which they were such famous devotees in the old days is a most cheerful sign.<sup>23</sup>

The 1890 festival was a success despite competition with other musical events: Richmond held its first May Festival in the early part of the month, and North Carolina was preparing for its first festival. A major conflict with the third day of the festival was the unveiling of the Robert E. Lee monument in Richmond; festival planners allowed for this by not scheduling an afternoon recital on that day.<sup>24</sup> But, the festival still managed to be a success. The impact of the festivals was felt when the possibility of the cancellation of the festival in 1891 was announced. The outcry over this possibility caused the PMA Board to revisit the idea. What became the final of the "annual jollifications" smaller than its predecessors and was only hesitantly referred to as a festival because of its small scale.

The sounds of "Old Hundred" that rang through the Academy of Music on 27 May 1884 initiated a grand era for a city that had suffered the loss of its prominence and its economic status. Without doubt, the festivals demonstrated the strong desire of Petersburg's citizens for music of good quality. But, the story of the festivals goes well beyond purely musical interests. The grandeur of the 1884 Festival and those that followed, provided the white citizens of Petersburg, especially those on the higher rungs of the social ladder, the opportunity to reclaim a small piece of antebellum glory.

*A native of Petersburg, Virginia, Ethel Norris Haughton wrote her 1994 dissertation on "Music in the Black and White communities in Petersburg, Virginia, 1865 - 1900." She is currently Associate Professor of Music at Virginia State University. She continues to research music in the history of Petersburg and VSU.*

## Notes

1. *Daily Index-Appeal*, 28 May 1884.
2. *Daily Index-Appeal*, 30 May 1884.
3. *The Daily Index*, 25 Oct. 1865.
4. *Constitution and By-Laws of The Petersburg Musical Club* (Petersburg, Va.: J. E. Routh & Co., 1868; Centre Hill Mansion, Petersburg, Va.), 3.
5. *Petersburg Musical Club Constitution*, 8.
6. *The Petersburg Index*, 23 Aug. 1870.
7. *The Petersburg Index*, 2 Aug. 1871.
8. Deed Book No. 33, p. 685; City Clerk's Office, Petersburg, Va.
9. *The Daily Progress*, 18 Oct. 1871.
10. *Petersburg Index-Appeal*, 21 Nov. 1879.
11. *Daily Index-Appeal*, 10 Sept. 1881.
12. *Daily Index-Appeal*, 1 June 1882.
13. *Daily Index-Appeal*, 7 May 1883.
14. *Daily Index-Appeal*, 30 May 1883.
15. *Daily Index-Appeal*, 30 May 1883.
16. Petersburg Musical Association Records, 26 Oct. 1883.
17. *Daily Index-Appeal*, 10 June 1884.
18. *Daily Index-Appeal*, 22 May 1884.
19. *Daily Index-Appeal*, 27 May 1884.
20. *Daily Index-Appeal*, 29 May 1884. Hoch substituted for pianist Julie Rive-King who was to have been the featured performer, but who was unable to appear because her husband was ill. She was also scheduled to perform on the afternoon concert the next day.
21. *Daily Index-Appeal*, 30 May 1884.
22. The fund grew to \$10,150 by early April.
23. Reprinted in the *Daily Index-Appeal*, 8 May 1889.
24. This unveiling attracted thousands of people. Civil war veterans alone numbered 10,000 to 15,000.

## Letter from the President

Greetings! Did you attend the Charleston conference? By all accounts, it was an overwhelming success! Thank you and congratulations to all of those involved in the planning process. We had one of the largest gatherings ever and the quality of papers and performances were stellar. Special gratitude goes to Paul Wells, Program Chair, and the Program Committee (Rebecca Cureau, Nancy Ping-Robbins, Larry Worster, and Douglas Moore) for the wonderfully diverse program, which celebrated and embraced with enthusiasm all aspects of American music. Special thanks goes also to Kitty Keller and Jim Hines who oversaw every detail of the local arrangements. I think we might all agree that our stay in Charleston was close to perfect.

As I write this, our new Executive Director, Mariana Whitmer, has taken over for Kitty Keller, who has officially retired. (Kitty is still busy with numerous SAM activities, however!). Mariana lives in Pittsburgh and has been working with Deane Root on the "Voices Across Time" project. She has a Ph.D. in musicology from the University of Chicago and has presented papers and written articles on Bruckner—the subject of her dissertation. Mariana brings exceptional administrative skills to this position. For ten years, she worked at IBM where she developed skills in financial and strategic planning. She also has an in-depth knowledge of computers—networking, databases, the Internet, and experience with spreadsheets, desktop publishing, and graphics. In addition to the "Voice Across Time" project, Mariana serves as an early childhood music specialist and co-chairperson of the Pittsburgh Kindermusik Educators Association. SAM is indeed fortunate to have Mariana as our new Executive Director and we look forward to many years working together.

About a month ago, Kitty and Bob Keller transferred the SAM Executive Director files from their home to SAM's new national office at the University of Pittsburgh. Our new address is: Society for American Music, 1709 Cathedral of Learning, University of Pittsburgh, Pittsburgh, PA 15260. Thanks again to Deane Root for pursuing this initiative on behalf of SAM! Kitty and Bob, what

are you doing with all of your newfound space?? Again, we thank you both for your many years of devoted service to the Society. With this move, the Society begins a new era. The fall meeting of the Board will be held for the first time in our new national office in Pittsburgh—not in the Kellers' living room!!!

The Board is very excited about all of the new SAM initiatives and we hope the membership is as well. It has become apparent, however, that the Society needs to increase its revenue. How do we build up the resources that the society needs to undertake all of the new activity we have deemed necessary? (For example, implementation of the Long Range Plan, the hiring of a new Executive Director, and the maintenance of a national office.) The Board has discussed and will continue to discuss this pressing issue. Increasing revenue is never an easy task and we will need to take several approaches. Our dues have been held at the same level for a few years but we will now need to increase them slightly. In addition, we will begin a development campaign about which you will hear more in the future. We need to be proactive, aggressive, and creative in our efforts to infuse the Society with funds in order to continue our dynamic activities. We would like to endow awards (the Dissertation and Student Travel Awards, for example); gifts of any kind and any amount will be put to good use. If you have any ideas or would like to be involved in these efforts, please contact Jim Cassaro, Chair of the Development Committee.

Finally, I would like to extend a huge "thanks" to Larry Worster who has edited the Bulletin for the past four years. Larry, who is stepping down to pursue other career challenges, has completely transformed the look of the Bulletin. It is now a very professional publication with the highest standards in layout, writing, and editorial style. The Bulletin and *American Music* are the very public faces of the Society for American Music nationally and internationally and through them the Society can boast of its efforts to promote American music scholarship and performance activity. Larry, we appreciate your hard work and dedication these past several years.

As always, thanks to the Board, committee chairs and members for their hard work and dedicated service to the Society.

Best,



Rae Linda Brown

## Letter from the Editor

Dear Readers,

This will be my last letter from the editor as I am retiring as editor of the Bulletin to pursue other responsibilities. I am sure that you have already noticed that this is a combined Summer/Fall issue, necessitated by my assumption of greater-than-anticipated duties as the chair of an expanding music department. Thank you for understanding the delay in the Summer issue.

My four years as editor have been most gratifying. I want to recognize all of the members of the Society who have given me their support, suggestions, submissions, and ideas; you are the lifeblood of this publication and I thank you. I also thank the fine supporting editors who have made my job easy: Ann Sears, Sherrill Martin, William Kearns, Joice Waterhouse Gibson, Petra Meyer-Frazier, Orly Krasner, Jim Farrington, and Amy Beal. Two of these deserve far more credit than I can possibly acknowledge here: Joice Gibson, who worked tirelessly as my copy editor and consultant in all matters, and Bill Kearns, my mentor and best friend.

Replacing me will be Phil Todd, whom many of you may know as the co-chair of the Popular Music Interest Group. I welcome Phil as the new editor and encourage the members of the Society to direct your communications his way. His information is listed in the Editors box on the second page of this issue.

Don't be modest 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](http://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

### New Executive Director and New Headquarters

Mariana Sonntag Whitmer has been appointed the new Executive Director of the Society for American Music (formerly The Sonneck Society). Whitmer will work with President Rae Linda Brown and the other ten members of the Board to carry out the Society's mission. Whitmer will be responsible for maintaining the business office and records of the Society to provide continuity, and to help coordinate Society business. Her primary role will be assisting in the execution of the goals of the Society, providing a focal point for Society business, and serving as official greeter for new members.

Whitmer brings to the Society a diverse background, experienced in musical as well as business concerns. Her academic credentials include a B.A. in Musicology from the University of Southern California in 1978, and a Ph.D. in Historical Musicology from the University of Chicago in 1987. She developed outstanding people management and communication skills, excellent presentation abilities, and extensive computer experience while working at IBM Corporation from 1985-1996, where she managed a team of technical and marketing specialists in corporate sales.

Since March 1966 she has worked as an Early Childhood Music Specialist, instilling a love of music in children ranging in ages from birth to seven years. In January 1999, she began working as a consultant with Deane Root, member and former President of the Society, in assisting in the realization

of "Voices across Time," a project of the Society for American Music. This innovative curriculum uses music as a primary source for teaching American History and is currently being piloted throughout the United States. She has a native knowledge of Spanish, good command of French and German, and a reading knowledge of Italian. Whitmer is a member of the prestigious Mendelssohn Choir of Pittsburgh and enjoys playing the piano and flute when not caring for her two young children.

She says of her appointment, "With the escalating interest in American music, the Society is poised to serve the needs of current and new members, particularly through the implementation of the new website and the opening of the office on the campus of the University of Pittsburgh. I am looking forward to working with all current and new members of the Society as we work together to stimulate the appreciation of American music."



Whitmer will be managing the new office of the Society located at the University of Pittsburgh. The new address of the SAM office is 1709 Cathedral of Learning, University of Pittsburgh, Pittsburgh, PA 15260; and the telephone number is 412/624-3031. The website for the Society for American Music is [www.American-Music.org](http://www.American-Music.org). Information regarding email to the Society office as well as membership may be obtained via the website.

Upcoming activities of the Society for American Music include participation in the annual conferences in "Port of Spain, Trinidad" with the Center for Black Music Research, 23-26 May 2001; and Lexington, Kentucky, 6-10 March 2002.

### From the Executive Director

The new office of the Society has recently opened on the 17th floor of the Cathedral of Learning on the campus of the University of Pittsburgh. "In steel and stone, in character and thought, they shall find beauty, adventure, and moments of high victory." With these words University of Pittsburgh Chancellor John Bowman declared his hopes for the inhabitants of the Cathedral when it was completed in 1937, and I'm sure we will all endeavor to realize those hopes.

The Cathedral of Learning culled its name from the "The Cathedral of Commerce," the Woolworth Building in New York City, the first monumental Gothic skyscraper. The title "cathedral," with its allusion to a higher calling, was thought to have wide public appeal and didn't fail in calling attention to both the Cathedral of Learning and the University of Pittsburgh, particularly during times of fund raising. The Cathedral was built in homage to education and designed to simulate the gothic style. Building was begun in 1926 and it officially opened 11 years later, 1937. Originally intended as the main building for the University, its 42 floors housed not only classrooms and offices, but libraries, reading rooms, and a cafeteria. It was built high to allow for maximum occupancy on minimum acreage. Reportedly designed with inspiration from Wagner's Magic Fire music from "The Valkyrie," it is not so much the height of the building but the composition of the buttresses that reflect the seemingly never-ending climaxes in the music as they rise ever higher in "leaps."

The new office in the Cathedral of Learning is an ideal location to attend to the duties of Executive Director as it provides an impressive focal point for Society business. Many thanks to Deane Root, who arranged for our use of the space. I look forward to working in close proximity to Deane and the Center for American Music, which is located next to the Cathedral in the Stephen Foster Memorial.

The Society for American Music has a new home and so have I. As the Society has been re-located to a new physical space, so have I found a new symbolic "home"; a place where I feel at ease in the company of scholars whose interests are similar to mine. Although my doctorate was earned with research on Anton Bruckner, my current work on "Voices Across Time," a project of the Society, has turned my head

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and I may never look back. This is an exciting time to be working in American music as there is an ever-increasing interest in its study and performance. It is a vibrant yet challenging time as we seek new initiatives to stimulate enthusiasm for and education in American music in all of its diverse and interesting guises. My interest in American music was reaffirmed at the recent conference in Charleston where I met so many wonderful people, heard such fascinating papers, and listened to a variety of intriguing music.

We have taken recent changes in stride, but there are others I would not like to see. Let us not alter the spirit of camaraderie within the Society, the warmth of enthusiasm for all things related to American music, and the genuine encouragement offered to new members of the Society, who I hope will find this their home as well. May we all find "beauty, adventure, and moments of high victory" together.

I close by extending a heartfelt thanks to Kitty Keller who is working very hard to see that I ease into my new position undaunted by the responsibilities which she has shouldered so well for so long.

—Mariana Whitmer

## Annual Business Meeting

The annual business meeting of the Society for American Music was held on Saturday, 4 March 2000 at the Mills House Hotel in Charleston, South Carolina. The minutes from the 1999 meeting were accepted. President Rae Linda Brown, in her remarks to the membership, made two important announcements: (1) the Society, after conducting a national search, has hired Mariana Whitmer, a music historian (Ph.D., University of Chicago) as our new executive director (succeeding the retiring Kate van Winkle Keller); she will begin work in July 2000, and (2) the Society has accepted a generous offer from the University of Pittsburgh (made through the efforts of Deane Root) to establish a permanent national office there. The address will be 1709 Cathedral of Learning, University of Pittsburgh, Pittsburgh, Pennsylvania. Brown turned her attention to two sobering issues. First, that the Society's increased visibility and expansion comes with a price, and that we will soon be launching a serious development campaign. Brown introduced Jim Cassaro as the new chair of the Development Committee and solicited

ideas. Second, the SAM Board had decided in Kansas City to meet in Charleston despite the NAACP call for a boycott of South Carolina (because of the practice of flying the Confederate battle flag on the State capitol). The Board had sent a statement in support of the boycott to the governor of SC. Brown mentioned that she had received numerous messages on this issue from society members. Some have honored the boycott; others believe that the Society should not become involved in politics. There will be letters pro and con this in the spring Bulletin. Brown believes that the Society is now large enough that we cannot pretend to have no impact and therefore must take a stand on such issues as this. Our presence in Charleston—coupled with the program we are offering—stands as a contradiction to divisiveness. We support the whole of American music and its diversity.

A moment of silence was observed for departed members, including Norbert Carnovale, Mort Epstein, and Carolyn Lott.

