

The Bulletin

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

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Fall 2001

Dick Cary's Tuesday Night Friends

—Edward A. Berlin

On a memorable evening in November 1997, stride pianist Jim Turner honored me with an invitation to a session of Dick Cary's Tuesday Night Friends. Performing were eleven crackerjack studio and jazz musicians—playing reeds, brass, guitar, piano, bass, and percussion—reading through arrangements and original compositions by Cary. (Turner, assuming here the role of recording engineer, was not part of the performing group.) The music spanned jazz styles from traditional jazz tunes and 32-bar standards to original, extended jazz compositions. But the original compositions were not alone in displaying Cary's creativity; even familiar tunes long associated with the likes of Armstrong, Ellington, or Goodman sported new instrumental relationships and fresh harmonic underpinnings.

Dick Cary, the consummate sideman, had a long career working with leading traditional jazz and swing ensembles. Whether on piano, trumpet, or E-flat alto horn, he excelled as a knowledgeable and expert musician with notable groups, among others, those headed by Eddie Condon, Bud Freeman, Bobby Hackett, Muggsy Spanier, Jimmy McPartland, Dorsey Brothers, Bob Crosby, and Louis Armstrong. Most leaders quickly learned of Cary's abilities as an arranger.

Arranging became Cary's most fulfilling and lasting expression. The needs of the groups with which he performed naturally limited the scope of his arranging styles, but he sought and found other outlets for a more modern language. In New York in the 1940s, he paid keen attention to the bebop revolution then in progress, though he viewed it only as an outsider. Another New York institution, composer Stefan Wolpe's Contemporary Music School (1948-52), provided the opening he needed for further

development. While Wolpe had established himself as an expressionist atonal and serial composer, he made no secret of his interest in the musical vernacular, especially folk and jazz; this receptive attitude attracted to his institution significant young musicians of both the concert tradition (such as Ralph Shapey and Morton Feldman) and the jazz world—Cary, Tony Scott, George Russell, Bill Finegan, and Eddie Sauter among them.

By the time Cary moved to Los Angeles in 1959, he had a trunk full of arrangements, to which he added weekly. To hear them, he formed a "rehearsal band" of studio and jazz musicians who had razor-sharp reading skills and stylistic flexibilities. The "rehearsal band" tradition, already common in New York and Los Angeles, was a misnomer to the extent that such bands did not usually rehearse for public performance. Rather, they played only for themselves, for their own enjoyment and to sharpen their skills with interesting and challenging music unlike their normal everyday studio fare. Cary imposed one other rule to his sessions, again underlining that they were not true rehearsals: each piece was to be played only once. The purpose was not to produce flawless renditions, but to hone reading skills and give each piece a hearing. The reading sessions were a success, became a weekly affair, on Tuesday evenings, with a core group of regulars and a list of on-call substitutes growing to about a hundred.

With the opportunities to hear his arrangements soon after writing them, Cary fine-tuned his skills. Except for the times when he was on tour as a jazz musician, the sessions continued unabated for decades.

Jim Turner entered the scene in 1987. An outstanding pianist specializing in stride, Turner became aware of shortcomings in his

ensemble playing. On recommendation, he sought out Cary for instruction to remedy this deficiency. The student-teacher relationship between them blossomed into close friendship and mutual respect. Turner, experienced also as a sound engineer, began recording the Tuesday Night sessions.

Cary died in 1994, but the sessions outlived him. Now under the guidance of Dick Hamilton, a multifaceted studio musician who excels on trombone, trumpet, alto horn, and piano, the weekly sessions continue as they had under Cary's direction. The scores, the Cary house (the site of the Tuesday Night sessions), and the recordings remain in the care of Jim Turner. Several sessions have been released on Arbors Records, and Turner has released a CD on Klavier Recordings that is comprised mostly of his piano renditions of Cary compositions. For details and sample soundtracks and scores, check out the Cary website at <http://home.pacbell.net/jnt2/dickcary/>. (Click on Recordings, and then, under the album *Dick Cary's Tuesday Night Friends - Catching Up*, click on "Track List with sound files.")

The immense collection of charts—about thirty-two hundred—are composed of about a thousand for big band, a thousand for medium-sized ensembles (10-11 pieces), the balance for brass quartets and quintets, woodwind quintets and other ensemble groupings. Stylistically, the arrangements may be divided into five categories:

Arrangements

1. Early jazz tunes.
2. Standard tunes by such jazz-oriented songwriters as Gershwin and Ellington.

Original Compositions by Cary

3. 32-bar songs.
4. Jazz waltzes.
5. Extended compositions in a variety of styles, ranging from diatonic to highly dissonant.

I've spoken to several longtime members of the Tuesday Night Friends, and their comments are so revealing that it is best to allow them to speak for themselves. While editing the interviews for brevity, I've tried to remain faithful to each musician's expressions.

Dick Hamilton, trombone, trumpet, alto horn, piano; composer and arranger of soundtracks, commercials; currently leads the Tuesday Night Friends.

"I've been playing with Dick's rehearsal band since 1966. I had left playing to concentrate on composing and arranging. Then, after many years, I realized I had an emotional need to get back to playing. It took me only a matter of weeks to gain strength to play for long stretches, but I couldn't read at all. Dick suggested I come to the rehearsal band ses-

continued on page 2

sions, and that's where I got my reading chops back. There were many rehearsal bands in those days, but I gravitated to Dick because he was the best writer, giving us the most interesting and challenging music. Cary's sessions helped us maintain our skills.

"It's difficult to characterize Cary's music. His roots were equally classical and jazz oriented. As a kid he played violin in an orchestra [he played in the Hartford Symphony Orchestra at age 11], and then he learned all those other instruments. Then he got to know all the old jazz musicians—Barney Bigard, Rex Stewart, Benny Goodman...—they were all his friends.

