

The Bulletin

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

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Winter 2008

San Antonio Conference Update

This promises to be a watershed conference for SAM, one that will forever expand our musical and scholarly horizons.

– Kay Norton, Program Chair
Arizona State University

By now everyone should have received the exciting preliminary program for what promises to be our most eclectically American annual conference yet. SAM 2008 will be held 27 Feb.–2 March in San Antonio, Texas, hosted by Trinity University. Not only will there be an unprecedented number of papers and sessions devoted to “Spanish-speaking” music, but these will be integrated with topics of longstanding interest to our Society – musical authenticity, preservation, and



cooperation. Setting the tone of the location and conference is the plenary session, “Music in New Spain,” followed by sessions on topics such as “Pan-American Music Making” and “Transnational Experiences at the U.S.-Mexico Border,” and presentations on key figures such as Revueltas, Ginastera, Xavier Cugat, Bob Wills, and Celia Cruz.

Faced with a plethora of diverse paper proposals, the Program Committee assembled a program that truly reflects SAM’s understanding of “American,” which embraces “all of North America, including Central America and the Caribbean, and aspects of its cultures everywhere in the world.” Look for sessions that pair rap with cowboy songs, jazz with hillbilly, highbrow with lowbrow, urban with rural,

and Davy Crockett with U.S. reception of Gustav Mahler! In our poster sessions (a new conference feature), you’ll be inspired by new perspectives on topics such as country music, early 20th-century soundscapes, music of the slavery period, and stage music. Finally, we at once acknowledge SAM’s past, present, and future in sessions devoted to MUSA’s 20th birthday, “research resources” that reinforce highlights of last year’s joint meeting with the Music Library Association, and Thursday night’s traditional Sacred Harp sing followed by the screening of the new documentary *Awake, My Soul: The Story of the Sacred Harp*. You can feast your minds on old friends – Ives, Varèse, Eisler, Ethel Waters, Cowell, Zorn, Wynton Marsalis,

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Libby Larsen, Jimi Hendrix, Eminem, Heinrich, Patsy Cline – or perhaps discover new fascinations – King Biscuit, Cowboy Troy, Carl Muck, Rene La Roche, Rudolph Ganz, The Girls of the Golden West, Jimmy Scott.

Jim Worman, Director of Bands at Trinity University, invites us to celebrate our passion for live performance in a terrific Thursday night concert at Trinity's Taylor Concert Hall. Piston's *Incredible Flutist* ballet, Stravinsky's *Ebony Concerto*, and works by Dan Welcher, Morton Gould, and Sousa will be featured. In addition, illustrious composer Samuel Adler, whose life and experiences alone qualify him as a walking archive of American concert music, will be on hand to introduce two of his works, *The Force of Credulity* and *Southwestern Sketches*, in celebration of his 80th birthday.

All this excitement awaits you in beautiful San Antonio, whose location is celebrated in the work of our Honorary Members, "America's Favorite Cowboys" and Grammy award winners Riders In The Sky. Make plans to be in the audience Friday evening, when SAM presents the award to these first-rate musicians whose faultless harmonies, spectacular yodeling,

and comedic barbs will be sure to titillate and inspire! And this year, SAM awards this honor not within the confines of the conference walls, but at San Antonio's Municipal Auditorium in a double-bill with the San Antonio Symphony. Talk about taking SAM's message to the people!

Local arrangements chair Carl Leafstedt has planned a full schedule of activities. Our traditional Friday afternoon tours feature two fantastic options: "Shrines of Texas BBQ" for those who want to feed the body, and the beautiful San Antonio missions (including the Alamo) for those who prefer to feed the mind. And don't forget Saturday night's banquet, which will feature good food *and* good music: After dinner enjoy an evening of Tejano conjunto performed by local legends and emceed by Juan Tejada, a leading authority (author of *Puro Conjunto!*) and veteran accordionist. Remember to sign up for these on the registration form.

Program committee members Dale Cockrell, Bill Everett, Sondra Wieland Howe, John Koegel, and Leonora Saavedra join me in predicting that this memorable conference will infuse the familiar words of Bob Wills with a new and lasting significance: "Deep within my heart lies a melody, A song of old San Antone." We

look forward to greeting you there.

For hotel information, conference registration, and the conference program, see the SAM website: <http://www.american-music.org/>. Registration deadline by mail: 5 Feb.



Riders In The Sky

FROM THE PRESIDENT



As I write this, the holiday season is just about upon us. Cold weather has enveloped most of the country and there have been blizzards, ice storms, and great down-

pours of rain over much of the country during the past several weeks. One way to beat the cold weather is to plan to come to San Antonio during leap-year weekend. As Kay Norton notes in her invitation, this meeting will open our Society to a wider range of American musics than has been heard before at one of our conferences. We've all been to conferences where we were faced with a timeslot of papers that didn't capture our interest, but in San Antonio there will be an astonishing diversity of topics that should satisfy everyone who attends. In fact, as I read the program, I am certain that the most frequent complaint from attendees will be that there are too many conflicts of interesting papers occurring at the same time. In addition to the papers and poster sessions, there are two wonderful events scheduled for Friday afternoon and two imaginatively programmed concerts. When is the last

time one could hear a live performance of Piston's *Incredible Flutist* and Stravinsky's *Ebony Concerto* on the same program? Or Riders In The Sky perform with the San Antonio symphony? And there's our usual great banquet on Saturday evening. All in all, this conference, our 32nd, is one that should not be missed.

If you haven't already done so, please remember to renew your dues as soon as possible. The Board has expanded membership categories and has reinstated, for 2008, the lifetime membership. You can choose to pay it all at once or over a 5-year period. And if you're out of ideas for a gift, why not send a year's worth of *JSAM* to a friend, relative, or even a neighbor. Let them know about SAM and our commitment to American music.

I look forward to seeing all of you in San Antonio

— John Graziano

Editor's Note: Susan Key's Standpoint article in the Summer 2007 Bulletin has generated some wonderful responses. If you have an idea for a future Standpoint article, please contact the editor!

Musicology at the Center

Susan Key's Standpoint is a much-needed call to examine our profession and explore changes in the way we prepare others for joining it. Her suggestion for musicologists – and especially potential musicologists – to examine the opportunities for careers outside of academia resonates very strongly with me: I have chosen to work in publishing rather than as a professor. My choice has been greeted with both praise (“Good for you, to find something you love, and you don't have to deal with this terrible job market!”) and derision (“You can't accomplish anything unless you're in the academy”). Despite the stigma some scholars still assign to independent scholars, we are often quite successful, and our numbers are growing. Just ask SAM members Jewel Smith, who holds an NEH Fellowship; MUSA editor Joanne Swenson-Eldridge; Lynn Abbott, coauthor of *Out of Sight: The Rise of African American Popular Music, 1889–1895*; or Linda F. Williams, coeditor of *Black Women and Music: More than the Blues*.