## Reports

A summary of the Treasurer's Report was distributed by Bill Everett. He reported that his report reflects numerous one-time expenses for the past year, but that it also clearly indicates steady growth from previous years. He noted that the Society had awarded \$1400 this year to support student attendance at the conference. The report was accepted by the membership.

Judith Tick, who requested permission to speak, announced circulation of a petition requesting removal of the Confederate flag from the State Capitol. The petition, circulated by Alexia Smith Seeger, Mike Seeger, and Judith Tick, will go to the governor of South Carolina, who favors removal of the flag. Tick also solicited contributions for the Charleston Chapter of the NAACP.

Nominating Committee Chair Ann Sears thanked the members of her committee. She announced that Katherine Preston (unopposed) was reelected Secretary, that Michael Broyles and Linda Pohly were new Members-at-Large of the Board, and that Paul Wells is President-Elect.

Christina Baade, chair of the Student Interest Group (formerly the Student Committee) noted that there are forty-four students in attendance at the conference, of whom fifteen gave papers. She thanked the members of SAM for their on-going generous support of students. She further noted

that many of the student members are non-traditional students: individuals who are coming to musicology from other careers. She introduced Renée Camus as the new chair of the new IG.

Deane Root, chair of the Education Committee, described an important SAM-sponsored project called *Voices Across Time* that has been funded by \$160,000 in foundation grants since it began in 1998. This project, which is designed to provide materials on American music to teachers in elementary and secondary schools, will fulfill a major goal in the Society's Five-Year plan: that every child in an American school should have the opportunity to learn about American Music. The expected completion date is 2001. Root will publish a report on the project in the Bulletin.

*American Music* editor Rob Walser noted that it had been a great year for the journal. He announced that he had completed 7 issues in 15 months and that currently the journal is only one issue behind. He solicited more articles on 18th- and 19th-century American music. Five issues are in press; most of his remaining six issues are in process. He thanked his advisory board and the numerous readers for their help. The new editor of the journal should take over the task of acquisitions by September 2000; Walser will be occupied with proofing and so forth for another year and half. Walser thanked Susan Key, outgoing book review editor, and solicited nominations for an individual to fill that position. Incoming members of the Advisory Board include Kyra Gaunt, Ralph Locke, H. Wiley Hitchcock, and David Brackett. Assistant editor Glenn Pillsbury is also leaving the journal; the new assistant editor is Charles Garrett. Walser thanked his home institution (UCLA) for its generous financial support of the journal.

Bulletin editor Larry Worster chided members for not sending in acknowledgements of their own work. He noted that articles are coming in steadily. The spring issue will be out soon; summer is being planned. Book Editor Sherrill Martin is stepping down; she will be replaced by Petra Meyer-Frasier. Bill Kearns is resigning as the bibliographer of recent articles; Joice Gibson will take that position. Indexer Jim Farrington is also leaving; his job will be taken on by Amy Beal.

Brown announced that those interested in applying for the position of editor of *American Music* should send letters of application and curricula vitae to Anne Dhu

McLucas, Dean of the School of Music at the University of Oregon by 1 June. The search committee will consist of Tucker, Worster, Walser, Cockrell, and McLucas.

Those interested in applying for editorship of the Bulletin should also send applications to McLucas, although she is not chair of the committee. The responsibilities will commence with Spring 2001 issue. Qualified candidates should have editorial experience, demonstrated ability to interact diplomatically with individuals, and a strong background in American music studies.

Vice President Mark Tucker introduced the Long Range Plan, which has been drafted over the last 14 months. The first real meeting of the committee was in January 1999. Ideas and suggestions were solicited of the membership over the summer and the committee met in Kansas City in September to draft a document that was accepted by the Board in November 1999. This document, on which the members were to vote, had been distributed by mail to the members. The current plan is a document that incorporates and expands upon the earlier (Five-Year) Plan. In the ensuing discussion, reservations were expressed about the encouragement of round tables and panels in our conference programs, on the basis that many universities do not consider such to merit travel support. McLucas responded that this issue had been discussed but that the Committee is nevertheless strongly in support of such formats. In response to a query about the apparent proposed tripling of the dues, Brown responded that the wording (concerning "sustaining dues") under Goal II, Action 2, objective a is unclear. The membership approved insertion of the word "sustaining" before "member" at the ambiguous spot. There were other questions about wording that Jim Cassaro clarified. The members also voted on and approved the suggestion that the full name of the Council of American Music Education Organizations be used (Goal I, Action 3, objective c) instead of the acronym (CAMEO). At this point the members voted on and approved the document as a whole.

Kate van Winkle Keller, chair of the by-laws revision committee, introduced the issue. Our by laws have not been revised for 25 years. Versions of the new by-laws were mailed to the entire membership; at the meeting copies of the original by-laws were distributed, with all the changes indicated. The committee goal had been to clarify and clean up the by-laws, in part by

updating our ideas, removing some too-specific language that unnecessarily hampers the Board. There was discussion about the time limitation on student memberships, which language was struck. Also in reference to student members, the term "in active pursuit" was substituted for "in residence." A motion was made to amend the wording of article XI (Amendments) to read as follows:

These bylaws may be altered, amended, or replaced, and new bylaws may be adopted, by a two-thirds majority vote at any meeting of the Board of Trustees, subject to ratification by the members of the Society by a two-thirds majority of members voting. Ballots may be cast in person or by official signed proxy during a meeting at which there is a quorum present, provided that notice of such meeting indicates that an amendment or amendments of the bylaws will be acted upon at the meeting and indicates the general nature of the proposed amendment or amendments.

The members voted to approve this amendment without alteration. The entire Long Range Plan was approved by the members.

In response to an inquiry from the floor, Brown responded that the Society is not becoming a political organization and that our mission has not changed. There are times, however, when we must be sensitive to what is going on around us. The Board, as an elected body, needs to be able to speak for the Society.

The program committee for Charleston (Paul Wells, chair) was heartily thanked for an excellent program, as were Local Arrangements Committee Co-Chairs, Jim Hines and Kitty Keller, for all their work to make this conference happen.

Program chairs for upcoming conferences, including Toronto (Katherine Preston) and Trinidad (Johann Buis) encouraged attendance at these upcoming meetings. Preston described some of the highlights of Toronto 2000 (1-5 November 2000), which is shaping up nicely. Information about the conference can be seen on the conference website, <http://www.utoronto.ca/conf2000/>. Buis solicited paper abstracts for the Trinidad conference (Memorial Day weekend, 2001), the deadline for which is 10 September. Ron Pen, Local Arrangements for the 2002 conference in Lexington, KY, spoke briefly about the delights of Kentucky.

## Honors and Awards

George Keck, chair of the Honors and Awards Committee, presented the 2000 Lowens (Book) Award to Adrienne Fried Block for *Amy Beach, Passionate Victorian: The Life and Works of an American Composer, 1867-1944* (Oxford University Press, 1999). Keck also announced, with regret and apologies, that the committee for the Lowens (Article) Award had been unable to complete its work in time, so there will be no award at this meeting. The winner will be announced in the near future in as public a forum as possible.

Catherine Smith, a member of the dissertation committee, named Mark DeWitt (on the topic of Cajun Zydeco) and Gillian Rodgers (on male impersonation), as recipients of Honorable Mention. Smith presented the award to David Anthony Ake of UCLA, for a dissertation titled "Being Jazz," which is under contract with UC Press.

Josephine Wright, chair of the Lifetime Achievement award committee, read a lengthy laudatory statement concerning the work and career of Eileen Southern, the recipient of the award. Southern, who was unable to be in Charleston, had already been presented with the plaque. Members of the Society were being asked to sign (in Charleston) a remembrance book for her.

President Brown read a citation written by Dale Cockrell to the recipient of the Distinguished Service Award, Deane L. Root, who was both surprised and touched by the award.

## Committee Chairs

President Brown announced new chairs of committees: Anne McLucas (SAM liaison to ACLS), Denise von Glahn (RISM representative), and Judy Tsou (chair of the Interest Group Council). She also thanked retiring Board members David Nicholls and Jean Geil, and gave special thanks to retiring past-president Anne Dhu McLucas.

Last but hardly least, she extended great and heartfelt thanks to retiring executive director and woman-of-many-skills Kate van Winkle Keller, who was presented with a plaque, a remembrance book, and our sincere best wishes. Jim Cassaro announced the establishment of a fund in her honor, donations to which are solicited.

The meeting was adjourned by acclamation.

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## Members in the News

**Cecilia Brauer** appeared on a "Lost and Found" Episode on the History Channel that had a feature on "Ben Franklin and the Armonica," the musical glass instrument that he invented in 1761. It was first aired on 24 and 27 March, and will be seen on reruns during the year. **David Runnion's** Serafino Trio has recorded the Op. 5 trio of Arthur Foote. This is the first CD recording of the work and can be heard (and the CD purchased) at <http://mp3.com/serafinotrio>.

At the annual meeting of the Music Library Association, held in Louisville, Kentucky, the 2000 **Dena Epstein** Award for Archival and Library Research in American Music was granted to Jo Burgess and **Karen Rege**. The award endowment was established through a generous gift from Morton and Dena Epstein to the Music Library Association in 1995.

**Susan C. Cook's** essay, "Watching Our Step: Embodying Research, Telling Stories," which deals with her on-going research on ragtime dance and which just appeared in *Audible Traces: Gender, Identity, and Music* (edited by Lydia Hamessley and Elaine Barkin. Zurich: Carciofoli Press, 1999: 177-212), just received the Gertrude Lippincott Award from the Society of Dance History Scholars for the best article on dance published in 1999.

As part of the award for being named a Matthews Distinguished University Professor at Northeastern University, **Judith Tick** has organized "Copland at 100: Concerts, Symposia, Films," which will be held at Northeastern University, Boston, 26 October 2000. A new work for piano, commissioned for the event from composer **Libby Larson**, will be premiered. Speakers include **Carol J. Oja**, **Vivian Perlis**, and **Howard Pollack**.

A Fulbright American Studies Fellowship has been awarded to **Nassim Balestrini** who will be spending the 2000/2001 academic year at the University of California, Davis. Balestrini will be doing research on opera libretti based on works by Washington Irving, Nathaniel Hawthorne, and Henry James.

**Elise Kirk** is the consultant for a documentary film based on her book, *Musical Highlights from the White House* (Krieger, 1992). The film is being produced by John Goberman and Sara Lukinson, producers

of the "Live from Lincoln Center" TV series, and will be aired on PBS this November. Kirk is also the consultant for the MENC's series of teachers' guides currently being adapted from her book. In May she presented a lecture at the Smithsonian's Museum of American History that was illustrated by a performance on the "Gold Steinway" presented to Theodore Roosevelt in the White House in 1903.

On 11, 12, and 13 May 2000, **Renée Camus** performed her Masters Thesis lecture/performance, "What Goes Around, Comes Around," at American University in Washington, DC. The lecture/performance compared two dances, the Cancan and the Charleston, and featured choreography based on period sources. Ms. Camus graduated on 14 May, receiving her Master of Arts Degree in Dance.

**Sondra Wieland Howe** is the Musicologist for the Minnesota High School Music Listening Contest, a program sponsored by Minnesota Public Radio. She has written the Study Guide and produced three CDs for the 2001 Contest.

The National Federation of Music Clubs has given its year 2000 First Place award for "The Promotion and Performance of American Music" to Texas Christian University's School of Music for its annual American Music Week celebration, Contemporary Music Festival, Jazz Festival, and second biennial Latin American Music Festival, reports **Michael Meckna**. During the period covered (June 1999 to May 2000), TCU musicians gave a total of 213 performances of works by 138 American composers on 70 programs. Some 21 composers were present for their performances, and 13 works were given their premieres. In addition to concerts and recitals, 15 visiting artists and lecturers participated in seminars, workshops, or master classes.

**Teresa Conboy** reports that New Century Saxophone Quartet premiered Peter Schickele's "New Century Suite" with The North Carolina Symphony in Raleigh, 22 & 23 September. The composer commented, "I was excited about the prospect of writing this concerto; even more so after hearing the New Century Saxophone Quartet in concert, since they play so tastily and so terrifically in tune." New Century will also perform the piece on the following dates: 19 November 2000 with

the Canton Symphony (Ohio), 27 & 28 January 2001 with the Waterbury Symphony (Connecticut), 21 April 2001 with the Western Piedmont Symphony (Hickory, NC) as well as future performances with the Billings Symphony (Montana) and the Winston-Salem Piedmont Triad Symphony in North Carolina.

**Harry Eskew's** article "Shape-Note Hymnody" has been published in volume 8 of the revised edition of *Die Musik in Geschichte und Gegenwart*. **Bunker Clark** published an article entitled "Creative Continuo: or, Examples of Enlivening a Figured Bass on the Harpsichord" in *Diapason*, April 2000. Most of it consists of an annotated bibliography on the subject, and nine examples of how to be "clever" when in a *Messiah* orchestra, plus one from Bach's 4th (flute) *Orchestra Suite*. **Brian Thompson** is now the editor of Naxos.com. SAM members are most likely familiar with Naxos's successful American Classics series. **Gail Levin** and **Judith Tick** have authored *Aaron Copland's America: A Cultural Perspective* (New York: Watson Guptill, 2000), the catalogue to an exhibition of the same title that opened at the Heckscher Museum in Long Island, 4 November 2000.

**Deborah Hayes** has recently published "New World Inspiration and Glanville-Hicks's Opera *Nausicaa* (1961)" in *Vistas of American Music: Essays and Compositions in Honor of William K. Kearns* (Warren MI: Harmonie Park Press, 1999), and a related discussion of *Sappho* (1963) in "A Poem By a Woman's Hand: The Greek Operas of Peggy Glanville-Hicks" in *Musics and Feminisms* (Sydney: Australian Music Centre 1999).

## Lewis Spratlan Wins 2000 Pulitzer Prize in Music

Amherst College music professor Lewis Spratlan received this year's Pulitzer Prize in music for *Life Is a Dream, Opera in Three Acts: Act Two, Concert Version*, an exceptional work written twenty-two years ago as a commission for the New Haven Lyric Opera, but only performed this year. It was "a complete surprise . . . I didn't have an inkling, didn't even know the prizes were going to be awarded," Spratlan reported to Linton Weeks of the *Washington Post* (11 April 2000). The award was given to



Spratlan on 22 May 2000 at Columbia University, the site for this year's awards luncheon. The composer shared honors with twenty other Pulitzer winners, drawn from the fields of journalism, letters, and drama.