"Every once in awhile you read through something he wrote and ask 'Where did that come from?' He picked up everything he heard. If he heard something on the radio, he would go home and copy the style. He could analyze anything by ear. Some of the exercises he did while studying with Wolpe led to something he would do for the band. He would get interested in intervals. Sometimes he would use someone's name to dictate the intervals. The tune 'B-E-T-T-Y O-'H-A-R-A' was one, but I don't remember how he worked that out. Sometimes a letter would refer to an interval, sometimes a register. It is serial music. He would start with a ground rule and have the choice of notes taken out of his hands just to see what he could do.

"The thing is, no matter what style he copied—it could be Bartok, Prokofiev—it always ended up sounding like Cary. He could start with a random series of notes, but his own taste would always take over. His 'Sgt. Pee Wee' is a good example. It's a militaristic thing, modeled after Prokofiev. It's so involved, so complex; we really had to

concentrate to play that. He made several settings of that, from big band down to brass quartet. We recorded a ten-piece version, and our jaws dropped when we heard that recording. In making recordings after Cary died, we broke his rule and would rehearse; 'Sgt. Pee Wee' we practiced *many* times. [A sample of 'Sgt. Pee Wee' is on the website.]

"When Dick passed away, we knew we wanted to continue playing his music. Betty O'Hara [a long-time member of the Friends, on trumpet and trombone] and I were talking about how we would do it. Would we have to get new players to replace Dick on trumpet and piano? Betty said I should do it; I play those instruments.

"The way Cary wrote the music was to think of the players, not the instrument. For himself, he would write both the trumpet and piano parts on the same paper. So I sat at the piano while playing the trumpet, and I noticed everyone looked at me to set the tempo and signal the cutoff. That's how I became the leader."

Dave Koonse, jazz guitarist, played with Benny Goodman, Harry James, Red Norvo, George Shearing.

"I first met Cary many years ago. I was working with George Shearing and he liked the way I played and introduced himself. A few weeks later he got me a record date with Barney Bigard. Then I started playing with his Tuesday Night rehearsal band. This is not the kind of music that is usually available; it's just so rewarding to play. You don't find this kind of quality often.

"It's really impossible to characterize his music because he loved so many styles. He loved the Sauter-Finegan orchestra. He would hear Stravinsky, and be influenced by him. He took in everything. That's what made his music so interesting."

Ernie Tack, bass trombonist; worked with Ray Conniff for almost forty years, with Doc Severinsen for more than 20 years; still tours with both.

"Cary's sessions are an institution. I've been doing it for 30 years. I used to do the Johnny Carson Show and immediately afterwards head over to Cary's. Sometimes I would have a Tuesday morning rehearsal with Doc and nothing else to do the rest of the day. My home is 80 miles from LA, so I'd wait around, maybe go to a couple of movies, so I could get to Cary's that night. I wouldn't miss those sessions for anything. I'm 70, and I'm still going; it keeps my chops up. The music is very special.

"I first played his big band books, then the smaller band books. My favorite is the Lower Book, for bass trombone, two tenor trombones, two baritone saxes, and Cary on alto horn. You'd think that with all that bass it would be muddy, but it isn't; Dick just knew how to make everything clear. It's hard to say if he had a particular style because everything is so varied. But he always has a lot of notes, very busy. He loved the bass trombone and that made me feel important. Many bands had me pounding away doing nothing special, but Cary always had good music for me, kept my chops up.

"He also had a classical approach; some day we should do an album of his classical things. My favorite is 'Sea of Cortez.' I have a house in Mexico, on the beach in Baja. I once described it to Dick, and the next week he had the music. He turned my description into music and it's perfect. ['Sea of Cortez' is sampled on the website.]

"When Dick died, the first rehearsal was like a wake, but we played some things. Then Dick Hamilton suggested we start doing the books chronologically. He could play all of Cary's parts, so he was the natural leader. Every week we would do things chronologically and discover new works of art. Various segments showed his development, some dark, some brighter. There were so many things we hadn't known about Cary."

It's understandable that the Tuesday Night Friends speak of Cary's music with such contagious enthusiasm. Listening to only the minuscule amount currently available stirs ones desire to hear more. Jim Turner has dedicated himself to provide the solution, to promote Cary's music, to broaden the audience recognition and appreciation of Cary's legacy. To this end, he has preserved the charts and makes them available to interested performing groups. For more information, consult the above website or contact Turner at <jnt2@pacbell.net>; 818-353-6595; or 9828 Wornom Avenue, Shadow Hills, CA 91040.

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Items for submission should be addressed to Mariana Whitmer, Society for American Music, 405 Bellefield Hall, University of Pittsburgh, Pittsburgh PA 15260. All materials should be submitted in printed copy, on floppy disk, or as attachment to e-mail. Microsoft Word 5.1 or ASCII text are the recommended file formats. Photographs or other graphical materials should be accompanied by captions and desired location in the text. Deadlines for submission of materials are February 15, June 15, and October 15.