In 2003 I spoke as a member of a panel of the American Musicological Society's Committee for Career-Related Issues at the AMS national meeting in Houston. The panel was called “Musicology on the Side,” and featured several scholars, including Denise Gallo of the Library of Congress and Jim Zychowicz of A-R Editions. It became clear to me at that panel that musicology “on the side” was a bit of a misnomer: We were all actively engaged in research and publishing, probably as much as our affiliated colleagues. After all, they too have non-research duties and tasks assigned to them as parts of their positions, such as teaching and service work. What was equally clear to me, after addressing a full room and receiving a line of students, adjuncts, and others interested in alternative careers, was that musicologists as a whole need a more complete

education as to what they can do with their training. The idea that students pursuing higher degrees should have only the academy to turn to for employment is long outdated, but from personal experience, I understand that it remains the status quo of career counseling for scholars across the humanities.

The Society for American Music is full of talented individuals and excellent scholars unaffiliated with colleges and universities, or professors whose careers extend beyond the classroom. SAM is fortunate to have as members archivists, band directors, church musicians, dance instructors, editors, freelance writers, lawyers, librarians, symphony outreach coordinators, program annotators, publicists, publishers, and more. The richness of this membership puts SAM in an excellent position for educating both professionals and students as to the wealth of opportunities they have in choosing a career in musicology. Let's lead the way in showing that musicology isn't limited to academia any more than it is to the so-called canon; that scholars can have diverse careers; and that scholars from those diverse backgrounds are welcome and valued.

– Kendra Preston Leonard

Off the Wall

Unfortunately, what follows is not a review of the album that many consider to be Michael Jackson's 1979 breakthrough solo effort. Instead, I take Susan Key's “Scaling the Walls” as a point of departure, and examine what a study of American music might look like “off the wall.” From my experience as a graduate student partnered with a high school class and a community radio station, I share Key's passion for integrating research and civic engagement, and for creating a public scholarship methodology.

With the generous support of the Center for the Humanities at the UW (www.humanities.wisc.edu/grants/hex), I designed and implemented “HI-FI Voices,” a project that afforded low-income and minority high school students the opportunity to participate in my scholarly work on female singers and issues of voice.

The project consisted of weekly classroom activities that culminated in the students' creation and production of a series of radio programs that aired on a local station. Simply stated, the aim of HI-FI Voices is to examine the power of one's voice. My weekly classroom component introduced students to female composers and performers from a wide range of musical traditions, and the radio show component served as a constant reminder to students to think about voice, both the performer's and their own individual ones. Similar to Key, I have moments and insights from my students' participation that far exceed anything that I could have imagined.

For me, one of the greatest joys of HI-FI Voices is the tangible connection between my musicological work and the “real world.” Or, in the words of Key, “[what I love] is being immersed in an environment with people who are deeply passionate not only about what they do but also about creating something that speaks to ‘real people.’” Jeremy Cohen, the founder of the Laboratory for Public Scholarship and Democracy at Penn State, theorizes this kind of research: “Public scholarship commits academic and creative work to the practice of effective student and faculty engagement in public sovereignty and the democratic process” (www.publicscholarship.psu.edu). Public scholarship reminds us that our work is not in isolation from society, but rather represents the contributions of scholar-citizens with membership in a larger community. As scholars, we have the unique knowledge and training to help our fellow citizens further understand how and why music integrally shapes the social fabric of our country. For Michael Jackson, *Off the Wall* proved to be a record-breaking success that was only surpassed by his 1982 *Thriller*, one of the greatest-selling albums of all time. For others, off the wall has a history of remarkable success, so I am eager to see what happens when SAM goes off the wall.

– Jenni Veitch-Olson
University of Wisconsin, Madison

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Transcriptions and Adaptations

For nearly fifty years members of SAM and the College Band Directors National Association have contributed transcriptions and adaptations of Charles Ives's music to meet the different requirements of school, college, and professional bands. A few months ago I was asked by Colonel Michael Colburn, the commanding officer of the U.S. Marine Band, to transcribe for them the piano accompaniments for a chosen set of five Ives songs to be sung on the band's recent tour of New England and the mid-Atlantic. The set was programmed on fourteen – one-third – of the tour concerts and reached an audience of some 28,000 people. I'd like to suggest that members of SAM become engaged in adapting American music for performance

by concert band or large wind ensemble, either through trying their own hand at adaptation, or by introducing likely music to a receptive student or colleague. From the earliest day of the public school band movement through the era of the great touring concert band, wind transcription of masterpiece and novelty alike enlivened the repertoire, engaged the performer, and enthralled the audience.

– Jonathan Elkus

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Items for submission should be addressed to Sandra Graham, Music Department, University of California, Davis, CA 95616, or, preferably, submitted as an attachment to e-mail. Photographs or other graphic materials should be accompanied by captions and desired location in the text. Deadlines for submission of materials are 15 December, 15 April, and 15 August.

Corrections

Please note the following corrections to the Summer 2007 issue. We regret the errors and will correct them in the online edition.

P. 26: The block quotation by Matthew Packwood at the end of the article (column 3) should extend to the next three paragraphs as well.

P. 32: *In the Bleak Midwinter* is a reissue of the 1978 holiday LP originally titled *We Come a Wassailing*.

Conference Update: San Antonio

With the 2008 conference quickly approaching, the Student Forum is looking for volunteers to assist with activities in San Antonio. If you would like to help, please email one of your Student Forum co-chairs, Vilde Aaslid (vaaslid@hotmail.com) and Sarah Gerck (sgerck@umich.edu). Here is some more information for students attending the annual meeting.

Mark Tucker Award for Outstanding Conference Paper

Students who will be presenting papers at the San Antonio, Texas, conference and who wish to compete for the 2008 Mark Tucker Award should send their conference paper, plus accompanying audio or visual material, no later than 15 Jan. to: steven.baur@dal.ca.

Roommate Search

Travel to SAM meetings can strain your limited student budget, so we offer a roommate search service to help defray lodging costs. If you need a roommate for San Antonio, please email Judy Brady: judybrady@earthlink.net.

Silent Auction

The Society holds a Silent Auction at the annual SAM conference to benefit the Student Travel Endowment. Students have recently taken on greater responsibility in running the auction. We need volunteers to help with planning, acquiring materials, and running the auction in San Antonio. This is a great way to get more involved and to get to know other students in SAM. If you would like more information or would like to help, please email Vilde.

We look forward to seeing you in San Antonio!