Spratlan, a native of Miami, was a student of Mel Powell and Gunther Schuller at Yale. He taught and conducted at Tanglewood, the Yale Summer School of Music, and Amherst College. His music has been widely performed throughout the United States and Europe. He has received commissions and premieres from the Boston Musica Viva, Springfield Symphony Orchestra, Lydian String Quartet, and the Koussevitzky Music Foundation, among others. Of particular merit is the composer's tour of Russia and Armenia as a guest of the Soviet Composers' Union. *Toccapsody*, for solo piano, and

*Apollo and Daphne Variations* were premiered on this tour and *Penelope's Knees* was presented in Moscow's Rachmaninoff Hall under Emin Khatchatourian.

*Life Is a Dream* (published by G. Schirmer) was premiered on 28 January 2000, by Dinosaur Annex in Amherst, Mass. The work was inspired by "a seventeenth-century Spanish play written by Calderon de la Barca" and makes use of traditional operatic themes of "family, politics, and murder," according to Molly S. Delano (*Daily Hampshire Gazette*, 11 April 2000). The story's main character, Prince Segmundo, is exiled by his father who fears his son's ascendancy to the throne. On hearing the work, music critic Richard Dyer (*Boston Globe*, 22 April 2000) "was struck by the sheer theatricality of the music," when he heard it performed. The "music is brainy, heartfelt, and communicative."

Following the awards lunch, George Rupp, President of Columbia University, introduced Spratlan and described the composer's work as "superb vocal and orchestral imagination." Spratlan was then called to the podium to accept his prize, and beamed with delight as the audience of fellow honorees and guests applauded him. Congratulations to Maestro Spratlan!

—James R. Heintze  
*American University*

## Research Opportunities in the NEH Summer Stipends Program

The National Endowment for the Humanities (NEH) Summer Stipends program supports two months of full-time research on a project that will make a significant contribution to the humanities with an award of \$4,000. Although regular faculty members of colleges and universities must be nominated by their institutions, and each institution may nominate a maximum of two applicants, independent scholars and adjunct faculty may apply for these grants without nomination. Information may be obtained at <http://www.neh.gov> or by contacting NEH at [stipends@neh.gov](mailto:stipends@neh.gov) or at 202-606-8200.

## Open Content Encyclopedia Calls for Submissions About Music

A major new encyclopedia project, Nupedia.com, requests expert help in constructing an "open content" encyclopedia, planned to become the largest general encyclopedia in history. The project has significant financial support, and its leaders and owners are committed to a years-long, intensive effort—to founding an open, public institution.

If you are an expert in any subject, your participation in the project will be welcome. They are in need of well-qualified writers, editors, and peer reviewers, and will be doing searches for subject area editors. Moreover, if you are a good writer and researcher, you may be interested in contributing short biographies, descriptions of works, and other brief entries.

What does it mean to say the encyclopedia is "open content"? This means that anyone can use content taken from Nupedia articles for almost any purpose, both for-profit or non-profit, so long as Nupedia is credited as the source and so long as the distributor of the information does not attempt to restrict others from distributing the same information. Nupedia will be "open content" in the same way that Linux and the Open Directory Project ([dmoz.com](http://dmoz.com)) are "open source." As has been the case with those projects, they plan to attract a huge body of talented contributors.

If you want to join the project or stay apprised of the progress of Nupedia, you can go to the Nupedia website at <http://www.nupedia.com/> and become a member. (Becoming a member is free.)

## American Music Education Initiative

The AMEI is a program designed to recognize and support teachers who use American music in their classrooms. The AMEI is open to teachers of any subject, in any grade K-12, and in any academic setting.

Teachers are invited to submit lesson plans that use American music. The plans are reviewed and evaluated by a distin-

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# Society for American Music 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@mind-spring.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. The submission process is not "blind," there is no limit on the number of submissions from any particular institution, and there is no requirement for nomination by dissertation director(s).

Candidates should send three copies of the following, postmarked no later than 28 February: 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 Cyrilla Barr, Chair, 701 Pennsylvania Ave., NW Washington, DC 20004.

## 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; lfci@cornell.edu.

"Bulletin Board" continued from page 69

guished panel of judges. The judges select exceptional plans for one of three award levels: Finalist, Semi-finalist and Honorable Mention. Finalist teachers receive grants of \$1,000; semi-finalist teachers receive grants of \$500. All lesson plans chosen by the judges are then published in an on-line database ([www.nmc.org](http://www.nmc.org)), where they are available for free to other teachers.

Applications and guidelines were available from the Foundation's web site, [www.nmc.org](http://www.nmc.org). They could also be obtained by calling 1-800-USA-MUSIC. Applications were due to the Foundation's New York office (150 West 55th St., Suite 5C, New York New York 10019) by 1 September 2000.

The National Music Foundation is a not-for-profit organization dedicated to American music. Its educational purpose is to preserve and celebrate our heritage of American music by encouraging and supporting the use of American music in schools.

For further information contact Thomas J. Heany, Director of Programming, at 1-800-USA-MUSIC.

## Women Song Composers: A Listing of Songs

A new searchable database containing 5116 songs and song sets by 515 women composers active in North America and England between 1890-1930 has recently been posted on the Internet. Through this database, it is possible to document—at least in part—an extraordinary rise and decline of women song composers that occurred in the years before and after the First World War. The sustained publication of songs by women grows from twenty-one new titles in 1890 to a peak of 200 in 1912, tapering off to just eighteen in 1930. Christopher Reynolds discusses this and other aspects of the database in his preface; both can be accessed at: [http://musdra.ucdavis.edu/faculty/reynolds/Women\\_songs\\_home.html](http://musdra.ucdavis.edu/faculty/reynolds/Women_songs_home.html)

## Digital Libraries Initiative at IU

Indiana University (IU) has been awarded a four-year, three-million-dollar grant from the Digital Libraries Initiative-Phase 2 program, with support from the

National Science Foundation and the National Endowment for the Humanities, for a proposal entitled, "Creating the Digital Music Library." The project will build on the achievements of IU's VARIATIONS project, a digital library system for recorded music and images of musical notation previously developed at the IU's William & Gayle Cook Music Library.

The project will focus chiefly on test-bed development and will investigate software and system architecture, to provide networked access to digital music content (sound recordings, score images, encoded score notations, etc.) both for instruction and library services. The team of investigators will include faculty from IU's Schools of Music, Law, Library and Information Science, and its Department of Computer Science, with support from the University Libraries and University Information Technology Services. For further information, see the project's web site at <http://dml.indiana.edu/index.htm>.

### **Millennial Celebration of American Identities at SUNY Potsdam**

SUNY Potsdam continues its year-long *America 2000* project which investigates the United States' role in the new millennium and focuses upon the theme of "American Identities." SAM member Gary Busch is founder and director of this campus-wide interdisciplinary initiative.

*America 2000* consists of several key components. The "American Year" features offerings exploring the American Identities theme, including music and dance performances, art exhibits, a film/discussion series, and the College's inauguration of an American Studies minor. "American Identities: Land, Body, Word, People, Spirit" is a national photography exhibition featuring over 100 black and white, color, digitally created and photo/mixed media artworks by 32 artists from across the coun-

try. Musical productions that further amplify the American Identities theme will include Sondheim's *Assassins* and Sherman Edwards's *1776*. A presentation of Libby Larsen's *A Wrinkle in Time* will precede a week-long residency of the composer during the Spring. Guest recitals by Metropolitan Opera soprano and SUNY Potsdam alumna Renee Fleming, the Kronos Quartet, and Native-American singer Buffy Saint Marie will also reflect the "American Identities" theme. The climax of the American Year will be *The American Identities Festival*, a three-and-a-half day all-campus celebration, 14-17 March 2001. A complete description of the project may be found on SUNY Potsdam's America 2000 web site at <http://www.potsdam.edu/am2000>.

### **Search for New Music by Women Composers**

The International Alliance for Women in Music is pleased to announce the 20th IAWM (2001) Search for New Music by Women Composers. Various prizes will be awarded. A composer may submit only one piece, which must be unpublished, have won no prior awards, and have no plans to be recorded at the time of entry in the competition.

For information on the contest guidelines, email [mshrude@bgnet.bgsu.edu](mailto:mshrude@bgnet.bgsu.edu) or visit the IAWM Website: <http://music.acu.edu/www/iawm/opportunities/snm.html>, or contact Marilyn Shrude IAWM Search for New Music College of Musical Arts Bowling Green State University Bowling Green, OH 43403. Deadline: 12 January 2001.

### *Honors and Awards Committee Members*

Honors and Awards: George Keck, chair (1999-2001), Marsha Heizer (1999-2001), Wiley Hitchcock (2000-2002), Sherrill Martin (2000-2002), Paul Wells (1999-2001)

Irving Lowens Award, 2000 Publications (Books): Edward Berlin, chair; Wilma Cipolla, William Kearns, Judith Tick, Charles Wolfe

Irving Lowens Award, 2000 Publications (Articles): John Koegel, chair; Carol Hess, Paul Laird, Michael Pisani, Ann Sears

Dissertation Prize (1999 completions): Catherine P. Smith, chair; Adrienne F. Bloch, John Koegel, Gayle Murchison, David Patterson

Dissertation Prize (2000 completions): Cyrilla Barr, chair; David Ake, Liane Curtis, Homer Rudolf, Patricia Norwood

## CONFERENCES

**21-25 February 2001: Music Library Association.** The Music Library Association (MLA) will hold its 70th Annual Meeting at the Grand Hyatt New York in New York City with members of the Theatre Library Association, the Dance Librarians Discussion Group of the ACRL Arts Section, and the Congress on Research in Dance. The MLA Local Arrangements Committee, host of the 70th Annual Meeting, is planning special tours of the Louis Armstrong House and Archives in Queens, the Metropolitan Opera Archives, and the archives of the New York Philharmonic, as well as tours of several Broadway theaters. For more information, contact Christine Hoffman at (212) 988-3792 (choffie@juno.com), or [www.musiclibraryassoc.org/nycmeet/wh\\_meet\\_nyc.htm](http://www.musiclibraryassoc.org/nycmeet/wh_meet_nyc.htm).

**8-10 March 2001: Society of Early Americanists Conference, Norfolk, Virginia.** The first SEA conference last year featured papers and presentations from individuals in art history, theater history, literature, material culture, social and political history, and music history, among others. Please consult the SEA home page at [www.hnet.uci.edu/mclark/seapage.htm](http://www.hnet.uci.edu/mclark/seapage.htm) and note other information about the conference. For more information, please contact Jeffrey H. Richards, SEA 2001 Program Chair, Department of English, Old Dominion University, Norfolk, VA 23529 or email: [jhrichar@odu.edu](mailto:jhrichar@odu.edu) or Dennis Moore, SEA 2001 Associate Program Chair, Department of English, Florida State University, Tallahassee, FL 32306-1580 or email: [dmoore@english.fsu.edu](mailto:dmoore@english.fsu.edu).

**15-17 March 2001: Southeastern Historical Keyboard Society annual conclave in Charlottesville, Virginia.** Topics will include those relating to the Federal period, Thomas Jefferson, and early music in the mid-Atlantic states, as well as those that relate closely to the clavichord, harpsichord, fortepiano, or historic organ and their repertoires. Questions regarding the conclave may be directed to Ardyth Lohuis by fax 804/827-0230 or e-mail: [alohuis@saturn.vcu.edu](mailto:alohuis@saturn.vcu.edu). SEHKS can be found on the web at <http://www.sehks.org>.

**22-24 March 2001: Virginia Commonwealth University** announces an International Samuel Barber Symposium to be held in Richmond, Virginia. Papers and lecture demonstrations on topics related to the life, work, and influence of Samuel Barber will be presented. Questions about the Symposium may be directed to Mr. John Patykula at Department of Music, Virginia Commonwealth University, 922 Park Avenue, Richmond VA 23284-2004; phone: 804/828-8008; fax: 804/827-0230; email: [jtpatyku@saturn.vcu.edu](mailto:jtpatyku@saturn.vcu.edu).

**19-21 April 2001. Shepherd College Conference on Music of the Civil War Era.** Shepherd College is pleased to present its first annual Conference on Music of the Civil War Era. This year's keynote speaker is slated to be Ron Maxwell, director of the movie "Gettysburg." The conference will include performances by the Wildcat Regimental Band (a re-enactment band with period instruments) and the Philadelphia Ambassadors Chorale and Ensemble (a choral group specializing in African-American music of the "Mother Bethel" AME church in Philadelphia during this period). Other events include paper presentations, workshops, battlefield tours, and a display of period instruments. Please contact Dr. Bruce Kelley (Department of Music) at (304) 876-5290 for more information, or go to the web site : [www.shepherd.wvnet.edu/gtmcweb/seminars.htm](http://www.shepherd.wvnet.edu/gtmcweb/seminars.htm)

**2-5 August 2001: Hollywood Musicals and Music in Hollywood.** The American Music Research Center at the College of Music, University of Colorado at Boulder invites the submission of abstracts and panel proposals for the third triennial Susan Porter Memorial Symposium, a four-day conference to be held in Boulder. Proposals due 8 January 2001. For further details including submission requirements and contact information, please see <http://www-libraries.colorado.edu/amrc/>.

**15-18 November 2001: American Musicological Society.** The 2001 annual meeting of the American Musicological Society will be held in Atlanta, Georgia from Thursday, 15 November to Sunday, 18 November. See <http://www.sas.upenn.edu/music/ams> for details.

The American Musicological Society is a non-profit organization to advance "research in the various fields of music as a branch of learning and scholarship." The Society holds its annual meetings with concurrent sessions to accommodate the reading of about 125 papers as well as study sessions, panel discussions and forums on a variety of topics. Concerts, exhibits, and social and business functions engage the time and interests of members beyond the scholarly sessions.

**15-18 November 2001: College Music Society.** Forty-Fourth Annual Meeting, Santa Fe, New Mexico. See [www.music.org](http://www.music.org) for details.

Conferences of The College Music Society provide a forum for the exchange of ideas on a wide variety of issues. The conference programs feature plenary sessions, presentations, panels, and performances in the areas of composition, ethnomusicology/world music, music education, music in general studies, musicology, performance, and theory, as well as new areas which emerge as the profession responds to change. The Society's program differs from those of discipline-specific organizations by virtue of its greater attention to the art of teaching and its disciplinary inclusiveness.

**25-28 October 2001: Society for Ethnomusicology.** 2001 Annual Meeting, Marriott Renaissance Center, Detroit, Michigan. Sponsored by the University of Michigan. The 2001 Conference theme is "Teaching and Learning in the Twenty-First Century"; the proposal deadline is 7 March 2001. For information, contact: SEM 2001 Program Committee, Society for Ethnomusicology, Morrison Hall 005, Indiana University, Bloomington, IN 47405.