New Light on George Whitefield Chadwick

Recent discoveries of unknown material

From Marianne Betz, August 2001

In the last years the American composer George Whitefield Chadwick (1854-1931) has been rediscovered and subsequently his nearly forgotten music has found an increasing interest. In consequence, scholarly studies focussed on various parts of his oeuvre, for instance on the symphonies, his symphonic poems, but also on his oratorio *Judith* and the nearly unknown opera *The Padrone*ⁱ also: *Fanciulle del West, Fanciulle dell' Est - Frauenfiguren im Verismo*. In: S. Gienger, M. Peter-Bolaender (ed.), *Frauen Körper Kunst*. Vol. 3, Kassel: Furore-Verlag 2001, 283-293. Victor Fell Yellin's important studies on the composer's life and work have helped to establish the idea that Chadwick, the German trained composer, conservatory director and later influential teacher, was a leading, if not the key figure of the so called Second New England School.ⁱⁱ The recent writings have emphasized anew Chadwick's rank. His music, a revelation to listeners whenever played, proved to be undeservedly forgotten, but difficult to access. Already during his lifetime one part of the compositions was donated to the Library of Congress, which now possesses a considerable number of holographs and printed music. Another part of the music went to the library of the New England Conservatory of Music in Boston, the very one musical institution Chadwick had modelled and guided as a director for more than 30 years. Other libraries and archives of course collected Chadwick's music. The distribution of musical and biographical sources, including documents of reception has been worked up by the detailed surveys of Steven Ledbetter and Bill Faucettⁱⁱⁱ (Bill F. Faucett, *George Whitefield Chadwick. A Bio-Bibliography* [Westport, Conn.: Greenwood Press 1998]).

Furthermore, publications of Chadwick researchers had always indicated that the composer himself obviously was an attentive "Zeitzeuge", a testimony of his period. He kept daybooks and compiled memories, which were meant as a gift for his sons and

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, 405 Bellefield Hall, University of Pittsburgh, Pittsburgh PA 15260; (412) 624-3031; SAM@american-music.org.

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Annual Conferences

28th Annual Conference: 6-10 March 2002; Lexington, Kentucky

Susan Cook, Program Committee Chair

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November is AMERICAN MUSIC MONTH

their offspring. These notes summarize not only personal development and experiences, but also convey a vigorous impression of musical life in Boston and surroundings. Chadwick's particular style, witty and often deliberately "jolly", made his writings even more fascinating, as his individual character seemed to reveal itself in between the lines.

Thanks to the successors of the Chadwick family, we can now, in 2001, probably update our knowledge about the composer and his music. Only a couple of months ago, thus far unknown material was discovered. This includes holographs, sketches, textbooks, articles and speeches as well as autobiographical documents, iconographic material, and his musical library. It

was an overwhelming experience to discover writings, which very probably have not been touched since they were fixed onto paper by the composer himself.

Chadwick himself worked out his compositions very accurately. Often he noted down the various steps in his agendas. He used small sketchbooks to write down his ideas and themes, or to work out phrases, usually annotating the musical note by the date and situation, in which it was written. Very often he fixed something while traveling somewhere in a train, and, of course, during his summer vacations spent in West Chop (Martha's Vineyard). Sometimes he

continued on page 4

reworked or arranged already finished compositions.

The most enigmatic work in Chadwick's output is probably his opera *The Padrone*, submitted to the Metropolitan Opera in December 1912, but rejected and never premiered during the composer's lifetime. Chadwick, at the height of his compositional career, was convinced of the dramatic effect of both the scenario, which he himself outlined, and his music. The failure of the project marks a painful caesurae in his hitherto successful professional life, foreshadowing a change of musical taste, a change of reception categories and, a change of generation, which definitely took place after WW I.

It is now possible to reconstruct the process of development of Chadwick's only grand opera. The entries in Chadwick's memories, partly published already by Victor Fell Yellin in 1957, have now correspondences in the sketches. Furthermore, the composer's initial idea of a bilingual libretto, expressing the encounter of Italian immigrants and Americans in the plot, can now be verified by the various versions of the text.^{iv}

In light of the new findings we actually can wish for modern editions, which will make the music more easily accessible to many performers. Hopefully also *The Padrone* as an important example of American opera before 1915, for the first time produced in 1996 by the opera school of the New England Conservatory, can now find its way onto an opera stage. As it is intended that the material, that thus far belongs to the Chadwick family, will be transferred to the archive of a music library, where it can be preserved, we look forward to the reactions these Chadwickiana may have. Hopefully the year 2004 with the composer's 150th birthday will be an occasion to celebrate this event with many performances of his music.

Notes:

I would like to thank Theodore Chadwick and his family for their kind support and the permission to publish about the recent findings.

ⁱ Steven Ledbetter, *Two Seductresses: Saint-Saëns's Delilah and Chadwick's Judith*, in: *A Celebration of American Music. Words and Music in Honor of H. Wiley Hitchcock*, ed. by R. Crawford, R. A. Lott, C. J. Oja, (Ann Arbor: Univ. of Michigan Press 1990).

Bill F. Faucett, *The Symphonic Works of George Whitefield Chadwick*, Diss. Florida State Univ. Tallahassee/Fla 1992 (Lanham, Md.: Scarecrow c1996).

Charles S. Freeman, *American Realism and Progressivism in Chadwick's "The Padrone" and Converse's "The Immigrants"* (Ph.D. Diss. Florida State Univ. Tallahassee/Fla 1999);

H.-L. Yang, *A Study of the Overtures and Symphonic Poems by American Composers of the Second New England School (A. Foote, J. Paine, G. W. Chadwick, E. MacDowell, H. Parker)* (Diss. Wash. Univ. 1998, UMI 9905228)

Marianne Betz, *Amerikanische Studierende am Leipziger Konservatorium. Mendelssohn-Rezeption am Beispiel George W. Chadwicks*, in: *Musikkonzepte - Konzepte der Musikwissenschaft*. Kongreßbericht der Gesellschaft für Musikforschung Halle 1998, vol. 2, Kassel: Baerenreiter 2000, 531-536; also: *George W. Chadwick* In: *Die Musik in Geschichte und Gegenwart*. Allgemeine Enzyklopädie der Musik, founded by F. Blume. Second, rev. edition, ed. L. Finscher, Personenteil vol. 4, Kassel/Stuttgart: Baerenreiter 2000, col. 654-664.