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

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 of the Society for American Music (JSAM)*, the Bulletin, and the annotated Membership Directory. Direct all inquiries to The Society for American Music, Stephen Foster Memorial, University of Pittsburgh, Pittsburgh, PA 15260; (412) 624-3031; SAM@american-music.org

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Electronic Resources

Listserv: sonneck@list.pitt.edu
Website: <http://www.american-music.org>

Annual Conferences

34th Annual Conference, San Antonio, Texas
Kay Norton, Program Committee Chair
Carl Leafstedt, Local Arrangements Chair

35th Annual Conference, Denver, Colorado
John Koegel, Program Committee Chair
Larry Worster, Local Arrangements Chair

Students:

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Aera Shin, Jersey City, NJ
Jeffrey Wright, Chapel Hill, NC
David McIntire, Kansas City, MO
Maureen DeMaio, Santa Barbara, CA
Mark Davidson, Santa Cruz, CA
Jacob Cohen, Seattle, WA
Alicia Massie-Legg, Maryville, TN
John Hausmann, Erie, PA
Cesar Reyes, Brooklyn, NY
Sarah Tomasewski, Cleveland
Heights, OH

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Individuals:

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Jason Robinson, San Diego, CA
Annegret Fauser, Chapel Hill, NC
Michael Long, Buffalo, NY
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H. Wiley Hitchcock

– Richard Crawford, Carol J. Oja,
and Judith Tick

H. Wiley Hitchcock, a pioneer in mapping new terrain for American music scholarship, died in New York City on 5 Dec. 2007. Hitchcock first sounded a challenge to the academic and Eurocentric discipline of historical musicology in the late 1960s, particularly through an elegant synoptic text, *Music in the United States: A Historical Introduction* (1969; 4th edition, 2000). His vision fueled activism during the decade of the Bicentennial. In 1971 he became founding director of the Institute for Studies of American Music at Brooklyn College (CUNY), ambitiously devising programs to help jump-start a new field of scholarship. Sponsoring conferences and visiting professorships, publishing a widely circulated newsletter, and supporting scholarly monographs and dissertations about American music, I.S.A.M. stimulated and fostered work representing the field's full breadth and diversity. In recognition of Hitchcock's achievement, the Institute will be renamed after him.

Born in Detroit, Michigan, in 1923, Hitchcock was educated at Dartmouth College and the University of Michigan. He began his 40-plus-year teaching career at Michigan, then went on to the City University of New York in 1961, where he taught first at Hunter College and eventually at Brooklyn College. He was also among the inaugural faculty of the Ph.D. Program in Music at CUNY's Graduate School. When he retired in 1993 as CUNY Distinguished Professor, he stood as a leader in two scholarly realms: one in American music studies and the other in French and Italian Baroque music. He had served as president of the Music Library Association, the American Musicological Society, and the Charles Ives Society; co-edited *The New Grove Dictionary of American Music* (with Stanley Sadie); served on editorial boards of *New World Records* and *Music of the United States of America*; and was founding editor of three series: *Earlier American Music* (Da Capo Press), the *Prentice Hall History of Music*



Series, and Recent Researches in American Music (A-R Editions).

This is only a partial list of his achievements in American music, and it includes none of his highly respected scholarship on the Baroque. Our goal here is not to catalogue Wiley's myriad activities, but rather to reflect on his personal impact on us and on the study of American music at large.

Members of SAM know well the groundbreaking deeds of Oscar Sonneck, Gilbert Chase, Irving Lowens, and many others in shaping a discourse about America's musical traditions. But within the post-war American university, four figures born within a five-year span stand out for their extraordinary efforts to win credibility for the study of home-grown traditions. In order of birth, they are William Austin (1920–2000), Eileen Southern (1920–2002), H. Wiley Hitchcock (1923–2007), and Charles Hamm (b. 1925). All won their spurs with dissertations on European subjects. Wiley's subject was the Latin oratorios of Marc-Antoine Charpentier (c. 1636–1704). Or, as he was fond of putting it, he got his “union card”

by writing about a “real” musicological topic (one that he continued to pursue for the rest of his life), then turned his ray increasingly on American soundscapes. Austin, Southern, Hitchcock, and Hamm each found different ways of distinguishing themselves. With Wiley, the breadth of his impact came from a deep engagement with composers and music of the present day, even as he served as architect-in-chief of an infrastructure to support American study of all historical periods.

Even before the Bicentennial spotlight started to illuminate the American musical past, Wiley had the courage to write critical assessments of contemporary music. He did so as part of a community of musical intellectuals that had yet to atomize into specialties such as theory vs. history vs. style analysis vs. cultural studies, and he remained a holistic scholar, suspicious of either-or approaches to American repertoires. His theoretical formulation of “vernacular” and “cultivated” musics laid out a framework broad enough to encourage scholars and students alike to consider

both, and to understand that interactions between them are fundamental to our culture. Wiley was always more interested in building bridges than in patrolling boundaries among academic fiefdoms. An advocate for the most so-called elitist modernist music, he also understood the artistry of a Billings anthem, a Berlin ballad, a Paul Simon album. He knew why all these things mattered because, as an avid listener and true music lover, they mattered to him.

One link fundamental to Wiley's consciousness was the bridge between the music of the Old and New Worlds. Trained as a pianist (he also admitted to playing dance-band saxophone “in high school”), he studied the European classics, and, in his early classroom years, did much of his teaching in undergraduate (required) music history courses. As music critic for the *Ann Arbor News* in the 1950s and early 60s, he reviewed performances of standard concert fare: symphony orchestras, vocal and instrumental recitals, chamber music,

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and the like. A reader of his reviews came to expect the very qualities that made him an outstanding teacher, including accurate information clearly presented, a palpable sensuous response to the music, and comments about the music that seemed to speak for critic, composer, and listener – if indeed the latter could have put their responses so precisely into words. (One tart assessment that caught at least one reader by surprise was Wiley's designation of Beethoven's "Consecration of the House" overture as "a potboiler." Having been reduced to full-body goose pimples by a Toscanini recording of this driving contrapuntal sprint, the reader begged to differ. But such was the authority of the critic's knowledge and personality that the reader – also a student of Wiley's at the time – ended up questioning his own taste, and the debate about Beethoven's overture, which never actually started, is now on eternal hold.)

The larger point, though, was that, during his years at Michigan, Wiley was fully engaged with "music history" as academia then defined it – meaning the European classical tradition and its various offshoots, manifested in the concert hall but also including the byways (e.g., the early Italian and French Baroque) that musicology was exploring – and he always saw American music within that larger picture. In other words, Wiley was a thoroughgoing cosmopolitan: a fitting partner, it may be noted, to Janet Cox-Rearick, his wife of more than four decades and a distinguished historian of Renaissance art, as well as a true lover of music. That sensibility, together with what many saw as his aristocratic bearing, his accomplished musicianship (he could score-read, apparently at sight, multi-voiced motets of the Renaissance), made him a formidable figure. His combination of traits – a charismatic physical presence, impeccable manners, skill at getting across what he wanted to communicate, and command of an enormous store of musical knowledge – could make him seem unapproachable. Yet he often had a quip at hand to ease any tension, and as the decades passed, he grew more openly genial. Maybe there's a paradox here: a role model hardly to be topped, but also a sense that one could never measure up to his example or his standards. His mentoring style reflected a belief in personal responsibility. Far from a hovering presence, he took a less-is-more approach, leaving



Colleagues at Brooklyn College in 2006 (left to right): Christoph Kimmich, President; Tania Léon, Distinguished Professor of Music; Nancy Hager, Acting Provost; Wiley Hitchcock, Distinguished Professor Emeritus

students to discover their own strengths, knowing that their work would eventually come under his eagle-eyed scrutiny. And did he scrutinize! As Kitty Preston said recently, "we learned to write from Wiley." The "learning" was modeled on an age-old apprenticeship method, where writing got edited vigorously. We rewrote. And rewrote. There weren't many face-to-face discussions about what needed to be changed, rather it was modeled on the page.