# REVIEWS OF RECORDED MATERIALS

Edited by Orly Leah Krasner, City College, CUNY

**ELAN: MUSIC FROM MEXICO AND THE U.S.** Elliott Schwartz: *Elan: Variations for Five Players*. William Toutant: *Bagatelle*. Max Lifchitz: *Three Songs for voice and Trumpet*. Silvestre Revueltas: *Cinco canciones de niños*. Mary Jeanne van Appledorn: *Passages* and *Passages II*. Daniel Kessner: *Two Visions*. Daniel Kessner, alto flute, conductor; The North/South Consonance Ensemble; Frank Cassara, marimba; Kathleen L. Wilson, soprano; Robert Stibler, trumpet; Max Lifchitz, piano; Don Lucas, trombone; Alan D. Shinn, percussion. North/South Recordings, N/S R 1020, 1999. One compact disc.

The intriguing disk *Elan* presents an eclectic group of compositions in a variety of styles, composed within the last eighteen years, and mostly scored for unusual combinations of instruments. Elliott Schwartz, a native New Yorker with numerous performances of his works to his credit, contributed the title work, *Elan: Variations for Five Players*. The work is scored for flute with piccolo doubling, clarinet, violin, 'cello and piano. The variations are derived from the opening section, rather than from a theme. The style is generally atonal, lyrical, and light in texture with pointillistic elements and rapid shifts of mood between variations.

*Three Songs for Voice and Trumpet* by Max Lifchitz on poems by Don Padgett, Steve Levine, and Gary Lenhart are wonderful fun. The poems are a light-hearted commentary on animals, insects, and the human condition. The soprano is required to use *Sprechstimme* (minimally), and talk and sing in approximately equal measure. The trumpet supplies traditional-sounding military fanfares and flourishes, melodic accompaniment, and highly effective insect sounds. The result is a delightful, if brief, song cycle.

*Passages* for trombone and piano, and *Passages II* for trombone and percussion by Mary Jeanne van Appledorn are impressive additions to the trombone repertoire. Ms. Appledorn is a composer of imaginative and inventive musical gifts. These works display an accessible and lyric style and a remarkable range of color and

drama produced with limited means. *Passages* makes use of such special techniques as harmonics produced by "stopping" the low B and C strings inside the piano, and the use of sympathetic vibrations that result when the player aims the bell of the trombone into the strings of the piano while the pianist holds down the damper pedal. Each work consists of five brief movements.

William Tourant's *Bagatelle* is a cheerful composition for alto flute and marimba with a focus on balance and clarity and inspired by 18th-century forms. Daniel Kessner's *Two Visions* for flute, clarinet, violin, cello, and piano is also included. The performances range from serviceable to good, but are rarely inspired.

Silvestre Revueltas's *Cinco Canciones de Niños* for soprano and piano were written in 1940, two years before the composer's untimely death at age forty. These five songs, inspired by the folk music and syncopated dance rhythms of Mexico, set poems by the Spanish writer Federico Garcia Lorca. They exhibit a perfect synthesis of lyricism and humor that raise the light and amusing texts to the level of high art. These songs alone would be worth the price of the recording.

—Amy Camus  
*Queensborough Community College,  
CUNY*

## **TAQUACHITO NIGHTS: CONJUNTO MUSIC FROM SOUTH TEXAS.**

Smithsonian Folkways Recordings, SFW CD 40477, 1999. One compact disc.

While Texas-Mexican conjunto music (the accordion-led ensemble) will be familiar to a wide audience because of its recent national and international exposure, the differences between regional variants of conjunto (San Antonio and Lower Río Grande Valley styles, for example) and the related *música norteña* tradition of northern Mexico will be more familiar to those living in Texas and the Southwest. *Taquachito Nights: Conjunto Music from South Texas*, recorded live at the 16 de Septiembre Conjunto Festival in San Benito, Texas in 1998, presents some of

the highlights of this two-day annual event held in conjunction with Mexican Independence Day (16 September) celebrations. It is especially fitting that the festival has been sponsored since 1992 by the Narciso Martínez Cultural Arts Center in San Benito, since that organization is named in honor of conjunto pioneer and local resident Narciso Martínez (1911-1992), known as the "Huracán del Valle" ("hurricane of the Lower Río Grande Valley"). With 19 pieces (recorded by 17 conjuntos), including examples of the polka, chotis (schottische), redova, bolero, cumbia, danzón, canción ranchera, and huapango, *Taquachito Nights* presents a wide range of conjunto artists, genres, and popular styles. It also represents a multi-generational conjunto audience. The musicians with the longest reputation in and outside the Lower Río Grande Valley include Valerio Longoria (b. 1924), the senior conjunto accordion player who performs the canción ranchera "Noche de Amores" ("Night of Love"); Tony de la Rosa (b. 1931), playing his famous version of the conjunto standard "Atotonilco" (polka); Mingo Saldivar (b. 1936), who sings and plays the bilingual cumbia "El Sinaloense"; and Rubén Vela (b. 1937) performing a cumbia especially geared towards the young people in the festival audience, "El coco rayado" ("The Stripped Coconut").

The sound engineering on the recording is uniformly excellent and a successful attempt has been made to capture the ambiance of the live festival atmosphere. The interesting liner notes are extensive and historically informed, and help to bring this tradition to life for audiences familiar and unfamiliar with the style. Smithsonian Folkways is to be commended for issuing another fine recording dedicated to one of the many Hispanic music traditions in the United States. (Earlier releases include collections of music from Southern Arizona and New Mexico and other areas). Hopefully, even more Hispanic/Latino music traditions will be represented in their catalog in the future.

—John Koegel  
*University of Missouri–Columbia*

*continued on page 74*

## NOTES IN PASSING

**RICHARD DYER-BENNET: SONGS WITH YOUNG PEOPLE IN MIND.** Smithsonian Folkways, SFW CD 45053, 2000. One compact disc. **ELLA JENKINS AND A UNION OF FRIENDS PULLING TOGETHER.** Smithsonian Folkways, SFW CD 45046, 1999. One compact disc. **ELLA JENKINS: SEASONS FOR SINGING.** Smithsonian Folkways, SFW CD 45031, 2000. One compact disc. **SUNI PAZ: ALERTA SINGS & SONGS FOR THE PLAYGROUND/CANCIONES PARA EL RECREO.** Smithsonian Folkways, SFW 45055, 2000. One compact disc. **PETE SEEGER: AMERICAN FOLK, GAME & ACTIVITY SONGS FOR CHILDREN.** Smithsonian Folkways, SFW CD 45056, 2000. One compact disc. **TALES TOLD IN THE WINDS.** Roupén Shakarian: *The Turnip, Clock and the Kid*. Huntley Beyer: *Tales Told in the Winds*. Kathleen Davis Macferran, conductor; Rainier Chamber Winds; Paul Prappas, Allan Barlow, narrators. MMC Recordings, MMC 2071, 1998. One compact disc.

These six discs sample a few of the many choices available to parents and educators from the realm of music for children. *Tales Told in the Winds* represents the world of art music. When you've run through the traditional favorites, these are engaging stories, both aptly narrated and musically painted. Roupén Shakarian's *The Turnip, Clock and the Kid* is actually three short tales, with charming musical details in each. The second, "The Wonderful Counting Clock," creates a contrasting mood to accompany each hour. At three o'clock, for example, three frogs dance to the accompaniment of a foot-tapping fiddler; the music features a swirling violin line over a boom-chuck bass line with comical wind interjections. The ensemble consists of oboe, clarinet, bassoon, French horn, trumpet, trombone, violin, double bass, and percussion.

The most extended work (at twenty-four minutes) on this CD is "The Fisherman's Son" from Huntley Beyer's *Tales Told in the Wind*. Beyer uses only wind instruments to depict the story of a fisherman's son who releases the magnificent scarlet fish his father has told him to watch. Typical fairy tale consequences

ensue and the music ranges from the lyrical to the dramatic. The liner notes include pictures of the instruments and suggested activities.

The singer Ella Jenkins has an impressive discography to her credit; these two recordings bracket her career. *Ella Jenkins and a Union of Friends Pulling Together* is a 1999 recording celebrating "the ideas of unity, cooperation, and labor unions through songs, recitation, and poetry." There may be a bit too much recitation for some tastes, but the musical numbers are well performed and several of Jenkins's harmonica solos are interspersed throughout. The cover suggests that this CD is appropriate for children ages four to twelve, but parents may find it more interesting, especially if they read the extensive liner notes. In a classroom environment, individual selections could be used to great advantage. *Seasons for Singing*, a reissue, was recorded at a summer program in Chicago in 1969; the suggested audience is three- to nine-year-olds. Most of the material uses verse-chorus form with children participating in each number. The accompaniments vary among guitar, kazoo, rhythm sticks, and bongos. The songs are also ethnically diverse; "Carry Me Akee" is Jamaican, "Tee-Kah-Nees" is Greek, and there are several spirituals, including "This Train" and "All Night, All Day." The sound quality of this CD is generally good, although it is occasionally apparent that the original was recorded several decades ago. Surprisingly, very few of these numbers sound dated.

Unfortunately, the same cannot be said for *ALERTA Sings & Songs for the Playground/Canciones Para El Recreo* by Suni Paz. This disc is a re-release of two albums from 1977 and 1980, respectively. ALERTA (A Learning Environment Responsive To All) is a curriculum designed by educators who believe in the "beauty of multiculturalism." Paz is at her best in the Spanish songs; the English-language numbers (including Jamaican and African-American songs) sound precious. The diction feels overly precise, and the voice is often pitched in a way that feels artificially high, the way one might speak to a child. There are several examples of skip-rope rhymes, such as "Pizza, Pizza Daddy-O," but this material is better handled on various albums in the New World Record series. The accompaniments for the first half are generally perfunctory;

the Spanish playground songs are more colorfully accompanied by charango, bombo, cuatro, afuche, and bells. The liner notes are good, and the Spanish songs, if used selectively, would be useful in some classroom settings.

Richard Dyer-Bennet was a major figure in the mid-century folk music revival; this CD, originally released in 1958, captures the feel of a live concert. Dyer-Bennet's voice is a light, refined tenor accompanied by his own guitar playing. His selections draw equally from the Anglo-Celtic and American repertory, encompassing ballads such as "Frog Went a-courtin'" and the North Carolina nonsense lyric "Buckeye Jim." Even in the comical "Little Pigs," with its imitative snorts and whistles, Dyer-Bennet never sounds less than elegant. This is not entirely a positive thing. Although the CD has a warm, intimate ambience, singer and audience seem to maintain a respectful distance.

Pete Seeger's *American Folk, Game & Activity Songs for Children* combines two albums first released in 1953 and 1962. As is the case with the other Smithsonian Folkways recordings discussed here, the liner notes are excellent. A personal note from the performer suggests that people continue to use the folk process to alter the occasional lyric that has become politically incorrect in the decades between the original release dates and the present. Although some of this material is nearly a half-century old, it still feels fresh and vital. The CD opens with "Bought Me a Cat," arranged by Ruth Crawford Seeger, and Pete's performance is pure joy. Another ten of his stepmother's arrangements follow and are equally delightful. But even in simple numbers like "Skip to My Lou" with banjo accompaniment or the a cappella "Yankee Doodle," Seeger trusts in the value of the music and he never condescends to his young audience. Although the cover suggests that this CD is especially suitable for children three to seven, don't be surprised if this timeless recording becomes a family favorite.

**À LA CLAIRE FONTAINE: MUSIC IN KRIEGHOFF'S QUEBEC/LA MUSIQUE QUÉBÉCOISE AU TEMPS DE KRIEGHOFF.** The Beckwith Ensemble. Opening Day Recordings, ODR 9321, 2000. One compact disc. **MADemoiselle, Voulez-vous Danser?: FRANCO-AMERICAN MUSIC FROM THE NEW ENGLAND BORDERLANDS.** Smithsonian Folkways Recordings, SFW CD 40116, 1999. One compact disc.

A retrospective of the paintings of Cornelius Krieghoff, a nineteenth-century Canadian artist, spurred the recording *À la Claire Fontaine: Music in Krieghoff's Quebec*. Prepared in conjunction with the exhibition, the repertoire highlights six aspects of contemporary life as depicted by the painter: traditional songs, echoes of First Nations music, sacred music, marches and dance music, art songs, and theatre music. John Beckwith's informative, bilingual notes establish the context and explain the connections between the visual and the musical.

"Echoes of First Nations music," for example, refers to three Indianist pieces, including Ernest Gagnon's "Stadaconé," subtitled "danse sauvage." This charming work, with its programmatic dissonances and ostinati, features the ensemble's four instrumentalists—John Beckwith, piano; Dianne Aitken, flute, David Greenberg, violin; and Trevor Tureski, percussion. The duet "We never tell a lie" from Calixa Lavallée's operetta *TIQ (The Indian Question)* features the ensemble's two singers—soprano Lisa Lindo and tenor Darryl Edwards. Its open-fifth ostinato, melismatic war cries, and suggestive dance interludes warrant its inclusion under the First Nations banner, but it could just as easily have been grouped with the two other theater excerpts, also by Lavallée (1842-1891).

Calixa Lavallée travelled throughout North America as an itinerant theater musician. He is represented by three additional works on this CD: the "Shake Again Galop" and two numbers from his operetta *The Widow*. The delightful Waltz Song "Smiling Hope," however, seems to push the soprano's limits; she sounds more comfortable in the folk and sacred numbers, particularly the lyrical and haunting "Au sang qu'un Dieu va répandre" ("With the blood shed by a Savior") with violin obbligato. The tenor is uniformly good and convincingly presents "La

Huronne," an art song by Célestin Lavigueur. Although Indianist in subject, there are none of the clichés associated with the genre here.

The marches and dances receive the most spirited performances. These include sophisticated, composed examples, such as the "Marche de la St. Jean-Baptiste" by J.-C. Brauneis II, and traditional pieces like the "Reel du pendu" ("Reel of the hanged man") authentically fiddled by David Greenberg with his own foot-tapping accompaniment.

Ultimately one responds to this fine CD as to a plate of delicious hors d'oeuvres; one waits with a sense of wonder for the ensuing main course. These tantalizing morsels should encourage both more performances and more research.

*Mademoiselle, Voulez-vous Danser?* picks up where the "Reel du pendu" and "Valse-clog medley" from *À la claire fontaine* left off. This dynamic CD is the result of an ethnomusicology seminar at Dartmouth College. Fanning out from Hanover, New Hampshire, the students collected their sampling of Franco-American material in 1996-97. The liner notes are extensive and provide a contextual overview as well as specific information for each piece.