ⁱⁱ Victor F. Yellin, *The Life and Operatic Works of George Whitefield Chadwick* (Diss. Harvard Univ. Cambridge/Mass. 1957); also: *Chadwick, American Realist*, in: MQ 61, 1975, 77-97; and: *Chadwick, Yankee Composer*, Wash. D.C. 1990; S. Ledbetter/V. Yellin, *George Whitefield Chadwick*, in: *NGrove2*, vol. 5, 419-422.

ⁱⁱⁱ Steve Ledbetter, *George W. Chadwick: A Sourcebook* (New England Cons.[Boston] 1984, Ms.).

^{iv} Marianne Betz, *American Women as Opera Figures: Puccini's Fanciulla del West versus Chadwick's Marietta in The Padrone* (forthcoming).

The Society welcomes the following new members:

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Newberry College (South Carolina)
University of London
University of Cincinnati
University of South Carolina

We look forward to seeing you in Lexington!

From the Executive Director...

It recently occurred to me that the Society, incorporated in 1975, seems to have passed its 25th year of existence with very little fanfare. We acknowledged the historical benchmark by reaffirming its course, including the important name change, but without a proper celebration. Perhaps we were so much in awe of the possibilities of the future that we forgot to look back. As historians I'm sure we all recognize that retrospection is just as important (if not more so) as looking ahead. I would like to assemble a scrapbook of the Society (although I like to think it will include more important things than the 'scrap' the name implies) which will include photographs, memories, and any other mementos you may want to share. While this will not constitute a formal history of the Society (this figures in other plans), I hope it will come close to documenting some of the many, finer moments of the group from its inception to the present.

By way of example, I recall that when Kitty Keller passed to me the

important documents and records of the Society (including a dozen or more boxes with copies of all the *Bulletins* ever published!), she pointed out a tab within one of the notebooks entitled "Important Stuff". There exists only one item behind it; the recipe for something called Shrub. (I'm hoping some of our members will recall this with a smile.) I like to think that there is a quantity of "important stuff" out there related to the history of the Society and I'm hopeful that those of you who have been keeping it, cleverly realizing its importance, will want to share it with other members. So if you have items which in some way relate to the history of the Society, please let me know.

In the meantime, please remember that the *Bulletin* is in its own way a documentary of the Society as it reflects important events as well as the interests of our members. Please contribute to it in any way you feel is important so that it will continue to do so. I look forward to seeing everyone in Lexington!

CONFERENCE ANNOUNCEMENTS

Southern American Music and Shreveport

April 4-7, 2002

A conference to be held at Louisiana State University, Shreveport

This conference is co-sponsored by the F.A.M.E., Louisiana Endowment for the Humanities, and Louisiana State University – Shreveport.

For more information contact Kip Lornell (klornell@dc.net)

The preliminary conference agenda includes a keynote talk entitled "Elvis Presley and the Hayride" by Peter Guralnick (author of seven books about Southern music). Other sessions will include:

- "On the Road with Gov. Jimmie Davis" with Ted Jones, Fox McLeithen, Virginia Sheehy. [Scholar: Dr. Kevin Fotenot, Tulane University]
- "Shreveport Record Companies—Jewel Records, Ram Records, and Ace Records" with Alton Warrick, Dan Garner, Ray Topping, and Stan Lewis. [Scholar: Dr. Nick Spitzer, University of New Orleans]
- "Women on the Louisiana Hayride" with Maxine Brown, Betty Amos, Janet Hicks, Goldie Hill. [Scholar: Dr. Tracey Laird, Agnes Scott College]
- "KWKH on the Air" with Bob Sullivan, Joey Kent, Frank Paige, Norm Baile. [Scholar: Dr. George Carney, Oklahoma State University]
- Panel and Performance "Performing in Clubs on Texas Avenue: Shreveport's Jazz Scene—The 1950s" [Scholar: Dr. Ernest Lampkin, ret. Caddo Parish Schools].
- "F.A.M.E.'S plan to document and revitalize Shreveport's Historical Music District."
- Reunion of Musicians at the Strand Theater
- Panel and Performance "Shreveport's Gospel Quartet Tradition" with the Ever Ready Gospel Singers. [Scholar: Dr. Kip Lornell, The George Washington University]

National Conference on Music of the Civil War Era

April 12–13, 2002

Shepherd College

Shepherdstown, West Virginia

The conference will take place at Shepherd College in historic

Shepherdstown, West Virginia, 54 miles from both Baltimore, Maryland and Washington, DC. Shepherdstown lies just across the Potomac River from the Antietam National Battlefield and is the site of Lee's retreat and the last battle of that campaign. The conference provides an academic outlet for research on music and musicians of the Civil War era, including the Antebellum and Reconstruction periods. In this respect, the conference serves as an academic forum (as opposed to the many musical festivals) devoted to this subject. Events will include paper presentations, workshops, concerts, and a display of period instruments. Details for submitting proposals can be found at the website www.shepherd.edu/gtmcweb/seminars or by contacting Dr. Bruce Kelley at 304-876-5290.

Special Concerts: Philadelphia Ambassadors Chorale and Ensemble (Evelyn Simpson Curenton, Director). Soloist David Neal, accompanied by Rachel Franklin

Keynote speaker: S. Frederick Starr (author of "Bamboula! The Life and Times of Louis Moreau Gottschalk")

Call for Papers: Association for Recorded Sound Collections (ARSC)

The association for Recorded Sound Collections (ARSC) invites submissions of program proposals for its annual meeting in Santa Barbara, California, May 8-11, 2002. Founded in 1966, ARSC is a non-profit organization dedicated to research, study, publication, and information exchange surrounding all aspects of recordings and recorded sound. With over one thousand members from twenty-three countries the organization is comprehensive in scope and reflects the interests and concerns of its members, including collectors and dealers, archivists, and librarians, historians and discographers, musicians and more. The three-day annual conference, held each spring, features dozens of papers, presentations, and workshops on topics of interest to the membership.