One of the benefits of being a Hitchcock student was that it brought lifetime access to his intellectual honesty. Work continued to be critiqued vigorously, and for those lucky enough, a lifetime friendship took root. Even after retirement, Hitchcock added ever-younger scholars to his circle, continually finding ways to keep up with the latest scholarship and satisfy his need to work with the newest generation in the field.

A dream of a writer, Hitchcock approached the *Newsletter of the Institute for Studies in American Music* as though it were the *New Yorker* – crafting gem-like essays about topics great and small. Gracing its pages with consistent wit, Hitchcock devised the *Newsletter* to track trends in an emergent field of scholarship, doing so in an era before e-mail and affinity-lists. He intentionally reached out not only

to scholars but to composers, performers, teachers, and librarians. When in *Music in the United States* he wrote of Foster's household songs as showing "gentle tenderness, or temperate gentility," he turned a phrase that could also describe his own prose, especially when writing about the music he loved the most.

Yet at heart, Wiley was a modernist. In the first half of the 1960s, he contributed to "Current Chronicle" of *The Musical Quarterly*, providing on-the-spot assessments of the ONCE festival in Ann Arbor, of the music of Morton Feldman and Earle Brown as heard in New York's Town Hall, of a performance of an oratorio by Robert Palmer at Cornell, of a series of concerts organized by Lukas Foss at SUNY Buffalo. He pursued the movers and shakers of America's avant-garde, chronicling their newest contributions and seizing an opportunity to be at the center of the action.

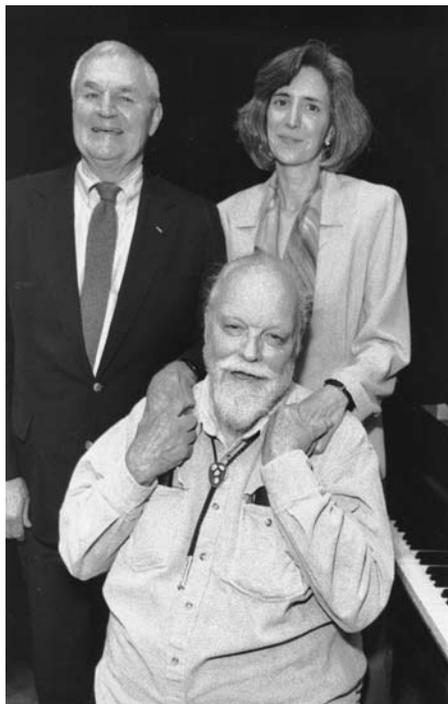
Amidst all this interpretation of 20th-century music, Hitchcock had a special affinity for the music of Charles Ives. It is fitting that one of his last major works of scholarship was an impeccable and somewhat risk-taking edition of Ives's vocal music. Almost four decades earlier, he had helped frame an enduring context for this composer's achievements at a time when their scope and challenges were

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barely understood, let alone appreciated. *Music in the United States* was the first general history to accord Ives a central role, devoting an entire chapter to him. There, Hitchcock posited Ives as a fearless innovator who refracted nineteenth-century Transcendentalism, “vernacular” repertoires, and “cultivated” concert traditions into a precocious if sometimes chaotic amalgam, one bursting with “open-mindedness and freshness.” The Charles Ives Centennial Conference (1974), co-organized with Vivian Perlis at Yale University, served as a paradigm for a balanced and internationally grounded approach to scholarly advocacy. And the Charles Ives Society, under Hitchcock’s leadership, produced editions of the composer’s music, easing accessibility to it on the concert stage and in the classroom.

As students of Wiley, we all faced his very high standards. Who could live up to them? It was unthinkable not to try. We also reveled in his rollicking sense of humor, which flourished right up until the end. In the custom of posthumous tributes, we are proud to sign off as among Wiley’s “survivors” – as his academic offspring, grateful for his model of broadly humanistic scholarship and his persistent dedication to building a sense of community.



Wiley with Carol Oja and Lou Harrison at the Cowell Centennial Festival, 1997

Henrietta Yurchenco

– John Graziano

Henrietta Yurchenco, who passed away on Sunday, 9 Dec. 2007, was an unusual lady! She was an all-around musician (an ethnomusicologist – when few existed), with expertise in so many areas of American music that she defied categorization. She was a pioneer broadcaster on New York City’s radio station WNYC from 1939 through the 1960s. Her guests included Woody Guthrie (whose biography *A Mighty Hard Road* she wrote in 1970), Pete Seeger, Leadbelly, and Bob Dylan, among others. In the 1940s she traveled to remote areas of Guatemala and Mexico, accompanied by several hundred pounds of recording equipment, to record the music of native Indian tribes for the Library of Congress.

I met Henrietta at the City College of New York in the late 1960s. Although we were both new to the music department, I was just a beginning lecturer; Henrietta, because of her “life experience,” joined as an associate professor. In addition to developing and teaching courses in folk music (a novelty in academia in those days), she organized an ensemble, Common Ground, that performed music associated with the liberal causes she espoused. Doris Dyen and Deane Root recall the first SAM meeting she attended in 1987, when she brought her entire class of students from the City College to sing labor songs, accompanied by her first-person recollections of writing music for the picket lines. Henrietta was a dynamo. She was always in motion, always suggesting new courses, and always followed by her devoted students, many of whom have remained in regular contact with her over the years.

After her “retirement,” Henrietta continued to write books and articles and travel to Mexico to continue her research. In 2005, I attended a wonderful ceremony at the Mexican consulate, in which she was awarded the XXX designation by the Museo de las Bellas Artes. In honor of her continuing research and her recordings of the indigenous peoples of Central America, the sound division of the National Archives of the Indigenous Peoples of Mexico was named the “Fonoteca Henrietta Yurchenco” in December 2006. Her latest published



books are *Around the World in 80 Years* (2002) and *In Their Own Voices: Women in the Judeo-Hispanic Song and Story*, which is accessible on her website: www.henrietayurchenco.com. Her personal collection of field recordings, notes, and papers is now part of the American Folklife Center of the Library of Congress.

Henrietta was an inveterate party giver. Her apartment, with a great view of the Hudson River, was the meeting place where all her old and new friends congregated several times a year. Though her health began to fail about two years ago, she continued to have these gatherings, where her long-time Common Ground friends sang and performed and her new friends joined in. Early this fall, I visited Henrietta. She was housebound, hooked up to an oxygen tank, but hard at work collaborating on a new book. As I entered her bedroom, where she was now “holding court,” the Henrietta I’ve known for all these years was well in evidence, as she smilingly told me that while she was not able to get out of the house, she was still “all piss and vinegar.” I will miss her greatly.