This is a richly textured and varied collection. A contemporary ballad by Donna Hébert (b. 1948) opens this CD. "The Shuttle" describes the rigors of working in a New Hampshire mill. It is performed by Chanterelle, a young Massachusetts ensemble devoted to establishing "a contemporary cultural identity for Franco-American music and musicians." Its polish contrasts with the homey simplicity of Maria Perrault's cappella rendition of "Te souviendras-tu de moi?" ("Will You Remember Me?"), a song she learned from her father. Similarly, "Les bûcherons" ("The Lumberjacks") was recorded at a *soirée*. These house parties, dedicated to preserving and increasing interest in the Franco-American heritage, are informal gatherings for music-making, French conversation, and spontaneous dancing. Several excerpts on this CD were recorded at *soirées* attended by anywhere from twelve to thirty people. The timber industry figures prominently in the folklore of the region, and this song, led by Paul Baril (a stonemason by trade) includes antiphonal responses by *soirée* participants. Many of the performers here,

including Baril and Perrault, are in their seventies, and the vocal timbres often have an appealing rawness.

The spirited instrumental numbers often include clogging. A notable example is "Reel St. Hubert," performed by Dudley and Jacqueline Laufman, both of whom fiddle and clog in this excerpt. Dudley Laufman is a well-known contradance caller in northern New England. The ensemble Nightingale is also well known in contradance circles; their performance of "J'entends le moulin" ("I Hear the Mill") turns this well-known French folk song into a highly crafted presentation.

The breadth of this CD is one of its strengths. It embraces a cappella solos and ensembles of four or five; polished performances by concertizing ensembles and a medley of materials culled from five hours of music recorded at a *soirée*; voices rough with age and suave, youthful renditions. If the question is, "*Mademoiselle, Voulez-vous Danser?*," then the answer most certainly is, "Yes!"

—Orly Krasner  
City College, CUNY

## REVIEWS OF BOOKS

Edited by Petra Meyer-Frazier, *Metropolitan State College of Denver*  
and Sherrill V. Martin, *University of North Carolina at Greensboro*

**CONTEMPORARY ANTHOLOGY OF MUSIC BY WOMEN.** Edited by James R. Briscoe. Bloomington, Ind.: Indiana University Press, 1997. Pp. xii, 404.

In 1987, James R. Briscoe compiled and edited *Historical Anthology of Music by Women*, an authoritative tool that greatly simplified our re-telling of musical history. The present *Contemporary Anthology* is equally significant to the literature on women and music; however, this latest Briscoe anthology also exemplifies the creative process in a challenging era—the late twentieth century—with a breadth and insight that others would do well to emulate.

Compositional dates range from 1955 to 1995 and comprise seven works written prior to 1980, fifteen in the decade of the 1980s, and twelve between 1990 and 1995. In this globally diverse compendium, the United States receives most of the attention, with approximately 45% of the composers having been born here. Such a collection naturally favors those who communicate significantly through “the score”; the American subset of this group includes Diemer, Kolb, La Barbara, Larsen, Monk, (Grace) Smith, Tower, and Zaimont. The expanse of American music is also suggested with more populist works, such as Dolly Parton’s “Coat of Many Colors” and an aria from Lucy Simon’s Broadway musical, *The Secret Garden*.

Guided by merit and staying power, Briscoe chose wisely among an unprecedented wealth of compositional expertise, then relinquished a fair amount of editorial control by asking each woman to select her most representative score or excerpt. Commentaries attached to each work summarize data from pre-existing sources and a questionnaire, the latter of which evoked a broad range of perspectives on the profession and the degree to which being female matters. Briscoe’s own prefatory insights, along with those of Susan C. Cook, further qualify the prose of *Contemporary Anthology* as a solid, appropriately diversified lexicon on the artistry of a period characterized by shifting musical values.

The *pièce de résistance* of this project is a triple-CD recording of the *Anthology*,

released in 1999 (ISBN 0-253-33547-7), that avails the listener of all except three works. Although veterans of the 1987 recordings such as Anna Briscoe and the Butler University choral groups make distinguished returns in this set, approximately three-quarters of the bands are re-releases of commercial issues. The creator’s voice is again a strong presence; no fewer than ten excerpts feature composers as performers and/or engineers.

*Contemporary Anthology of Music by Women* should augment the collection of any institution or individual concerned with the study of twentieth-century music.

—Kay Norton  
*Arizona State University*

### **GUITAR MUSIC BY WOMEN COMPOSERS, AN ANNOTATED CATALOG.**

Compiled by Janna MacAuslan and Kristan Aspen. Westport, CT, and London: Greenwood Press, 1997. ISBN 0-313-29385-6. Pp. 202.

With well over eight-hundred composers listed in this important document, an uncharted musical land awaits exploration. For those interested in discovering the works of women composers, *Guitar Music* is an informative and well-organized guide for finding this neglected repertoire. Musical works are organized by instrumentation (e.g., flute and guitar, concerto, strings and guitar). The composers and their pieces are alphabetically listed, often with a stylistic description, sometimes quite elaborate: “medium-lyrical, open, fluid tonality, Bartok-like.” The second half of the book is devoted to short and concise biographies of most of the composers listed. Add to that appendixes listing the composers’ and publishers’ addresses, a bibliography, and both a composer and title index, and you have the portal to what hopefully one day will be an important addition to the guitarist’s repertoire.

—Robert Nathanson  
*University of North Carolina  
at Wilmington*

**THE SEARCH FOR THOMAS F. WARD, TEACHER OF FREDERICK DELIUS.** By Don C. Gillespie. Gainesville: University of Florida, 1996. Pp. xvi, 180.

I just kept turning the pages even though the further I read, the more I realized this book had very little to do with music. *The Search for Thomas F. Ward, Teacher of Frederick Delius* is a record of Don Gillespie’s decades of work filling in the details of a very small footnote to music history: facts about an obscure American musician who taught Delius for six months during the latter’s first sojourn in Florida. Gillespie valiantly follows every possible clue to discover who this obscure New York/Florida musician was and what happened to him. Delius is just an excuse for the author to engage in the kind of archive work on Ward that most genealogists expend tracing their own roots.

Unfortunately there are moments in the book when we, like several of the people he interviews, question why he’s doing it and then wonder why we’re reading it. It is obvious that this had become the quest for the Holy Ward and nothing was going to stop Gillespie until he had uncovered whatever there was. Following the clues about the consumptive Ward from his native Brooklyn to the healthier climate of Florida (where his path intersected with Delius’s), Gillespie tries to reconstruct the life of this vague musician by examining the musical scenes of every town he is known to have lived in—Gainesville, St. Augustine, Tampa, Shreveport, New Orleans, Houston, as well as Brooklyn. These vignettes on the cultural life of late nineteenth-century and *fin de siècle* American cities provide some of the most interesting insights in the book, although Ward is at best only tangential to the activities. Along the way we also learn a lot about the political strife of several monasteries, including the still controversial Belmont Abbey, where Ward briefly took vows.

This book is regrettably similar to hearing some ardent genealogist run on for hours about his fascinating ancestors who are actually quite boring but lived in interesting times and places. You appreciate the researcher’s fervor and devotion, but did

you want to spend this much time hearing about it? Then again, this tale is a page-turner and if you like a good mystery, this book is like Dorothy Sayers or P.D. James *sans corps* but rich in the marginalia you learn while following the clues.

—Vern Sutton, Ph.D. and Professor  
*University of Minnesota*

**FIRE IN MY BONES: TRANSCENDENCE AND THE HOLY SPIRIT IN AFRICAN AMERICAN GOSPEL.** By Glenn Hinson. Philadelphia: University of Pennsylvania Press, 2000. Pp 424, 24 b/w illustrations.

This book is an examination of the meaning of “soul” and “spirit” and the subjective “experience” of them in the African American “sanctified” community. As such, it becomes an ethnography of feeling, or “touch,” of the Spirit. It is not, however, touchy-feely in style. The data are carefully organized and presented in great detail. The organizational framework is a single gospel-singing program, the twentieth anniversary of the Branchettes, a female duo in North Carolina. Hinson tries to show how every observable part of the program fits together to make the whole—preaching, testimony, prayer, gesture, song, instrumental sounds, announcements, etc. Since this is a singing program, the greatest emphasis naturally is on song. His running description of the program is crosscut by his discussions of its meaning, interview statements of participants, accounts of conversations with other singers and church people not a part of the program, observations of other music and worship events, and so forth.

Hinson treats the experiences and testimonies of “saints” as real, not merely as social constructs or things attributable to familiar psychological patterns to be rationalized and explained away. As an anthropologist and folklorist, he tries to harness subjectivity to science, with the goal “to explore the metaphysical and experiential worlds of the program’s participants” (p. 7). The main text is thus entirely the author’s descriptions and the words and song lyrics of saints. The interpretations of other scholars on similar material are kept in the notes.

This book explores the elaborate rhetoric of “experience,” of “getting happy” and being “on fire.” Much of this rhetoric is centered around music, so that we get much discussion of such in-group terms as “drive,” “zooing,” “gift of song,” being “noisy,” etc. There is however, little discussion of musical form and style using any of the usual analytical musical terminology and no tran-

scribed musical examples or excerpts either in standard western notation or any alternative system. The discussions of terminology are very valuable for the student of American music, but we are left somewhat in the dark as to how these terms may be related to specific harmonic, scalar, melodic, and rhythmic usages.

Hinson speaks of his informants as colleagues and “consultants.” He sees them as individuals and seems to reject many of the assumptions of anthropologists about “culture” as something shared, or at least about cultural “patterning.” By playing experience, particularly spiritual experience, into an institutional or behavioral framework, he feels much real understanding is lost to the investigator, and the experience can then be manipulated and interpreted while its immediacy and force are reduced. With this attitude he blurs the line between insider and outsider. This, or course, is easier to do for nearly any American investigator of something such as the African American “sanctified” community because of shared elements of culture, language, music, etc., between the community and the investigator, and because of the ease of movement between home and the “field.” This would not be so easy to do for someone studying the sacred musical performances of a very different society in another part of the world. Thus one might be a bit disturbed by Hinson’s criticism of some anthropological analyses of such material as “ontological colonialism” (p. 331). In a sense, Hinson’s role is that of organizer of this community’s beliefs, ritual activity, and spiritual experiences, letting his presentational framework and the depth and detail of his probing and reporting stand for analysis. (There is, of course, much self-analysis in the statements of his many “consultants.”) Although he discusses other potential and actual scholarly analyses of these phenomena in his notes and an appendix, he is reluctant to give them precedence over the testimony and explanations of the “saints.” Anthropologists and folklorists can debate whether or not this is good professional methodology. Whatever the ultimate verdict (if any), students of American music are left with a rich mine of information about one important type of musical activity and its basis in belief and spirituality.

—David Evans  
*The University of Memphis*

**EDWARD MACDOWELL: AN AMERICAN MASTER.** Alan H. Levy. Lanham, MD and London, The Scarecrow Press, 1998.

Two meanings of the word “amateur” come to mind on reading Levy’s *Edward MacDowell*. As amateur, the author brings to his subject love and enthusiasm, but also demonstrates a lack of skill that together with hubris invalidates his noble intentions. Of these, the zeal to rehabilitate MacDowell’s reputation—a rehabilitation already made elsewhere—exposes Levy’s credulity. In addition, his lack of contextual knowledge leaves him prey to errors and preconceptions. Thus, even access to the recently opened MacDowell Papers at the Library of Congress, an opportunity denied until now to other scholars because the papers were sealed in the 1930s to appease MacDowell’s widow, has not resulted in new insight into the composer’s character and work.

Given Levy’s credentials as professor of history concentrating on American culture, one might have expected from him different, more well-rounded interpretations of MacDowell’s life than those written by musicologists. Apparently believing mere transcription sufficient to make his case, however, Levy never bothers to explicate the new texts. Instead, he presents them to the reader raw and undigested. Whatever lacunae, misconceptions, idiosyncratic opinions, or obscure references contained therein are left hanging in air without correction or comment.

Note the material [p.109] taken from letters, “Steele MacKage to MacDowell, December 1892” [Note 36, p. 132] and “Edward MacDowell to Marian, undated [Note 37, p.132]”:

When Steele MacKage, director of the General Columbian Celebration Company, wrote MacDowell asking him to “undertake composition of the most important musical work for [the] World’s Fair,” MacKage sought to underscore his sense of excitement, mentioning, “Dvorák declares it the grandest opportunity ever offered a composer and would seize it himself (!!!) if free.”<sup>36</sup> MacDowell never wrote back and confided to Marian, . . . “I can’t do anything with it . . . I wouldn’t take it after Dvorák anyway.”<sup>37</sup>

Of course, one of the most celebrated individuals in American culture is not MacKage, but the veritable actor, playwright, producer, and theatrical innovator, Steele MacKaye [1842-1894; pronounced “Ma Kai,”

*continued on page 78*

according to his son Percy who, among other collaborations with American composers, wrote librettos for Frederick Shepherd Converse (see Scarecrow Press book, *Converse*, by Robert J. Garofalo, Note 71, p. 31). The impression left by Levy (perhaps based on MacDowell's hasty reading of MacKaye's request) is that MacKaye was writing in his capacity as head of the World's Columbian Exposition. In reality, MacKaye was soliciting MacDowell for a different, private organization, having no relationship with the Fair, or its music. The "General Columbian Celebration Company" was dedicated solely to MacKaye's Spectatorium, a visionary theatrical auditorium that was to be erected adjacent to the Fair grounds.

The reference in the letter to Dvorák had to do with the composer's diplomatic turn-down of MacKaye's proposal that he write orchestral music for his grandiose Spectatorio dealing with "the theme of the New World Discovery" [see Percy MacKaye, *Epoch: The Life of Steele MacKaye*, New York, 1927, Vol. II, pp. 354-65]. Dvorák's magnanimous suggestion—perhaps he had little faith in the speculative nature of the project—may be interpreted as mere eyewash from a polite but savvy foreigner who had just arrived on these shores. Nevertheless, all was not lost, since according to Percy MacKaye, it was his father's concept that eventuated in Dvorák's symphony *From The New World!*

Undaunted by Dvorák's rebuff, and still requiring a vast supply of orchestral music for his Spectatorio, MacKaye systematically made inquiries among many American composers. One of the reasons he called upon MacDowell, in particular, may have very well been, in addition to MacDowell's premier position in American music, the fact that they both had attended the same Grammar School No. 40 in Manhattan [P. MacKaye, Vol. II, pp. 46-8]. MacDowell's silence in the matter may be explained as sagacious, given his recent negative experience with a Fair commission. Furthermore, with MacDowell's antipathy towards Dvorák, MacKaye's invocation of the Bohemian's name may have had an effect on Edward contrary to the one intended. In any case, MacKaye's expensive scheme came to naught after the financial panic of 1893.