A form for submitting proposals is available at <http://nico.library.ucsb.edu/arsc/> under the session proposals. Further information on the conference is also available at this site. This is the first ARSC annual conference to take place on the west coast for many

continued on page 6

CONFERENCE ANNOUNCEMENTS

Conferences, continued from page 5

years. Presentations focusing on recording in California and the west are encouraged and will be given special consideration.

Further information is available at <http://nico.library.ucsb.edu/arsc>

Society for Ethnomusicology. 2002 Annual Meeting,

October 24-27, 2002. The YMCA of the Rockies Estes Park Center, Colorado.

The 2002 Conference theme is Ethnomusicological Vistas; the Conference topics include: Applying Ethnomusicology, Diversifying Ethnomusicology, Music in Mountain Cultures, Popular Music & Sexuality, Music in Times of Crisis, and Circuits of Musical Production and Consumption. The proposal deadline is March 15, 2002. A preconference on issues related to world music ensembles will be held on October 23. For information contact: Su Zheng, Chair, SEM 2002 Program Committee, Music Department, Wesleyan University, Middletown CT 06459.

E-mail: szheng@wesleyan.edu.

Website: www.ethnomusicology.org

Crafting Sounds, Creating Meaning: Making Popular Music in the U.S. Experience Music Project, Seattle, WA

April 11 to 14, 2002

Experience Music Project is pleased to announce the program for its first conference on popular music studies. The conference will feature 100 people from a variety of professional worlds—scholars, musicians, journalists, writers, and teachers—all coming together for the first time at a single event to engage in a new public dialogue about the significance of popular music in American life. The keynote will be a debate between Village Voice music critic **Robert Christgau** and British popular music scholar and critic **Simon Frith** on the idea of American exceptionalism in popular music. An additional 32 panels over two days will feature explorations of the conference theme, “making popular music,” from a number of perspectives, including: Jazz writer **Gary Giddins**, Ralph Ellison scholar **William Maxwell**, and UCLA musicologist **Rob Walser** on the history and current state of jazz studies. Literature scholar **Stephen Burt**, English professor **Daphne Brooks**, and British music writer **Simon Warner** on the complex connections between popular music, poetry, and literature. Musician **Sarah Dougher**, Aerosmith roadie **Julie Peterson**, and *Teen People* editor **Barbara O’Dair** on their experiences in the culture industry. Music professors **Chris Waterman**, **Anthony Killick**, **Stephen Taylor**, and **Luke Howard** on the “Strange Frequencies” of popular music EMP Director **Bob Santelli**, Cultural critic **Luc Sante**, editor and writer **R.J. Smith**, and Library of America editor **Geoffrey O’Brien** on the “Genealogies of Pop.” Other participants include Harris Berger, Rob Bowman, Eric Charry, Shannon Dudley, William Echard, Susan Fast, Paul Fischer, Reebee Garafalo, David Gates, Kyra Gaunt, Holly George-Warren, Charlie McGovern, Andre Millard, Jon Pareles, Robert Polito, Ann Powers, Simon Reynolds, Kelefa Sanneh, David Sanjek, Joseph Schloss, Thomas Swiss, Jason Toynbee, Carol Vernallis, Steve Waksman, Deena Weinstein, and many more.

Go to www.emplive.com/visit/education/pop_music.asp for a

full listing of conference participants and paper abstracts. A complete schedule of panels will appear in mid-February.

To Attend

In keeping with the diversity of the program participants, EMP encourages people from different disciplines and professional affiliations to attend the conference. The registration fee, which includes entrance to all conference panels and discussions, as well as free admission to EMP’s museum exhibits, is a flat fee \$45.00. Day passes and panel passes are also available.

To register, go to www.emplive.com/visit/education/pop_music.asp download, print, and complete the registration form; and then mail it, with your payment, to EMP at:

Experience Music Project
Popular Music Education Conference
2901 3rd Avenue
Suite 400
Seattle, WA 98121

You may also fax the form to EMP at (206) 770-2727.

EMP has arranged discounted rates for both airline travel and overnight stay at area hotels. For complete details on registration, hotels, and travel, go to www.emplive.com/visit/education/pop_music.asp

For any additional questions or concerns you might have please send a message to pop_music_conference@emplive.com

Cage 2002 - 90/10

Sheffield, UK

Saturday 21 September 2002

CALL FOR PAPERS

Submission deadline: Monday 15 April 2002

“Cage 2002 - 90/10” is a day to discuss, perform and listen to John Cage’s music. It will take place on Saturday 21 September at the music department of the University of Sheffield. The day aims to mark Cage’s 90th birthday and the 10th anniversary of his death. **Key-note speaker will be David Nicholls** (University of Southampton).

We welcome proposals for individual papers, themed sessions, round tables, lecture recitals relating to and performances of any compositions of John Cage. We especially encourage performers and speakers of all backgrounds to submit their proposals.

Please note that there will be no conference fee; we are also not able to remunerate presenters or performers.

Proposals for individual papers

(maximum 20 minutes) should include an abstract (max. 300 words), indicating any necessary audiovisual equipment.

Proposals for themed sessions

(60 or 90 minutes; 2 or 3 speakers) should include one abstract for the whole session (max. 600/900 words), indicating any necessary audiovisual equipment and the names and contact details for all speakers involved in the session.

Proposals for round tables

(max. 60 minutes) should indicate the issue to be aired and list names of participants. (abstract: max. 300 words)

Proposals for lecture recitals

(30 minutes) should include a list of pieces being performed (partly or fully), indicating any needed audiovisual equipment, and if necessary any equipment required for the performance. (abstract: max. 300 words)

CONFERENCE ANNOUNCEMENTS

Proposals for performances

(duration anything up to 90 minutes) should indicate the list of compositions, and if necessary any equipment required for the performance.