Herrman S. Saroni (ca. 1824-1901) and the “first” American operetta

– David Francis Urrows
Hong Kong Baptist University

In the Fall 2007 issue of *The Bulletin*, the Performance Calendar mentioned “The first American operetta, Julius Eichberg’s *The Doctor of Alcantara*” (1862). Leaving aside some early ballad operas, and opera itself, this rang a false note to me. Could that really be the first American operetta? A quick look at a small calf-bound volume on my bookshelf showed that 1862 was at least two years too late! The honor would seem to belong to Herrman S. Saroni and his operetta *The Twin Sisters* (Boston: Oliver Ditson, 1860). Saroni is an overlooked figure in the history of American music, and much still needs to be done to uncover the story of this multitalented, peripatetic musician, composer, publisher, and impresario. This article introduces Saroni and briefly reviews *The Twin Sisters* as an early example of American operetta.

Herrman S. Saroni was born in the Duchy of Bernburg about 1824. The exact date of his birth has not yet been determined.¹ The unusual spelling of his given name, with two *r*’s, was confirmed by his signatures on his U.S. naturalization documents, now at the Madison County Courthouse, Huntsville, Alabama.² Of his early years, nothing is known for certain. However, in *Saroni’s Musical Times*, an early and important (if short-lived) American music journal that he edited and published in New York between 1849 and 1851, he frequently included bits of semi-historical fiction (or historical semi-fiction) that hint at aspects of his early life. If one of these semi-autobiographical pieces is to be trusted, he may have been the son of a poor but cultured clergyman, and had his first music lessons on a harpsichord, presumably because the family was too poor, in the 1820s, to afford a piano.³ Where he studied music is not known, but a persistent (though unsubstantiated) claim has it that he was a student of Felix Mendelssohn.⁴

Saroni immigrated to the United States about 1844, along with his brother Adolph, and was one of a large group of German immigrants known as the “Greens” (*Grüner*) who emigrated from German-speaking lands in the 1830s and

early 40s, principally for economic reasons. Also in this group were the pianist and music dealer William Scharfenberg (1819–95), and the conductors Henry Timm (1815–92) and Theodore Eisfeld (1816–82). Political refugees coming from 1847 onward included the cellist and conductor Carl Bergmann (1821–76) and the pianist-composer Otto Dresel (1826–90) – this much larger group of immigrants is known as the “Grays” (*Grauer*).⁵ In addition to editing *Saroni’s Musical Times*, Saroni made “an important contribution to the growing awareness of chamber music ... [he was among] the first to present programs consisting mainly, if not entirely, of chamber music since Ureli Corelli Hill’s abortive attempt in 1843.”⁶ This took the shape of a series of chamber music soirées that he organized in New York in late 1849 and 1850. His rota of musicians for these concerts included Dresel, the violinist Joseph Burke (1819–1902), Eisfeld (on violin), Scharfenberg, the French cellist Alfred Boucher, the singer Julia Northall, and others.

Saroni’s own publications include a number of lighter works, such as parlor songs, marches, dances of various kinds (the Library of Congress has imprints of about 50 items of this sort by Saroni), and also several rather scholarly works. One of these, the *Musical Vade Mecum* (1852), is a one-volume history and theory of (Western) music.⁷ He also translated and published one of the first English-language editions in America of A.B. Marx’s *Die Lehre von der musikalischen Komposition*, also in 1852.⁸ Saroni wrote poems and published short stories in the popular “ladies books” of the 1850s.⁹ All in all, Saroni was one of many talented literary and musical German émigrés who helped to steer the axis of antebellum American musical life in such a direction that Germany was at the opposite pole. Nevertheless, Saroni became a German-American at an early date.¹⁰ He applied for naturalization in 1844. And unlike almost all of the working-class German immigrants who came to America in the 19th century, educated émigrés like Saroni and his colleagues frequently married outside of the German community, usually Americans or Britons. Saroni married the first of his two wives,

Caroline Frederica Bartlett, in New Haven, CT, in 1850.

For reasons unknown, but perhaps due to his weakening grip on the *Musical Times* (known by that impersonal name from November 1851) or his endless feuds with other musicians in the press, Saroni first gave up his sole editorship and then quit entirely in mid-November 1851.¹¹ He left New York – a city burdened by rampant inflation in 1851 and 1852 – for good in 1852 and moved south. In 1855 he founded the third oldest orchestra in the U.S., the Columbus (GA) Symphony Orchestra. While the orchestra had to disband during the Civil War (and during both world wars) it is still a thriving organization and one of the few places where the name of Herrman Saroni lives on. (Unfortunately, no archival material from the early years of the orchestra seems to survive, which might provide more data on Saroni.) A few years later, he was in Huntsville, AL, where the 1858–60 City Directory lists an “H.A. Saroni, music teacher.” In 1858 he remarried; his wife was an Englishwoman named Anna (or Annie) Dill (the ‘A’ in the Directory may refer to her, as in H. & A. Saroni; I do not know what happened to his first wife.) It must have been some time before 1862, either in Huntsville or Marietta (see below) that Saroni wrote his one-act operetta *The Twin Sisters*. The work is scored entirely for women’s voices, reflecting his female community of students and also possibly a Civil War-period shortage of male voices. There are six solo roles, in addition to several speaking roles, and the SA chorus variously impersonates schoolgirls or “Gipsies.”

The plot hinges on the old topos of the abducted child. Mab Stanley, the “May Queen elect,” laments the loss of her twin sister, Florence, carried off by the Gipsies three years previously. The Gipsies now return to the scene of the current May festival, with Esmeralda (the missing Florence) in tow. The Gipsies have apparently brutalized her somewhat and treated her as a cash cow: “A good card she has proved to us in spite of her unwillingness to submit to our laws,” as the First Gipsy says in a dialog segment. These exotic Others give Saroni an excuse to insert a number

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The Twin Sisters. 31

* This part should be accompanied by Castanets, Tambourine and Triangle, thus:

Castanets.
Triangle.
Tambourine.

Example 1

The Twin Sisters. 71

Allegro.
acceler.

Example 2

continued from page 9

of genre songs: several Gipsy choruses (syncopated, with one assigning parts for castanets, triangle, and tambourine; see Ex. 1), a Romanza (*Tempo di Polacca*) for the Gipsy girl Preciosa, and another romanza for Florence/Esmeralda (“with Mandoline in hand”), a Chorus à la Polka, and a waltz, all of which leads up to Florence melodramatically revealing herself to Queen Mab (surely an inside joke) and her friends, with

Mab on high C over a German augmented-sixth chord (Ex. 2). The operetta ends with Mab and Florence crowned as twin May Queens.