The one commission MacDowell received earlier from the Fair proper, to write music for young Harriet Monroe's Octet, was inexplicably refused. Subsequently, it was

assumed successfully by George Chadwick. But in the retelling of this familiar episode in his subject's career, Levy misspells the name of the poet as *Munroe*, refers to a request for a piano score "to facilitate *rehearsals*" [my emphasis], implies the cancellation of the commission was mutual, when in fact, according to Margery M. Lowens [*The New York Years of Edward MacDowell*, pp. 58-9], the Fair's Music Bureau sent out a news release of MacDowell's acceptance, and finally, implies mistakenly that Mrs. Beach, rather than Chadwick, took on the assignment of setting Monroe's *Ode*, perhaps by confusing it with Beach's concerted work, *Festival Jubilate*. That work, also commissioned by the Columbian Exposition, was composed for the dedication of the Woman's Building, not "for the opening ceremony" of the Fair [pp. 106-7].

Discussing another Columbian Fair contretemps involving MacDowell, Levy makes the uninformed suggestion that the Steinway pianos played by the composer were made by a "German manufacturer" and denominates the company as "Joseph Steinway and Sons [p.107]!"

Levy modestly recognizes his limitations as a musical analyst. He prudently advises that those "who wish technical analyses of . . . MacDowell's works can go to the scores and make their own investigations [pp.x-xi]." Yet he cannot resist at least one stab at musical explication. Displaying a full orchestral score illustration of the first five measures of the third movement of the *Piano Concerto in A minor*, Levy opines, "The chords that open [it] remind almost every listener of the similar B-diminished seventh tremolo that dramatically opens the piano concerto in the same key by the Norwegian composer Edvard Grieg pg.12." Here it takes no music-theory specialist to notice that the only thing the two examples may have in common is the fact that they both begin with a timpani-roll crescendo: Grieg's on A, MacDowell's on E. Dispensing with the illusory "B-diminished seventh tremolo,"—an effect that, were it present, would have truly demanded notice at the time—Grieg's first tutti chord is clearly the tonic of A minor. MacDowell's similar timpani-roll punctuation (the chord on Levy's page 11 example) approaches a diminished seventh, but not quite. Happily, MacDowell employs the less hackneyed non-dominant seventh chord on B, permitting him to introduce the solo piano in rising arpeggiated fifths and tritones on the super-

tonic of A minor. Perhaps this was why Liszt, upon hearing the young MacDowell play the concerto solo with Eugen d'Albort [perhaps *Eugène*, but certainly not *Eugèn*, pp. 18-19] on the piano reduction of the accompanying orchestral part, warned the more well-known composer to watch out for the American.

If the gloss of only a few pages must yield such corrective commentary, the reader may take it for granted that a thorough consideration of Levy's well-meaning biography would be a project far beyond the limitations imposed on this review. It is appalling to realize that those searching for information on MacDowell's life and works will accept the author's narrative as gospel and repeat its errors, mistakes, and oversights for at least another generation. *Caveat lector!*

—Victor Fell Yellin  
New York University

**IVES STUDIES.** Edited by Philip Lambert. Cambridge: Cambridge University Press, 1997. Pp. xi + 300. **THE MUSIC OF CHARLES IVES.** By Philip Lambert. New Haven: Yale University Press, 1997. Pp. xii + 244.

Ives scholarship over the last decade or so has been dominated by a small group of researchers, including Stuart Feder, H. Wiley Hitchcock, James Sinclair, Jan Swafford, and especially J. Peter Burkholder. However, a number of others have also been working away at the Ives legacy, but not always with the same degree of public prominence or recognition: notable amongst this group is Philip Lambert, whose substantial contribution to the cause is suitably acknowledged through the appearance of this fine pair of volumes. *Ives Studies* and *The Music of Charles Ives* in many ways complement both existing Ives scholarship and each other. The former volume contains ten individual essays, addressing such general topics as the relationship of Ives's music to that of Europe; the chronology of his compositions; historical and biographical contexts for his work; and the unfinished *Universe Symphony*. Among the important links here are the chapters by Robert P. Morgan ("The Things Our Fathers Loved": Charles Ives and the European Tradition," which ties in with the work of Peter Burkholder and Geoffrey Block, including the latter's own contribution to the present tome); H. Wiley Hitchcock ("Editing Ives's *129 Songs*," which relates to his forthcoming critical volume of Ives's songs); and

Gayle Sherwood (whose “Redating Ives’s choral sources” provides a solid foundation for the future revision of Ives’s compositional chronology).

Elsewhere in *Ives Studies*, Judith Tick provides a fascinating insight into the composer’s political ideas, while Stuart Feder explores the importance of Thoreau to Ives. Possibly the most interesting chapter is Wolfgang Rathert’s thoughtful and convincing essay entitled “The idea of potentiality in the music of Charles Ives.” This develops Emerson’s concept of potentiality in the context of Ives’s musical and aesthetic thought, which—Rathert argues—“represents not only a fascinating challenge to performers, listeners, and scholars, but also a powerful and inviting legacy of music still to come” (p. 132). Not unsurprisingly, given this stance, Rathert is picked out by Peter Burkholder in the concluding chapter, “Ives today,” for continuing to “stress how different [Ives’s] music is from European music of the period, while American scholars have recently been emphasizing the opposite” (footnote 32 on p. 278). This whole issue—of the mutually contradictory ways in which Europeans and Americans perceive Ives and his oeuvre—would make a fascinating study in itself. As it is, Burkholder’s “envoi,” a typically thorough and thoughtful survey of the various trends in Ives scholarship since the composer’s centenary, inevitably emphasizes the current “revisionist” agenda at the expense of other viewpoints.

Part Three of *Ives Studies*, which considers Ives’s *Universe Symphony*, provides the strongest link with *The Music of Charles Ives*. Indeed, the two “Universe” chapters in *Ives Studies*—Larry Austin’s discussion of his realization and performances of the work, and Lambert’s own intellectually magisterial study of “Ives’s *Universe*”—are splendidly complemented by the analytical insights provided by Lambert in “A Universe in Tones,” the final chapter of his Yale volume; together, the three essays create an absorbing and substantial picture of the semi-mythical work first described at the conclusion of Henry and Sidney Cowell’s *Charles Ives and his Music* (1955). Elsewhere, Lambert provides extended and insightful analyses of *Tone Roads No. 1*, *Study No. 5*, and *The Cage*, in the more general context of an exhaustive dissection of what he terms Ives’s “systematic” music (i.e. that usually referred to as “experimental”). Given Lambert’s exceptional pedigree as an analyst, *The Music of Charles Ives* can be pretty heavy

going at times, and sections such as “A Theory of Combination Cycles” (pp. 161-7) will probably appeal only to hardened theorists; however, this should not belittle Lambert’s singular achievement in demonstrating so convincingly that some of Ives’s most challenging (and allegedly cranky) music is in reality both extremely rigorous and intimately connected to those other “expressive, colorful” pieces of his “that [capture] the essence of nineteenth-century America and [speak] in tongues comprehensible only to the human spirit” (p. vii).

—David Nicholls

*University of Southampton*

**SOFT BOUNDARIES: RE-VISIONING THE ARTS AND AESTHETICS IN AMERICAN EDUCATION.** By Claire Detels. Westport, CT and London: Bergin & Garvey (Greenwood Publishing Group), 1999.

This book calls for a major restructuring of arts education from the present “hard boundaries” (each discipline and areas within taught as separate entities) to “soft boundaries” (an interdisciplinary approach with esthetics as a base). The author appears well qualified to advocate such an approach. She is informed in a number of areas: music history, theory, education, and performance; esthetics; and the major post-modern movements that have an impact on our musical thinking—gender, world music, and cultural context. She must also be a skillful teacher, judging from the reported examples of techniques she uses in her classes at the University of Arkansas, Fayetteville.

*Soft Boundaries* is organized in three sections: I. “The [hard] Boundaries of the [today’s] Arts and Aesthetics,” II. “The Boundaries in Music,” and III. “Soft Boundaries and the Future.” The first two parts of the 131-page text encompass 93 pages, and the third part, only 38 pages. Thus, emphasis is on criticism of the present system. The “re-visioning” is somewhat sketchy, as we will see.

The book as a whole is a vigorous polemic, but it is marred by three tendencies. The first is one-sidedness. As the author reviews the history of history, esthetics, music history, theory, education, and performance, she selects only facts or opinions that support her argument. The second is her procrustean effort to blame all of the faults she finds on her thesis—that “hard boundaries” alone have created today’s deplorable conditions. The third is a

declamatory, rather redundant writing style. Over and over we read of the evils the author attributes to hard boundaries and the virtues of interdisciplinary education. What we fail to find is a carefully developed argument integrating the many facets of this study and leading to a conclusion that will clinch the author’s argument. Thus, the book is likely to convince only those who are already won over to interdisciplinary education. Let’s look at these problems in detail.

Two instances of lopsidedness are Detels’s overviews of the history of music esthetics and music theory. According to the author’s view, esthetics went into decline following a golden age (the late 18th century) marked by the writings of Kant and Schiller. By the late 19th century, “Art for Art’s Sake” prevailed, with its focus on formalism and neglect of historical and cultural context. Examining a piece of music as a “thing in itself” appears to be anathematic to the author, and she disparages the work of 20th-century theorists who attempt to unravel music’s intrinsic meaning as so-much analytical puzzle solving, isolated from the “real world” and, therefore, inconsequential. Likewise contemporary estheticians who have made significant advances in clarifying the roles of meaning and emotion in music, areas which the 19th century had treated with a vague grandiloquence, are dismissed as mere nit-pickers who argue over definitions. In an excellent chapter, “Uses of History in Some Recent Aesthetic Writings,” Detels shows some sympathy for pluralism in historical interpretation, but in music theory and esthetics, she brooks no ideas other than the primacy of contextual thinking about music.

Most rigid is Detels’s effort to establish “soft boundaries” as the magic formula that will cure all of the ills besetting the teaching of numerous intellectual areas—history, esthetics, psychology, and the musical disciplines—which she so nimbly surveys. One of her major criticisms is canonic historical teaching (great composers or works), which she believes encourages rote memorization. But isn’t such teaching a method that could just as easily take place in the “soft bounded,” interdisciplinary class as well as the “hard bounded,” clearly defined disciplines? More than an interdisciplinary structure is needed to mitigate such a problem, if indeed it is one. Actually, the paramount methodology in the teaching of music history today is style analysis and compar-

*continued on page 80*

ison rather than memorizing lists of composers or works.

In Part III, the author offers her solution to the problems she has presented earlier; namely "an extension of [the] 'comprehensive musicianship' approach of combining theory and history instruction to include connections to the performance and experience of Western art and popular music, and of prominent styles of non-Western music as well (p. 110). Considering the breadth and depth of her attack on the teaching of history, philosophy, and all of music, this "re-visioning" seems very limited. The term "comprehensive musicianship," on which Detels plans to build the new order, is mentioned only in one place previously: "Since the 1950s, there have been college music programs that offer a more integrated, 'comprehensive musicianship' approach to the teaching of music history and theory, but the influence of these programs declined in the wake of increasing specialization on most campuses during and following the 1960s (pp. 108-109)." Surely the model on which she intends to build her program deserves more than one prior mention. What is the history of this movement that touched on nearly every college campus to some extent? What were its successes? Its failures? Did it decline solely because of "increasing specialization?" If so, does this reason augur well for the success of a neo-comprehensive musicianship (now inflated to include popular music and world musics as well) in today's world, which is increasingly specialized? Where will we find the teachers who can "integrate historical and theoretical issues with practice in a variety of art forms and cultures" (p. 126)?

The author presents two outlines for changing the music curriculum. The first is the integration of music history and theory into a six-semester sequence (p. 111-112). The first semester is based on "folk and popular musics around the world" in which students study some basic theory: scale systems and simple chord progressions. The remaining five semesters offer the theory and history of music in the traditional historical sequence: "to 1600" [ancient and medieval], "1600-1750" [baroque], "1750-1800" [classical], "19th c." [romantic], and "20th c." This "soft boundary" appears to be very much the material taught in present "hard-boundary" courses, but with an occasional world music feature thrown in such as "the development of Indian music under the Mughal Empire" for the 1600-1750

period, and "global fusions of music in minimalism and world beat" for the 20th century. How much integration would actually occur depends on individual teachers. If this proposal seems timid, the author offers a further concession for those schools that refuse to take even the "tiny" step of teaching both theory and history as one course. She proposes a "realignment" in which historians teach history and theory before 1900 in their present history courses, and theorists cover post 1900 (114-115). Neither of these proposals appears to go very far toward creating the vastly different system of conceptual music education that the author purports to call for throughout the book.

I have criticized this book vigorously because the issues Detels presents are so important and because they extend far beyond pat solutions such as "soft boundaries." Ideally, I support Detels's proposal to make philosophically conceived history the basis for interdisciplinary study of the arts, but I don't think that a mere classroom arrangement is relevant to this goal. Rather, *how we learn, each of us as individuals*, is. In music, we usually start by singing or performing on an instrument. We then add, depending on the degree of our interest, music theory and history. These accretions take on the degree of major emphasis for some of us. A few of us push on to esthetics and the relationship of music to the other arts and to culture generally. This learning process of starting with one specific skill, adding others as needed, and eventually seeing the "big picture" to the degree each of us can, has been going on for centuries. The system has obviously grown topsy-turvy. Can we reverse the process, as the author proposes? Detels suggests that "post-structural theory, cognitive learning theory, and other recent theoretical approaches of the postmodern era" (p. 6) say that we can, but she doesn't show how. Perhaps in her next book she will explore learning psychology more thoroughly and flesh out an interdisciplinary approach that demonstrates a real contrast to "hard boundaries." Then, she may be able to interest more of us than just the already converted.

—William Kearns

*University of Colorado at Boulder*

**A BLUES LIFE.** By Henry Townsend as told to Bill Greensmith, Urbana & Chicago: University of Illinois Press, 1999 ISBN 0-252-02526-1. Pp. 145.

Henry Townsend's biography is a story of racism, survival and most of all, musical circumstances. As a St. Louis blues figure who first began playing in the mid-1920s, his career has spanned the early days of blues' recording popularity through a period of relative obscurity into the recent resurgence of the music. Although primarily a sideman, he knew and often accompanied many of the seminal blues legends, either in St. Louis or during his trips to Memphis and Chicago.

This book is an interesting document of the life of Townsend as told to Bill Greensmith. At times the text is rambling and seems like the unedited transcripts of Greensmith's interviews. A St. Louis resident, Greensmith devotes too much space to specific descriptions of St. Louis streets and areas. While this is interesting on a local level and may be an important ingredient in a musicological study of the city's music, the information is superfluous for most readers.