Important notice for all submissions

Any proposals should be sent via e-mail (text within the body of the message only, please do not send any attachments) to <cage2002@yahoo.com>

The programme will be announced before 20 May 2002.

The organisers are: Stephen Chase (Sheffield University), MUP99STC@sheffield.ac.uk; Clemens Gresser (University of Southampton), cgresser@soton.ac.uk; Danae Stefanou (Royal Holloway, University of London), Danae.stefanou@talk21.com

Local arrangements are being co-ordinated by Stephen Chase (Music Department, Sheffield University, MUP99STC@sheffield.ac.uk)

The "Cage 2002 - 90/10"-day web page can be found at: <http://www.soton.ac.uk/~cgresser/cage2002.html>

Audio Heritage Preservation: The Survival of Recorded Sound in Folklore, Music, and Oral History Collections

North Carolina Preservation Consortium Annual Conference
Charlotte, North Carolina
April 18, 2002

The custodians of our audio heritage collections encounter many challenges in their efforts to preserve music and spoken word recordings. Topics for this one day conference will include collection priorities, media formats, audio technology, engineering standards, guidelines and best practices, preserving the artifact, digitization, and rights management. Please join us for an opportunity in audio preservation education and networking.

Alan Lewis, Subject Area Expert for Audiovisual Preservation in the Special Media Archives Services Division of the National Archives and Records Administration, will present an overview of audio preservation in the National Archives. An introduction to the fundamental nature of mechanical, magnetic, and optical sound recording media will follow. Issues in conservation, preservation, and restoration of audio collections, including contracting for audio laboratory services, will also be discussed.

Michael Taft, Folklife Specialist in the Library of Congress American Folklife Center, will provide an overview of Save Our Sounds: America's Recorded Sound Heritage Project. Part of the Save America's Treasures program, the Library of Congress and the

Smithsonian Institute are working collaboratively to preserve collections of historical recordings. This preservation project for spoken word and music collections includes restoring original recordings, producing archival copies, and digitizing recordings for online access.

Sara Velez, Assistant Chief of the Rodgers and Hammerstein Archives of Recorded Sound in the New York Public Library for the Performing Arts, will address strategies for preserving sound collections. Media formats discussed will include wax cylinders, acetate and aluminum discs, magnetic wire recordings, 78rpm recordings, audio-cassettes, compact discs, and digital audio tapes. Methods of preservation reformatting pioneered by the Archives' sound studio engineers will be presented.

Charles J. Haddix, Sound Recording Specialist, in the University of Missouri-Kansas City Libraries' Marr Sound Archives, will give a presentation on the Marr Archives' sound preservation studio's equipment, staffing, and operations. Preservation issues for sound archives in academic libraries will be addressed. Topics include preserving the artifact, digitization, and rights management.

Location

The conference will be hosted by the Public Library of Charlotte and Mecklenburg County in Charlotte, North Carolina. Presentations will be in the main library's Francis Auditorium on the lower level. The library's Robinson-Spangler Carolina Room is home to the Piedmont Music Archives. From the 1920s to the 1940s, Charlotte was one of the locations where major record companies would seek out local talent. Today, many artists from across the country continue to record in some of Charlotte's studios. The Piedmont Music Archives has one of the largest collections of music from the Carolinas; from gospel to country; bluegrass to folk; bebop to pop to hip-hop. Robert E. Cannon, Director of the Public Library of Charlotte and Mecklenburg County, will welcome the audience with a few words about the Piedmont Music Archives.

Lunch

Lunch is included in the registration fee and will be provided in the Harris Hall of the Levine Museum of the New South, located one block behind the Public Library of Charlotte and Mecklenburg County.

Directions

Directions to the Public Library of Charlotte and Mecklenburg County are on the web. <<http://www.plcmc.org/libLoc/mainLibrary.htm>>

Airport and Transportation

Information for the Charlotte/Douglas International Airport and local transportation is on the Charlotte Convention and Visitor's Bureau web page. <<http://www.charlottecvb.org/transportation.cfm>>

NCPC Information

For information about the North Carolina Preservation Consortium, contact:

Robert James, NCPC President
Bruce I. Howell Library
Wake Technical Community College
Phone (919) 662-3607
Email rmjames@waketech.edu

Registration

The registration fee is \$35.00 for employees of NCPC member institutions and individual members and \$45.00 for non-members. Please make checks payable to the North Carolina Preservation Consortium. No refunds will be given after April 1, 2002.

For additional registration information, contact :

Roger Loyd, NCPC Treasurer
Divinity School Library
Duke University
Phone (919) 660-3452
E-Mail roger.loyd@duke.edu

A Celebration for American Music Month

In November, 2001, Vox Humana, directed by Lyle Brown, with Carl Fernstrum as accompanist presented a concert of American music in recognition of American Music Month. The program entitled **"A Celebration of American Music."** From the Program Notes: "It is a wide and diverse world in which we live, with a wealth of musical compositions and traditions from which to draw. It is easy to forget that we have a tradition of Art Music that is uniquely American. That is why November was declared American Music Month—to help us explore our own roots."