While the choral parts are modest in range and technical difficulty, the solo music is more sophisticated than one would expect, as is the music quality generally. There are several cadenzas for Mab and Florence of the bel canto type; Saroni was a competent and respectfully trained com-

poser, if not original. In the Civil War era, it must have been a delight for teenagers to take part in a production of *The Twin Sisters*, with its exotic costumes, mysterious plot, and charming, “piquant” music (to use a term in vogue then.) While he probably wrote it for his students (and the small format score suggests it was intended for sales to schools), professional singers could just as well take it on. (The role of Mab is clearly written for a trained adult singer playing a teenager.) Music, staging, plot, costumes, and dialog certainly make it a true operetta – its small scale notwithstanding – and one that seems to predate Eichberg’s *Doctor* by several years. (Although the published version is only a vocal score with piano accompaniment, the music is clearly written in a piano reduction style, and could easily have been orchestrated.) Saroni also wrote another operetta for women’s voices, *Lily-Bell, The Culprit Fay* (Chicago: Root & Cady, 1868). It would be interesting to trace a performance history (if any) of both these works.

Saroni’s later life is as murky as his earlier days. After his second marriage he seems to have continued teaching in Alabama for a few years. At some point he moved to Marietta, OH, though I have not discovered if this was before, during, or after the Civil War. The fact that *The Twin Sisters* was published in Boston, and *Lily-Bell* in Chicago, both by northern publishers, suggests that he moved by the beginning of the war. Besides, given the known political leanings of German émigrés of Saroni’s cultural background, there were very few who supported the Confederacy. I have also uncovered several strange patents granted to Saroni in the postwar years: these were for something called a “Burner Cook Heat,” a “Petroleum Forge or Blow Pipe,” and even a Canadian patent for an unspecified “Musical Instrument.”¹² How these first two relate to his life is unknown to me. Saroni died in Marietta on 29 Aug. 1901, and was buried in that city’s Oak Grove Cemetery.¹³ His wife survived him by only two months. There is a fascinating life story to be further uncovered here.

Notes

- 1 In the 1860 U.S. census, Saroni’s age is given as 36, and his occupation as “Professor of Music.” See Year: 1860/ State: Alabama/ County: Madison/Post Office: Huntsville/ Sheet No: 183 Reel No: M653-15/ Division: the city of Huntsville/Page No: 1. Available online at <http://www.rootsweb>.

continued on page 11

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- [com/~cenfiles/al/madison/1860/pg183.txt](http://www.co.madison.al.us/mcerc/natural.html).
- 2 See: <http://www.co.madison.al.us/mcerc/natural.html>. I have obtained copies of two of Saroni's naturalization documents (Marine Court of the City of New York, 1844; and Circuit Court of Madison County, Alabama, 1859).
 - 3 "Pleasant Recollections" in *Saroni's Musical Times* 2/6 (1850). Despite its brief run, the *Musical Times* is an important resource that has never been fully studied.
 - 4 See Columbus Symphony Orchestra, http://www.csoga.org/cso_aboutus.html.
 - 5 In the 1850s, New York was the third largest German city in the world, after Berlin and Vienna. See B. Levine, *The Spirit of 1848: German Immigrants, Labor Conflict, and the Coming of the Civil War* (Univ. of Illinois Press, 1992), 63.
 - 6 V. B. Lawrence, *Strong on Music*, vol. 1, *Resonances 1836–50* (Oxford Univ. Press, 1988), 609.
 - 7 *Musical Vade Mecum: A Manual of the Science of Music, Adapted to the Wants of Teachers and Scholars*. With an Alphabetical Index. By Herrman S. Saroni, Editor of Marx's Musical Composition, etc. (New York: Mason & Law, 1852).
 - 8 A. B. Marx, *Theory and Practice of Musical Composition*, trans. H. S. Saroni from the 3rd German ed. (New York: P. J. Huntington and Mason & Law, 1852).
 - 9 See Mrs. Emeline S. Smith (ed.), *The Forget-Me-Not for 1850* (New York: Nafis & Cornish, ca. 1849), which contains Saroni's short story "Amersburg Castle" (25–28); and Mary E. Hewitt (ed.), *The Gem of the Western World for 1851* (New York: Cornish, Lamport & Co., 1851), which contains his short story "Petrus the Painter."
 - 10 The term *German-American* began to be used in the German-language press in America in the early 1850s, and "a new ethnic identity thus appears to have come into being" (S. Nadel, *Little Germany: Ethnicity, Religion, and Class in New York City 1845–80* (Univ. of Illinois Press, 1990), 4.
 - 11 V. B. Lawrence tartly observed that "Saroni...thrived on controversy – especially multiple controversy"; *Strong on Music*, vol. 2, *Reverberations 1850–56* (Univ. of Chicago Press, 1995), 190–91, and also 144–45 for Saroni's last days with the *Musical Times*.
 - 12 US Patent 100,807, March 15, 1870; US Patent 126,158, April 30, 1872; Canadian Patent 38772, April 21, 1892.
 - 13 The Record of Deaths in the Washington County Court of Common Pleas, Probate-Juvenile Division, Marietta, OH, gives the year of his death as 1900. The records of St. Luke's Episcopal Church, Marietta, of which he was a member, give 1901, and I am inclined to trust this date.

CONFERENCE ANNOUNCEMENTS

The Sagacious Sondheim

14–15 Feb. 2008
William Paterson University, Wayne, NJ

This conference will feature an appearance by Stephen Sondheim, a preview performance of *Sunday in the Park with George*, and panels. For more information: <http://www.wpunj.edu/SondheimSymposium/>.

Mystic Seaport Annual Symposium

14 June 2008
Mystic Seaport, Mystic, CT

Proposals are sought for papers in history, folklore, literature, or any discipline that addresses the music/verse of the sea. Deadline: 10 Mar. 2008. glenn.gordinier@mysticseaport.org

Historic Brass Society

24–27 July 2008
Loyola University, New Orleans

"Moments of Change: Zorzi to Armstrong" is a conference devoted to key moments of change in brass music from Medieval wind bands to jazz. Tentative keynote speaker: Gunther Schuller. Submission deadline for proposals: 1 Feb. 2008. www.historicbrass.org

musiciansurvivor.org

STUDYING THE EXPERIENCE OF BREAST CANCER SURVIVORS

The **Life and Livelihood Study** is being conducted online to improve understanding of the impact of breast cancer and its treatment on musicians. If you are a musician who has completed treatment for breast cancer in the last 5 years (but more than one year ago), you are invited to complete the 20-minute online survey about your experience.

For details please visit:

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Documenting “A Long Musical Experience” Behind the Brubeck Oral History Project



— Glenn Pillsbury
Library Media Specialist
University of the Pacific Library

The Brubeck Oral History Project, an online video collection recently launched by the library at the University of the Pacific, is the result of a sequence of serendipitous events. It began with an idea for a sprawling traveling exhibit that would move through *physical* space. It ended with a compact and focused series of clips starring an important figure in American musical history – all of which is easily accessible to scholars and students through *virtual* space.

In 1999, Dave (b. 1920) and Iola (b. 1923) Brubeck donated much of their collection of scores, audio and video recordings, photographs, business contracts, fan mail, and other memorabilia related to their musical lives to the University of the Pacific in Stockton, CA. According to Dave, a 1942 alumnus of the university, the decision was made easier by the university's commitment to treating the material as a “living” archive. The subsequent formation of the Brubeck Institute created an umbrella organization for activities ranging from the annual Brubeck Festival to outreach and educational opportunities via the Brubeck Fellowship Program and the Brubeck Institute Jazz Quintet. Grounding all of these has been the Brubeck Collection, run by the university library's Holt-Atherton Special Collections department, which manages the collection and makes it available to scholars in jazz

history and American history worldwide.