Townsend's story clearly illustrates the importance of the cross-pollination of musical influences that occurred between the major river cities during the first half of the 19<sup>th</sup> century. While it is generally agreed that blues music found its first form in the Delta region near Memphis, the spread of the music occurred via the transient population that regularly traveled up and down the Mississippi River from New Orleans to Chicago. Blues performers would make occasional recordings and perform in a collection of house parties and juke joints. As such, St. Louis was an integral component in the evolution of the music and Henry Townsend's recollections of his participation is an important document.

Unfortunately, Townsend's abilities as a musician outshine his talents as storyteller. The book often bogs down in personal recollections a skilled biographer might have edited. His observations about such early blues figures as Roosevelt Sykes and Walter Davis offer a fascinating glimpse into the working blues musician's world. Overall, *A Blues Life* is enjoyable reading for scholars interested in the history of the migration of the blues up and down the Mississippi River.

—David Less

*Memphis, Tennessee*

**BILL EVANS: HOW MY HEART SINGS.**

Peter Pettinger, New Haven and London: Yale University Press, 1998, ISBN 0-300-07193-0. Pp 346.

For fans of Bill Evans, this biography is an essential tool for a deeper understanding of this genius' work. Anyone who is not familiar with Evans' music will find this to be a very readable introduction to one of the great pianist of the twentieth century. Peter Pettinger, a concert pianist who has undertaken this critical analysis of Evans life and music, offers a scholarly interpretation of the compositions and techniques used by the late jazz artist.

A gifted musician, Bill Evans studied classical music prior to his lifelong commitment to jazz in the late 1940s. He was proficient as a sideman and composer but eventually found his primary calling in the trio setting. As an early member of one of the great Miles Davis groups, he gained fame with the hip jazz loving audience. His later solo and duet recordings (including multi-tracked duets with himself) showcased his brilliant compositions and technique. However, it was in a series of trios that Evans grew as an artist through the interplay of the various sidemen.

Pettinger meticulously traces the artist's development throughout his career, analyzing the recordings and notes from live performances. Fortunately, Evans' live shows were often recorded, although sometimes without the permission of the performers. This afforded Mr. Pettinger the opportunity to evaluate critically the development of specific ideas, compositions and themes. Drug abuse is discussed in a non-judgmental fashion as a character flaw that ultimately dampened the genius of Bill Evans and sometimes affected his performances.

The real strength of this book is Pettinger's analysis of the compositions and technique of Evans' recorded performances. As a trained pianist he places Evans' jazz and classical background into the context of his music and the countless other legendary jazz artists with whom he worked. His descriptions of the various trio configurations help the reader understand the role of "sidemen" in a small combo setting. An extensive discography is included and is helpful in allowing the reader to group the various trios into their respective periods in his career.

Ultimately *Bill Evans: How My Heart Sings* can be enjoyed on many levels. Peter Pettinger has written a biography that not

only explains and critiques the music of an important jazz artist but also paints a picture of the life of a working musician. This book is recommended for anyone interested in jazz history, especially post WWII through 1980.

—David Less  
*Memphis, Tennessee*

## NOTES IN PASSING

**NEW WORLD SYMPHONIES: HOW AMERICAN CULTURE CHANGED**

**EUROPEAN MUSIC.** By Jack Sullivan. New Haven and London: Yale University Press, 1999. ISBN 0-300-07231-7. Pp. 288. \$30.00.

Jack Sullivan, Professor of English and Chair of American Studies at Rider University, convincingly shows for the first time the profound and transformative influence of American literature, music, and mythology on European music. Beginning in the nineteenth century with Gottschalk in Paris and Dvorák in New York, Sullivan traces the cross-cultural impact of the New World to the Old; he concludes with the spread of rock and roll around the world. In addition, he presents a fascinating account of the effects of American authors as diverse as Twain, DuBois, Melville and Langston Hughes on European composers, including Dvorák's fascination with Longfellow; Debussy and Ravel's obsession with Poe; and the inspiration Whitman supplied for Delius, Holst, Vaughan Williams, Hindemith, Tippett, Weill, and dozens more.

Sullivan writes with extraordinary insight of the lure of Broadway and Hollywood for such composers as Weill, Korngold, and Britten, and most impressively about the influence of jazz on Stravinsky, Bartok, Walton, and others.

Although Sullivan's book is not comprehensive (e.g., he does not include America's experimental avant-garde), he does illuminate one of the most important and overlooked aspects of American culture in *New World Symphonies*, a fascinating, provocative study written for the general reader as well as the scholar, and for the literary as well as the musical enthusiast.

**A SOURCEBOOK OF NINETEENTH-CENTURY AMERICAN SACRED MUSIC**

**FOR BRASS INSTRUMENTS.** By Mark J. Anderson. Music Reference Collection, No. 59. Westport, CT, and London: Greenwood Press, 1997. ISBN 0-313-30380-0. Pp. vi, 130. \$65.00.

Anderson begins his *Sourcebook* with an exploration of the parallel development of the brass band movement and religious fervor in late nineteenth-century America. Intended as a "useful collection of music to be used at appropriate times and places" (p.1), he also includes the scores for 22 works for various solo instruments, as well as small and large ensembles, transcribed from manuscript and original sources in the Old Economy Village Music Archives, Pennsylvania Historical and Museum Commission; the Manchester, New Hampshire Historic Association; the library of the Chatfield Band in Chatfield, Minnesota; and the New York City Public Library.

**DOWN AT THE END OF LONELY STREET: THE LIFE AND DEATH OF**

**ELVIS PRESLEY.** By Peter Harry Brown and Pat H. Broeske. New York: Dutton Publishing Company, 1997. ISBN 0-525-94246. Pp. xviii, 524. \$25.95.

In *Down at the End of Lonely Street*, Peter Harry Brown and Pat H. Broeske have successfully written the first comprehensive, objective, single-volume biography of Elvis Presley. Published on August 16, 1977, the twentieth anniversary of Elvis's death, this definitive, ambitious, meticulously-researched volume presents a vivid account of Elvis's life, career, death, and continuing influence. Brown and Broeske interviewed more than three hundred people, and pored over numerous documents, including the never-before-seen 600-page, court-ordered portrait of the final years of Presley's life. Brown and Broeske have also enriched this biography with 32 pages of photographs of Elvis, some never before published.

**FILM COMPOSERS IN AMERICA: A**

**FILMOGRAPHY 1911-1970.** 2nd ed. By Clifford McCarty. New York: Oxford University Press, 2000. ISBN 0-19-511473-6. Pp. viii, 534. \$75.00.

In *Film Composers in America*, the renowned film scholar Clifford McCarty

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**William W. Austin (1920-2000)**, the Given Foundation Professor of Musicology emeritus at Cornell University, died at his home in Ithaca, 15 March at the age of 80. Austin joined the Cornell faculty in 1947; he served as head of Cornell's music department from 1958 to 1963.

An internationally respected musicologist, Austin received some of the most coveted prizes in his field, including the E.J. Dent Prize from the International Musicology Society and the Otto Kinkeldey Prize of the American Musicology Society for his influential book *Music in the Twentieth Century: From Debussy to Stravinsky* (Norton, 1966). He also authored *Susanna, Jeanie and the Old Folks at Home: Songs of Stephen C. Foster From His Time to Ours* (1975), a study of Foster's songs and their cultural significance. Austin also collaborated on several important books, including *New Looks at Italian Opera* (1968, Cornell), and *Debussy's 'Prelude l'après-midi d'un faune'* (1970, Norton), and he authored numerous articles for *Music Quarterly* and *Music Review* and was a contributor to *Groves Dictionary of Music and Musicians*. In 1961, Austin received a Guggenheim Fellowship and was an honorary member of the American Musicology Society, the society's highest honor.

**Margaret Harris (1944-2000)** A few days before Vivian Fine's death, a much younger woman, Margaret Harris, died at the age of 56. The first black woman to conduct the symphony orchestras of Detroit, Chicago, Los Angeles, St. Louis, Minnesota, and 11 other American cities, she, too, was a piano prodigy. At 10 she performed with the Chicago Symphony and won a scholarship to the Curtis Institute. She later earned Bachelors and Masters degrees from Juilliard. She gained prominence also on Broadway, where she was musical director of *Hair*; conducting an orchestra of seven men, all older than she. She also composed two ballets, the opera *King David*, and two piano concertos, among other works. A month before her death she was appointed associate dean of the Pennsylvania Academy of Music in Lancaster, a job she was to begin in June.

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attempts to identify every known composer who wrote background musical scores for films in the United States between 1911 and 1970. McCarty presents information on approximately 20,000 films, spanning all types of American films, from features, shorts, cartoons, and documentaries to nontheatrical works, avant-garde films, and even trailers.

McCarty corresponded with or interviewed hundreds of composers, arrangers, orchestrators, musical directors, and music librarians. He also conducted extensive research in the archives of the seven largest film studios: Columbia, MGM, Paramount, RKO, 20th Century Fox, Universal, and Warner Brothers. In this volume, McCarty documents the work of more than 1,500 composers, from Robert Abramson to Josiah Zoro, including the first to score an American film, Walter C. Simon. McCarty also provides an index that allows readers to quickly find the composer for any American film through 1970. *Film Composers in America* is a welcomed tool for serious students of film and a treasure trove for film fans.

—Sherrill V. Martin  
*University of North Carolina  
 at Greensboro*

# SOME RECENT ARTICLES AND REVIEWS

Joice Waterhouse Gibson, University of Colorado at Boulder

**ACOUSTIC GUITAR** (Aug 00): David Simons, "Rock Foundation [Everyly Brothers]," 54. (Nov 00): Steve Boisson, "Passion Plays: Ian Anderson's three decades of visual songwriting with Jethro Tull," 86.

**AMERICAN MUSIC RESEARCH CENTER JOURNAL** (98-99): Robert R. Fink, "A Dedication to William Kearns and American Music," 1; William Kearns, "MUSA: An American Monument," 7; Thomas L. Riis, "The Glenn Miller Mystery: An Interview with William Suitts and Alan Cass," 19; Ariel A. Downing, "Music as Artifact: The Johnson County War Ballads," 35; Rodney Sauer, "Photoplay Music: A Reusable Repertory for Silent Film Scoring, 1914-1929," 55; Ann B. Reagan, "Eugene Luening, German American-Musician—The Milwaukee Germans and *die heilige deutsche Kunst* (Holy German Art)," 77; Gisele Glover, "The Life and Career of Edward Boatner and an Inventory of the Boatner Papers at the Schomburg Center," 89; Bart Platenga, "Will There Be Yodeling in Heaven?," 107.

**AMERICAN MUSIC TEACHER** (Apr/May 00): Joseph Rezits, "Howard Wells: The Most Special Teacher of Them All," 22. (Aug/Sep 00): Reed Sampson, "For Barbershoppers, the Music Never Ends [history of SPEBSQSA]," 38.

**THE AMERICAN ORGANIST** (May 00): John D. Witvliet, "The Blessing and Bane of the North American Megachurch," 50. (July 00): Marilyn Perkins Biery, "New Music for Organ at the End of the Twentieth Century [Libby Larsen]," 76. (Sep 00): Marilyn Perkins Biery, "New Music for Organ at the End of the Twentieth Century [Emily Maxson Porter]," 50.

**THE AMERICAN RECORDER** (Sep 00): Scott Paterson, "Anthony Burgess: The Man and His Recorder Music," 11.

**AMERICAN RECORD GUIDE** (Mar 00): Molly Gia Foresta, "Playing Fiddle with Meryl Streep," 9; Jack Sullivan, "Sounding the Unconscious [Hitchcock's film music]," 20. (May 00): Richard S. Ginell, "Revueltas Revived," 9; John Fleming, "Frank Zappa:

Never Strictly Genteel," 12; Richard Traubner, "The Bible at Bam: Kurt Weill's *Eternal Road* Returns," 31; Paul Moor, "Weill's *Kuhhandel*: a premiere production in need of help," 32.

**AMERICAN STRING TEACHER** (May 00): William Terwilliger, "An Undiscovered Repertoire: Copland's *Complete Works for Violin and Piano*," 78.

**ASSOCIATION FOR RECORDED SOUND COLLECTIONS JOURNAL** (Sp 00): Frederick Williams, "Giuseppe Creatore: Flambouyant Genius of the Concert Stage," 1 and "Giuseppe Creatore [1871-1952]: Discography," 37; Tim Brooks, "Early Recordings of Songs from *Florodora*: Tell Me, Pretty Maiden...Who Are You?—A Discographical Mystery," 51 and "*Florodora* Recordings (1901-1902): Discography," 65; rev. of Geoffrey Wheeler, *Jazz By Mail: Record Clubs and Record Labels, 1936-1958*, by Jack Litchfield, 117; rev. of Michael Tisserand, *The Kingdom of Zydeco*, by Richard Spottswood, 119; rev. of Rick Kennedy and Randy McNutt, *Little Labels—Big Sounds: Small Record Companies and the Rise of American Music*, by Tim Brooks, 120; rev. of Timothy C. Fabrizio and George F. Paul, *Antique Phonograph Gadgets, Gizmos & Gimmicks*, by Tim Brooks, 124.

**BASS WORLD** (Sum 00): Joëlle Morton, Nancy Merriam, "The Adventures of Jon Deak," 16.

**BLACK MUSIC RESEARCH JOURNAL** (Sp 99): Wayne D. Shirley, "Religion in Rhythm: William Grant Still's Orchestrations for Willard Robison's *Deep River Hour*," 1; John Andrew Johnson, "William Dawson, 'The New Negro,' and His Folk Idiom," 43; Jeffrey Magee, "Fletcher Henderson, Composer: A Counter-Entry to the *International Dictionary of Black Composers*," 61; Timothy Rommen, "Home Sweet Home: Junkanoo as National Discourse in the Bahamas," 71; Sherrie Tucker, "The Prairie View Co-Eds: Black College Women Musicians in Class and on the Road during World War II," 93.

**BLUES ACCESS** (Sp 00): Nadine Cohodas, "Spinning Blues into Gold: The Chess Brothers and the Legendary Chess Records," 12.

**BLUES REVIEW** (Sep 00): Scott Jordan, "Henry Butler: Bop, Boogie & Barrelhouse [jazz, ragtime, classical and Caribbean influences]," 25. (Oct 00): Tom Hyslop, "John Primer: A Blues Life [sideman of Muddy Waters]," 27.

**BRITISH JOURNAL OF MUSIC EDUCATION** (July 00): Rev. of Peter Mason, *Bacchanal! The Carnival Culture of Trinidad*, by Vic Gammon, 209.