The program featured: William Billings' "Chester", "I am the Rose of Sharon", and "David's Lamentation"; Stephen Foster's "Oh! Susanna", "Come Where My Love Lies Dreaming", "Gentle Lena Clare", "Willie Has Gone to the War", and "Hard Times Come Again No More". A collection of African-American spirituals followed, "Soon-ah Will Be Done" (arr. William L. Dawson, 1934), "Steal Away" (Harry T. Burleigh, arr. Branton & Lukin, 2001 [sic]), and "Elijah Rock" (arr. Moses Hogan, 1994). More modern works included Daniel Pinkham's "Wedding Cantata" (1959), and John Corigliano's "Fern Hill" (1961). Daniel Pinkham is one of the most prolific composers of the late 20th century. A Fulbright Fellow, a Ford Foundation Fellow and a Fellow of the American Academy of Arts and Sciences, Pinkham is well-known for his choral cantatas. *Wedding Cantata* is a setting of verses selected from Song of Songs (as was Billings's *Rose of Sharon*) and its movements alternate from unrepressed joy and introspection. John Corigliano won the Pulitzer Prize in Music Composition in 2001 for his Symphony #2, and is celebrated internationally for his expressive and compelling compositions. Known to concert-goers for his 1987-90 stint as Composer-in-Residence for the Chicago Symphony Orchestra and his 1991 opera *The Ghosts of Versailles*, he is better known to the world at large for his film-scores: the Oscar-nominated score for 1981's *Altered States* and the more recent *The Red Violin*. *Fern Hill* is one of Corigliano's early works, composed when he

was only twenty-three. It is a setting of the Dylan Thomas poem of nostalgic longing.

More from the Program Notes: "Vox Humana" means "Human Voice." We believe that the Human Voice is a beautiful instrument and with the addition of text, is capable of expression beyond all other musical instruments. We are dedicated to exploring vocal music from the Middle Ages to the Avant Garde, from Bach to Beethoven to Brahms to Bartok and beyond. Vox Humana is based in Detroit, the Renaissance City, in the beautiful and historic First Unitarian Universalist Church. Conveniently located in Detroit's University Cultural Center, we serve the entire Metro Detroit Area through concerts and educational outreach. More information concerning Vox Humana may be found at www.comnet.org/voxhumana, or by calling them at 313/964-2658.

Attention students!

Will the Lexington conference be your first SAM conference? Want to know how to make the most of the conference? The SAM Student Interest Group invites you to be part of our mentoring program. You will be paired with a seasoned SAM conference attendee, who will help guide you through the conference. Depending on participation levels, we hope to be able to pair students with scholars in similar research fields.

If you want to sign up for a mentor, please email Felicia Miyakawa at fmiyakaw@indiana.edu or call 812-331-1295. Be sure to include your full name, email address, phone number, and a brief description of your scholarly interests. We look forward to meeting you!

Summerwind Seminar 2002: Voices Across Time

Summerwind Seminar 2002, an exciting two-day summer workshop exploring the teaching of American music in the classroom, will be held this June at Georgia State University. This seminar for middle and secondary level teachers will feature *Voices Across Time*, a new classroom resource guide supported by recordings of historic American music. Led by *Voices Across Time* developers Deane Root (former President of SAM), Mariana Whitmer (Executive

Director of SAM), and Susan Donley, participants will explore the uses of American music in the teaching of social studies, music, and language arts. Topics will include the role of music in society, understanding and teaching song as primary document, developing historical imagination, and developing standards-based interdisciplinary lessons. Two *Voices Across Time* units from the twentieth century will be examined in detail.

Summerwind will take place on June 20 and 21, 2002, from 8 a.m. to 4 p.m. in the Student Center on the Georgia State campus. The cost is \$180, with earlybird registration of \$150 by June 1. Limited funds will be available to support travel for out-of-state participants. Each of the first five schools that register two or more people for the seminar will receive \$100 toward the purchase of recordings and other resources for the school. For information, call 404-651-2477 or visit the Summerwind website at: <http://library.gsu.edu/spcoll/music/sw>.

Summerwind is sponsored by
The Special Collections Department of
Georgia State University's Pullen Library
and the
Georgia State University School of Music,
with generous support from
The Johnny Mercer Foundation.

[Editors Note: "Voices Across Time" is a project of the Society for American Music. For an overview, attend our roundtable session in Lexington and/or visit our display in the Exhibits area.]

REVIEWS OF BOOKS

Morning Glory: A Biography of Mary Lou Williams. By Linda Dahl. New York: Pantheon Books, 1999. ISBN 0-375-40899-1. Pp.viii, 463, ill. \$30.00.

Scholars have longed acknowledged that men express their identity and offer commentary on their world experiences through their music. Until recently there has been a lack of scholarship addressing the issues surrounding women, especially their participation in jazz. In those instances where women are addressed, the discussion has focused primarily on vocalists. The exceptions are the writings of D. Antoinette Handy, Sally Placksin and Linda Dahl. Dahl returns to music scholarship since her landmark text, *Stormy Weather: The Lives of a Century of Jazz Women* (1984), to offer unprecedented work on jazz pianist Mary Lou Williams (1910-1981).

Although there have been numerous articles, interviews, theses, and dissertations addressing the various dimensions of Williams and her compositions, there had yet to be a "definitive" biography. The primary focus of *Morning Glory* is a systematic recreation of the experiences of Williams. The text offers readers an intimate and sometimes disturbing perspective of Williams' experiences as one of the few female instrumentalists in the early years of jazz: as a solo performer during the peak years of Café Society in New York, as a jazz musician consumed by the European jazz scene and as a broken musician and woman who leaves the jazz scene and seeks solace in Catholicism. Dahl draws her narrative from interviews, letters, and Williams' writings about her music and experiences. The author's unlimited access to materials never before viewed by the scholarly community sets this text up to be one of considerable merit. Unfortunately, the text often fails to live up to its full potential.

Dahl's treatment of various aspects of Williams' family and personal life are at their best in questionable taste. The first two chapters focus on Mary's mother as an abusive alcoholic. In the latter chapters the nature of manager Peter O'Brien's relationship with Mary is brought into question, as well as his actions in the last days of her life. With the limited number of endnotes, one is not sure what the author's sources are for such assertions. Furthermore, the lack of any real discussion of her musical output often leaves the reader wondering whether

Williams' musical reputation was built upon the hype of her gender. The discourse is often flat, reading like a report of the historical "facts" with little in-depth discussion of cultural and historical relevance or how these experiences are shaped by America's conceptions of race and gender.