As part of its contribution to the living archive concept, the library has pursued the idea of traveling exhibits that move materials beyond the somewhat limited physical confines of the special collections department. In 2005 Shan Sutton, head of special collections, was awarded an NEH grant to hire consultants to help design a large traveling exhibit of Brubeckiana. In addition to working with music and American history scholars, including John Salmon and Steven Crist, Professor Sutton contacted the staff at the Experience Music Project (EMP) in Seattle for their advice and expertise in the design and logistics of this kind of exhibit – and it was there that the first bit of serendipity occurred.

For a number of years, EMP had been involved in an oral history project, and in the fall of 2006 EMP was awarded a grant from the U.S. government's Institute of Museum and Library Services agency to continue that work. Having already met with Professor Sutton to discuss the traveling exhibit, EMP floated the idea of recording Dave and Iola Brubeck. In short, EMP offered to provide a professional crew to film a series of interviews with the Brubecks if the library could make the arrangements to have Dave and Iola available. Both EMP and the Brubeck Collection would get a copy of the footage to use for their own projects, such as the traveling exhibit then being planned.

Here was a fabulous opportunity to accomplish two things: augment the holdings of the Collection in general with unique content, and get footage of the Brubecks that would be owned outright by the library and thus could be used freely in any number of projects. The Brubecks responded positively to the idea and in January 2007 two days of interviews took place at Ellington's Jazz Bar and Restaurant on Sanibel Island, Florida, near the Brubecks' winter residence.

Professor Sutton conducted most of the nearly five hours of interviews that were filmed, but he was joined in spots by Keith Hatschek, Director of the Music Management program at Pacific's Conservatory of Music. Professor Hatschek also had a compelling interest in speaking with the Brubecks, as he had just begun researching the complexities of their 1958

world tour for the U.S. State Department. In particular, his research focused on the Brubeck Quartet's 12-concert tour of Poland and the impact it had on the history of jazz there during the Cold War.

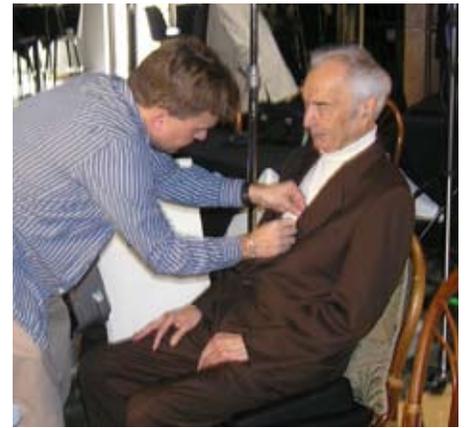
In short order, the production company had made DVDs available to the library and to EMP, and the interviews were transcribed as part of EMP's oral history holdings. This made the recordings even more useful, because their content could now be made searchable. With this development (and the fact that plans for the original traveling exhibit idea were more long-term) came the second bit of serendipity: online delivery.

In early 2007 the library purchased a license for CONTENTdm, a web-based collection management and delivery product initially developed by the University of Washington and now owned by OCLC. CONTENTdm's flexible architecture allows it to organize and display items of many types, and it offered a scalable solution to the idea of making more special collections materials available to more people. At this point Glenn Pillsbury, the library's multimedia specialist and web designer, was brought into the picture to create customized graphics and web programming for the collections that would use CONTENTdm. In late spring 2007, the first collections to go live at Pacific were the photo archive of naturalist John Muir and a collection of stereographs made by John Pitcher Spooner, a San Joaquin Valley photographer active in the late-nineteenth century. The positive response to those projects only spurred the interest to make the Brubeck interviews available in the same way.

However, before that could be done two issues had to be addressed: 1) which segments would be presented, since web delivery of the complete five hours would only result in diminishing returns and; 2) the technical issues of content creation and user access.

The decision was made to break up the interviews into small chunks of discrete questions and topics. Though there was some consultation with the Brubecks' long-time manager Russell Gloyd, Professor Sutton admits he made a largely subjective set of decisions as to which excerpts

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Left: The Dave Brubeck Quartet at a post-concert jam session in Kraków, Poland, at the Rotondo Jazz Cellar, March 1958. *L to r:* Dave Brubeck, Paul Desmond, Eugene Wright, Joe Morello. (Photo #DBP 58-43, Brubeck Collection, Holt-Atherton Special Collections, University of the Pacific Library. © Dave Brubeck.)

Top: Dave Brubeck being wired for sound. Sanibel Island, Florida, January 2007

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went online. Thirty-five clips, representing about three hours of material, emerged as a representative and engaging introduction to Brubeck's life and music, and served to publicize the rest of the Brubeck Collection. Indeed, the entire interview DVD is available to scholars visiting the library. The complete transcript is also available, and the transcripts for the online clips can be searched from the project's search page using CONTENTdm's search abilities.

Working from the DVDs, the appropriate segments were ripped using MPEG Streamclip, a basic (and free) video-editing tool that converts a DVD's troublesome .vob file format into something that can be imported into a more genuine video editor, such as iMovie or Final Cut Pro. iMovie was used for further editing of the clips, and from there the clips were exported as QuickTime files using H.264/AAC compression and the standard 320x240 dimensions. QuickTime's more open and Web-ready format, and its cross-platform friendliness (if you have iTunes, you have QuickTime), were important factors in the decision to use it instead of Windows Media or Real.

There was a brief discussion with the Brubecks' representatives about piracy, and the project addressed those concerns in two ways. The first was to display the video files in CONTENTdm using QuickTime's "kiosk" mode, one that disables simple

saving of the video file from within the online player for users who have the "Pro" version of QuickTime. This measure won't stop a determined user from saving the clip though, and everyone involved anticipated all the clips in the collection would eventually appear on YouTube or other video sites. It was therefore decided to stamp the clips with an identifying title sequence so that future YouTube viewers would at least have some of the original context. To that end, a 10-second "title" clip was created in iMovie and pasted to the beginning of each clip.

Following the design of a visual look for the web pages and some reprogramming of the code of the CONTENTdm player in order to display the clips better, the entire project went live on 12 Oct. 2007 on the library's Digital Collections web site at <http://digitalcollections.pacific.edu/brubeckorallhistory>.

As for the content itself, the interviews show Dave and Iola fully engaged in the telling of their musical histories. Well into their 80s, both are quick to laugh and they share the impressively resilient bond that 60+ years of marriage can produce. From decades of managing Dave's career, Iola's memory and attention to detail remain razor sharp. Questions and stories ranged widely across their lives, from Dave's musical beginnings on the family ranch in Ione, CA, to the challenges both faced of raising a family on the modest wages earned from small performances, to the connec-

tion between music and issues of social justice, to thoughts on individual pieces of their music. Many familiar topics from the Brubecks' career are also discussed, such as the significance of the *Time Out* album and Dave's musical interest in J. S. Bach.