**THE BULLETIN OF HISTORICAL RESEARCH IN MUSIC EDUCATION** (Sp 99): Rev. of Sondra Wieland Howe, *Luther Whiting Mason: International Music Educator*, by George N. Heller, 82.

**CANADIAN FOLK MUSIC BULLETIN** (Mar/June 00): Sherry Johnson, "Gender Consciousness Among Women Fiddlers in Ontario Fiddle Contests," 3; Jim Hiscott, "Inuit Accordion Music—A Better Kept Secret," 16.

**CANADIAN UNIVERSITY MUSIC REVIEW** (20/1, 99): John Beckwith, "CUMS Remembered/Souvenirs de la SMUC," 1; rev. of Robin Elliott, *Counterpoint to a City: The First One Hundred Years of the Women's Musical Club of Toronto*, by Glenn Colton, 101; rev. of Diane E. Peters, *Canadian Music and Music Education: An Annotated Bibliography of Theses and Dissertations*, by Glenn Colton, 104.

**CENTER FOR BLACK MUSIC RESEARCH DIGEST** (Sp 00): Edward A. Berlin, "On Ragtime: Review of The Rag-Time Ephemeralist," 8; Elizabeth Sayre, "Cuban Batá Drumming and Women Musicians: An Open Question," 12.

**CHAMBER MUSIC** (Apr 00): Kyle Gann, "American Composer: George Tsontakis," 39. (June 00): Kyle Gann, "American Composer: Arthur Jarvinen," 39. (Aug 00): Kyle Gann, "American Composer: Elodie Lauten," 25.

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**CHORAL JOURNAL** (Apr 00): Teresa Bowers, "The Golden Age of Choral Music in the Cathedrals of Colonial Mexico," 9. (Aug 00): Fritz Mountford, "Fred Waring's Tone Syllables: His Legacy to American Choral Singing," 8.

**CLASSICAL CD** (June 00): Jeremy Pound, "Composer Interview: John Tavener," 38. (Oct 00): Simon Trezise, "The Musician for Our Time [Leonard Bernstein]," 42.

**COMPUTER MUSIC JOURNAL** (Sum 00): Trevor Wishart, "Sonic Composition in *Tongues of Fire*," 22.

**CURRENT MUSICOLOGY** (63/1999): Brian Harker, "'Telling a Story': Louis Armstrong and Coherence in Early Jazz," 46; rev. of Andrew Meac, *An Introduction to the Music of Milton Babbitt*, by Jason Eckardt, 84; rev. of Susie J. Tanenbaum, *Underground Harmonies: Music and Politics in the Subways of New York*, by Stephen Mamula, 116; rev. of Martha Bayles, *Hole in Our Soul: The Loss of Beauty and Meaning in American Popular Music*, by Daniel N. Thompson, 122.

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Robert A Stebbins, *The Barbershop Singer: Inside the World of a Musical Hobby*, by Gage Averill, 341; rev. of video, *Plenty of Good Women Dancers: African American Women Hoofers from Philadelphia*, by Kyra D. Gaunt, 359.

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**FILM SCORE MONTHLY** (Jan 00): Various articles about John Williams's music for *Superman*. (Feb 00): Nick Redman, "Music by Jerry Fielding," 24. (May 00): Jonathan Z. Kaplan, "*Tora! Tora! Tora!*: An Analysis of [Jerry] Goldsmith's Musical Strategy," 34.

**GUITAR REVIEW** (Win 00): Brian Hodel, "20th Century Music and the Guitar [incl. American composers]," 8.

**GRAMOPHONE** (July 00): Bradley Bamarger, "Bernstein: Ten years after," 8.

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**INSTITUTE FOR STUDIES IN AMERICAN MUSIC NEWSLETTER** (Fall 99): Howard Pollack, "Copland's Hope for American Music," 1; Maya Gibson, "Rethinking Race in Nineteenth-Century Minstrelsy," 4; David Evans, "Demythologizing the Blues," 8; rev. of Adrienne Fried Block, *Amy Beach, Passionate Victorian: The Life and Work of an American Composer*, by Laurie Blunsom, 11. (Sp 00): Guthrie P. Ransey, Jr., "The Muze 'N the Hood: Musical Practice & Film in the Age of Hip Hop," 1; rev. of David A. Jasen and Gene Jones, *Spreadin' Rhythm Around: Popular Songwriters, 1880-1930*, by Edward

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*Heterofonía Revista de investigación musical*, 110; rev. of John Beckwith, *Music Papers, Articles and Talks by a Canadian Composer 1961-1994* [NB: Title erroneously listed as *More Papers...*], 116.

**INTERNATIONAL ASSOC. OF JAZZ RECORD COLLECTORS JOURNAL** (Win 00): Rev. of Tom Lord, *The Jazz Discography*, Vol. 22, by Russ Chase; rev. of Lee Tanner, *Images of Jazz*, Lee Tanner and Lee Hildebrand, *Images of the Blues*, Scott Yanow, *Duke Ellington*, [iconographies], by Stuart Kremsky, 81. (Sp 00): Rolf Ljungquist, "Some Notes on Charlie Parker and Sweden," 28; rev. of Warren W. Vaché, *Jazz Gentry, Aristocrats of the Music World*, by Russ Chase, 87; rev. of Linda Dahl, *Morning Glory: A Biography of Mary Lou Williams*, by Stuart Kremsky, 88; rev. of Eddie Lambert, *Duke Ellington: A Listener's Guide*, by Russ Chase, 88; rev. of Christopher Page, *Boogie Woogie Stomp: Albert Ammons and His Music*, by Russ Chase, 89. (Sum 00): Michael P. Zirpolo, "In Duke's [Ellington] Head," 19.

**INTERNATIONAL TRUMPET GUILD JOURNAL** (Mar 00): John La Barbera, "Maynard Ferguson: The King," 6; William F. Lee III, "A Maynard [Ferguson] Snapshot," 23; Keith Winking, "Ray Crisara: Teaching by Example," 33; Jack Burt, compiler, "Uncommon Man, Uncommon Musician: Tributes to Ray Crisara from Colleagues and Students," 40; rev. of William F. Lee, *MF Horn: Maynard Ferguson's Life in Music*, by Kelly Rossum. (June 00): Ralph Dudgeon, "Credit Where Credit is Due: The Life and Brass Teaching of Donald S. Reinhardt," 26; Stephen L. Glover, "Robert King: Brass Music Advocate and Publishing Icon," 43. (Oct 00): Michael Caldwell, "There Will Never Be Another Doc: An Interview with the Incomparable Doc Severinsen [historical info]," 37.

**JAZZ EDUCATORS JOURNAL** (July 00): Kevin Whitehead, "Jazz: The First Century," 39. (Sep 00): Michael Rossi, "[Dr. William] Prince is a Prince [jazz history]," 34.

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**JOURNAL OF BAND RESEARCH** (Sp 00): Lavern J. Wagner, "Music for America's Hometown Bands: Tracing the Southwell

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**JOURNAL OF HISTORICAL RESEARCH IN MUSIC EDUCATION** (Oct 99): Carolyn Livingston, "The WPA Music Program as Exemplified in the Career of Charles Faulkner Bryan," 3; Steven N. Kelly, "John Barnes Chance and His Contributions to Music Education," 21; Michael D. Martin, "Band Schools of the United States: A Historical Overview," 41; Blair L. Martin, "The Influence and Function of Shape Notes and Singing Schools in the Twentieth Century: An Historical Study of the Church of God," 62; rev. of Sondra Wieland Howe, *Luther Whiting Mason: International Music Educator*, by Marie McCarthy, 101.

**JOURNAL OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY** (XXV/1999): Peter Spohr, "Some Early American Boehm Flutes," 5; rev. of Robert F. Gellerman, *The American Reed Organ and the Harmonium: A Treatise on its History, Restoration and Tuning, with Descriptions of Some Outstanding Collections*, 148. (XXVI, 2000): William E. Hettrick, "The Dolceola: A Story of Musical Enterprise in Toledo, Ohio," 141.

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**JOURNAL OF MUSIC THEORY** (Fall 99): Steven Strunk, "Chick Corea's 1984 Performance of 'Night and Day,'" 257; Steve Larson, "Swing and Motive in Three Performances by Oscar Peterson," 283; Matthew Shaftel, "From Inspiration to Archive: Cole Porter's 'Night and Day,'" 315.

**JOURNAL OF THE ROYAL MUSICAL ASSOCIATION** (Part 1, 00): David Metzger,

"Musical Decay: Luciano Berio's *Rendering* and John Cage's *Europera 5*," 93.

**LIVING BLUES** (Mar/Apr 00): Brett Bonner, "Taj Mahal: The easiest thing to carry around with you in this life is knowledge," 30; Tom Freeland, "Robert Johnson: Some Witnesses to a Short Life," 42; John Anthony Brisbin, "Jay McShann: Music Was A Good Life!," 50; Chris Thomas King, "Blues at 2000: A Forum on the State of the Blues [various interviews]," 56. (May/June 00): David Nelson, "Joe Louis Walker: 'I've Always Been Restless Musician,'" 14; Bill Dahl, "Gene 'Daddy G' Barge: The Soulful Saxophone," 22; John Anthony Brisbin, "A Tribute to Eddie Taylor," 32. (July 00): Guido Van Rijn, "Reverend J. M. Gates," 48, "Reverend 'Gatemouth' Moore," 52, "Georgia Tom Dorsey," 53.

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**MUSIC EDUCATORS JOURNAL** (Mar 00): Michael L. Mark, "From Tanglewood to Tallahassee in 32 Years," 25; Jon R. Piersol, "Wiley Housewright on Music's Changing Times," 29.

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**THE MUSICAL QUARTERLY** (Fall 99): Joseph N. Strauss, "The Myth of Serial 'Tyranny' in the 1950s and 1960s," 301. (Win 99): Tammy L. Kernodle, "Arias, Communists, and Conspiracies: The History of Still's *Troubled Island*," 487; Arved Ashby, "Frank Zappa and the Anti-Fetishist Orchestra," 557.

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**19TH CENTURY MUSIC** (Fall 99): Gayle Sherwood, "'Buds the Infant Mind': Charles Ives's *The Celestial Country* and American Protestant Choral Traditions," 163.

**NOTES: QUARTERLY JOURNAL OF THE MUSIC LIBRARY ASSOC.** (Mar 00): Rev. of Lewis A. Erenberg, *Swingin' the Dream: Big Band Jazz and the Rebirth of American Culture*, by Jeffrey Magee, 668; rev. of Robert G. O'Meally, *The Jazz Cadence of American Culture*, by Burton W. Peretti, 671; rev. of Brian Ward, *Just My Soul Responding: Rhythm and Blues, Black Consciousness, and Race Relations*, by Kyra D. Gaunt, 673; rev. of Dale A. Olsen and Daniel E. Sheehy, eds. *South America, Mexico, Central America, and the Caribbean*, by Walter Aaron Clark, 685; rev. of Mark N. Grant, *Maestros of the Pen: A History of Classical Music Criticism in America*, by Karen Ahlquist, 691; rev. of Bill F. Faucett, *George Whitefield Chadwick: A Bio-bibliography*, by Wilma Reid Cipolla, 699; rev. of Karen Ahlquist, *Democracy at the Opera: Music, Theater, and Culture in New York City, 1815-60*, by Katherine K.

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**OPERA NEWS** (July 00): Joan Peyser, "The Bernstein Legacy," 22.

**THE OPERA QUARTERLY** (Sp 00): Jim McPherson, "Before the Met: The Pioneer Days of Radio Opera—Part 2, The NBC National Grand Opera Company," 204.

(Sum 00): Jim McPherson, "Before the Met: The Pioneer Days of Radio Opera, Part 3, Cesare Sodero, the Music Man," 407.

**OPERNWELT** (June 00): Robert Hilferty, "Was es bedeutet, Amerikaner zu sein [Virgil Thomson's and Gertrude Stein's 'The Mother of Us All' in New York]," 64.

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**THE ORGAN** (Aug-Oct 00): Lucius Weathersby, "Out of Africa: An Introduction to the Organ Music of African and African-American Composers," 125.

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**REVISTA MUSICA LATINO** (Fall/Winter 99): Ketty Wong, "Directory of Latin American and Caribbean Music Theses and Dissertations (1992-1998)," 253; rev. of Yvonne Daniel, *Rumba, Dance and Social Change in Contemporary Cuba*, by Olavo Alén Rodríguez, 313; rev. of Cristobal Diaz Ayala, *Cuando salí de La Habana, 1898-1997. Cien años de música cubana por el mundo*, by Robin Moore, 319.

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**THE WORLD OF MUSIC** (41/3, 99): Vicki L. Brennan, "Chamber Music in the Barn: Tourism, Nostalgia, and the Reproduction of Social Class," 11; Mark F. DeWitt, "Heritage, Tradition, and Travel: Louisiana French Culture Placed on a California Dance Floor," 57; Jeff Todd Titon, "'The Real Thing': Tourism, Authenticity, and Pilgrimage among the Old Regular Baptists at the 1997 Smithsonian Folklife Festival," 115; Martin Stokes, "Music, Travel and Tourism: An Afterward," 141; rev. of Frances R. Aparicio, *Listening to Salsa: Gender, Latin Popular Music, and Puerto Rican Cultures*, by J. Lawrence Witzleben, 161; rev. of Gage Averill, *A Day for the Hunter, A Day for the Prey: Popular Music and Power in Haiti*, by Suzel Ana Reily, 163.

# Notes from the SAM Tickler File

## Nominee for SAM Treasurer

The nominee for Treasurer was inadvertently left off the ballot. George Keck is running uncontested. Should anyone be against George's election to the office, or would like to suggest a write-in candidate, please do so by February 2, 2001 to Mariana Whitmer.

George R. Keck earned a Ph.D. degree in Musicology from the University of Iowa and is currently Addie Mae Maddox Professor of Music and Chair of the Department of Music History and Literature at Ouachita University in Arkadelphia, Arkansas. Author of *Francis Poulenc: A Bio-Bibliography* (Greenwood Press, 1988), co-editor (with Sherrill Martin) of *Feel the Spirit: Studies in Nineteenth-Century African-American Music* (Greenwood Press, 1990), and author of numerous articles on American music, the French Six, and Francis Poulenc. Member of SAM Membership Committee since 1988; current chair of the Honors Committee, and past editor (1993-97) of the *Sonneck Society for American Music Bulletin*.

## 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. See announcement elsewhere in this issue for more information or visit:

<http://american-music.org/confers.htm>

## SAM Announces New Editors

David Nicholls has been named the next editor of *American Music*. Philip Todd has been named the next editor of the Bulletin.

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