Despite these questionable aspects of Dahl's biographical work and interpretation of information, this is a major contribution to jazz scholarship. She offers a comprehensive list of Williams' recordings and compositions in the appendix, a valuable tool to researchers. Her bibliography consists of recent sources written on Williams. The publication of *Morning Glory* marks a new chapter in jazz scholarship and will hopefully inspire other works, ones which will more carefully address the contributions of Mary Lou Williams to the development of jazz.

—Tammy Kernodle



Women Performing Music: The Emergence of American Women as Instrumentalists and Conductors by Beth Abelson Macleod (Jefferson, NC: McFarland & Company, 2001).

Women Performing Music is a careful and sympathetic look into the lives and environments of female performers in the United States. It considers the experiences of solo performers, conductors, and women in orchestras from the second half of the nineteenth century to the late twentieth century.

Chapters one through four – approximately half the book – provide social context for several key issues surrounding female performers in the United States. Chapter one discusses gendered expectations for instrument choices. There are several remarkable quotes from contemporary sources in this chapter, not the least of which is a response to the 1932 debut of the National Women's Symphony Orchestra: "Where, when, and why do women take up horn? . . . [Where] do you get a female tuba player? And Whence comes the lady tympanist?" (17). Chapter two reviews problems facing female virtuosi, such achieving balance between flamboyance, power, and femininity. Chapter three considers the expectation that virtuosi would study in Europe and the great personal sacrifices of families to ensure their child prodigy secured a good education. Chapter four discusses

the rigors of touring North America during the late nineteenth and early twentieth centuries, focus on the frequently horrible accommodations and brutal schedules.

Chapters five through seven give more detailed attention to three women: pianist Fannie Bloomfield-Zeiler, pianist and conductor Ethel Leginska, and conductor Antonia Brico. Each of these women negotiated differently the divide between domesticity and professionalism. Macleod illuminates these differences beautifully. A topic that imbues these chapters is contemporary views of female versus male physiology, the debates over women's abilities to perform, and women's so-called "nervous breakdowns." Although these chapters focus on the three women listed above, the book as a whole provides biographical material on other figures, including pianist Olga Samaroff, violinist Camilla Urso, pianist Leopold de Meyer, John Philip Sousa, and pedagogue Theodor Leschetizky.

Chapter eight is devoted to late twentieth century performers, such as conductors JoAnn Falletta and Marin Alsop, and touches on the "sex sells" approach to many female performers of art music, such as that seen in the marketing of violinist Anne-Sophie Mutter. A helpful chart (143) demonstrates that many of the gendered conceptions surrounding instruments during the nineteenth century (as presented in chapter one) are still alive and well today. There are few scholarly works that consider the experiences of so many American women musicians over such a long time period. Macleod put to good use the research of scholars such as Carol Smith-Rosenberg, Judith Tick, Josephine Wright, Adrienne Fried Block, Katherine Preston, and Douglas Bomberger. The list of archives consulted is not extensive, but the collections are well chosen and researched, and the text is riddled with quotes from newspaper and magazine articles. Macleod's theoretical arguments are sound, although I wonder why she did not discuss suffrage in more detail. There are a few unclear footnotes – regarding the sources of quotes, for example – and the book's binding fell apart almost immediately as I began to read. These problems do not significantly detract from Macleod's excellent work, and I recommend *Women Performing Music* as entertaining and informative reading.

—Renee Lapp Norris

Awards of the Society for American Music

Further information is available at the website (www.american-music.org) or by contacting the SAM office.

H. Earle Johnson Bequest for Book Publication Subvention

This fund is administered by the Book Publications Committee and provides two subventions up to \$2,500 annually. Applications may be made at any time, but applicants should anticipate a long waiting period. To receive consideration before the board meeting, applications should be received by November 15.

Non-Print Publications Subvention

This fund is administered by the Non-Print Publications Committee and provides annual subventions of approximately \$700-\$900. The deadline for application is 1 December.

Irving Lowens Memorial Awards

The Irving Lowens Award is offered by the Society for American Music each year for a book and article that, in the judgment of the awards committee, makes an outstanding contribution to the study of American

music or music in America. Deadline for nominations is February 15, 2002. Nominations for articles published in 2001 should be sent to Catherine Parsons Smith (smithcp@unr.edu). Book nominations are being accepted by Mary Wallace Davidson (mdavidso@indiana.edu). Self-nominations are accepted.

Wiley Housewright Dissertation Award

This award consists of a plaque and cash award given annually for a dissertation that makes an outstanding contribution to American music studies. The Society for American Music announces its annual competition for a dissertation on any topic relating to American music. The dissertation must be in English, and must be completed between 1 January and 31 December, 2001. Applicants need not be members of the Society. 2001 completions should be submitted to Karen Ahlquist (ahlquist@gwu.edu).

Student Travel Grants

Grants are available for student members who wish to attend the annual conference of the Society for American Music. These funds

are intended to help with the cost of travel. 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). Application should be submitted to Marva Carter, Student Committee Liaison to the Society for American Music Board (mgcarter@gsu.edu).

Mark Tucker Award

Mark Tucker, Vice President of the Society for American Music at the time of his death in December 2000, is known to most SAM members as a leading jazz scholar; his *Ellington: The Early Years* and his *Duke Ellington Reader* are landmarks in Ellington scholarship and models of musical biography. Recognizing Mark's gift for nurturing and inspiring his own students and the high value he placed on skillful and communicative scholarly writing, and wishing to honor his memory, the Board of the Society for American Music has established the Mark Tucker Award, to be presented at the Business Meeting of the annual SAM conference to a student presenter who has written an outstanding paper for delivery at that conference.

THE BULLETIN OF THE
SOCIETY FOR AMERICAN MUSIC

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