As it happened, the interviews broached some subjects that haven't appeared anywhere to this extent, such as the threats of violence against the Brubeck family during the 1976 tour of South Africa with sons Darius and Chris, as well as Dave's memories and impressions of other jazz luminaries. Professor Sutton remarked that his only significant disappointment in the coverage was the lack of discussion of the Brubecks' participation in the Reagan-Gorbachev summit in 1988 – resulting from a lack of time, not interest.

Finally, Dave's willingness to sit at the piano and demonstrate musical concepts and ideas from his music brought a unique element to the second day of interviews. Four of the 35 have Dave playing little snippets to illustrate an idea or a story, or in the case of "(Thank You) Dziekuje" more than a little bit.

The "Brubeck Oral History Project" only scratches the surface of the creative career of Dave Brubeck and the wealth of materials housed by Brubeck Collection. All involved with the project have the sincerest hope that the American music community will find that it makes a valuable contribution in their research and teaching.

Musical Theater

The Musical as Drama: A Study of the Principles and Conventions Behind Musical Shows From Kern to Sondheim. By Scott McMillin. Princeton and Oxford: Princeton University Press, 2006. 248 pp. ISBN-13: 978-0-691-12730-9 (hc).

– Jim Lovensheimer
Vanderbilt University

Early in his Preface to this important study, Scott McMillin makes quite clear a point that has yet to register with many scholars of the theater and of music: “The musical is a dramatic genre of its own” (x). McMillin goes on to note that many scholars, when they have addressed the musical at all, have tried to evaluate the genre with the critical vocabulary generally used to discuss opera or “legitimate” (that is, non-musical) theater, an approach that almost always demeans the musical and/or finds it coming up short when compared to the more “elevated” genres of theater. Indeed, at a recent multidisciplinary conference on the musical held at UCLA, the final session became a forum on the dismissive attitude toward the musical and the scholars who study it exhibited by colleagues, departments, and even entire institutions with which many of the attendees work. McMillin, by taking the musical on its own terms and in turn creating a fresh, and no doubt controversial, critical approach to the genre, adds to the growing body of literature that suggests the American musical is finally getting the serious attention it is due.

McMillin has not written a history of the musical, and he does little historical contextualization along the lines of Raymond Knapp or Bruce Kirle, both of whom have written equally important considerations of the genre. Instead, he challenges the standard consideration of the musical as an integrated art form that grew out of humble (*read*: popular) origins such as vaudeville, minstrelsy, and operetta into musical plays aspiring to the Wagnerian model of total integration. Far from being integrated, McMillin argues, musicals thrive on the difference of their various components. The most important of these differences, at least to his argument, is what McMillin calls the “two orders of time”: one for the book (progressive time), and one for

the musical numbers (repetitive time). Far from being integrated, these two orders of time demonstrate distinct differences that recall and reflect each other, but which operate in different spheres. Early on, the author analyzes a classic “integrated” scene – the “The Surrey with the Fringe on Top” number from *Oklahoma!* – and convincingly demonstrates why it is actually a well-crafted combination of disparate elements that move Curly back and forth between book time and lyric time. McMillin’s word of choice for this practice is “coherence,” which, he suggests, means “things stick together, different things [such as dialogue and sung lyrics], without losing their difference” (209). This approach also contradicts the commonly held idea that songs, in so-called integrated musicals, “forward the action”; instead, McMillin argues, numbers actually suspend action and comment on, or mirror, it while revealing new aspects of characters not discernible in book time. (Mirror images figure prominently in this work.)

This approach recalls Bertolt Brecht, who exploited the interruptive nature of musical numbers in his plays to heighten the nonrealistic theatricality of his alienation technique. Musicals, McMillin posits, often borrow Brecht’s technique without Brecht’s politics, noting that “the aesthetic basis of the musical is energized by the spirit of disunification that Brecht called for” (28). Once he establishes this aesthetic, McMillin demonstrates it in select shows, considering the various aspects of the musical – the book, the songs, the structure of ensemble numbers, the choreography, the orchestra – and how they create what he calls “a drama of difference, a drama of the multitude” (210).

McMillin’s arguments are strong and mostly convincing, although he runs into trouble when discussing sung-through musicals. These works remain in one order of time (lyric, or repetitive) and avoid progressive time due to their having no spoken dialogue; therefore they lack the disunification that McMillin finds essential to

musicals. He tries to side-step this problem by making the broad, and incorrect, assumption that all sung-through musicals are megamusicals of the *Cats* and *Miss Saigon* variety, overlooking other, smaller sung-through works like William Finn’s “Marvin” musicals. McMillin further suggests a similarity between the megamusical and the film musical: In both, he suggests that a technological element other than live performance – the set or the camera – “bring all other elements of the performance under its control” (178). This is an interesting but not completely convincing argument. On the other hand, his discussion of the orchestra’s omniscience (which might also be said to be the score’s omniscience) is fresh and stimulating. Not all will agree with his conclusions in this chapter, but his points demand consideration.

Because it confronts and challenges much conventional and accepted discourse on the musical, particularly that extolling the concept of the integrated musical, this is an important study. McMillin has made a succinct but strong case for reconsidering much of what has thus far been taken for granted about the genre. His points are clear and, for the most part, soundly supported. The writing is lean, the footnotes are ample but unobtrusive, and the bibliography is thorough if not comprehensive. I am convinced enough of its contribution to the literature to include it in my upcoming course on the history of the American musical, in conjunction with several other studies with different perspectives. In short, *The Musical as Drama* is essential reading for all seriously interested in the genre.

The Routledge Guide to Broadway. By Ken Bloom. New York: Routledge, 2006. 304 pp. ISBN 978-0-415-97380-9 (pb); ISBN 978-0-415-97379-3 (hc.)

– William A. Everett
University of Missouri-Kansas City

Ken Bloom, one of the great bibliographers of American theater (including musical theater), has produced yet another valuable reference tool with *The Routledge Guide to Broadway*. The *Guide* is an abridged version of the second edition of his magisterial *Broadway: An Encyclopedia* (New York: Routledge, 2003). It contains encyclopedia-style entries on theaters, creative personalities, awards, and other topics related to the world of the professional stage. The book's introduction provides an informative history of the Times Square area and its development as a theatrical center. The essays themselves provide a great deal of background on the history and significance of their subjects. Bloom surveys Broadway theater as a whole, and includes information related to both plays and musicals. This is one of the many important aspects of this book: The Broadway musical is not separated from its theatrical siblings but rather is discussed and covered within the broader context of American theater.

The book is part of Routledge's student

reference series, although its audience goes far beyond a student population. Anyone interested in Broadway, past and present, will find this book useful. The paperback edition lists for \$19.95, which makes *The Routledge Guide to Broadway* an extremely good value for the money.

Bloom, in his overall approach, focuses on the art of performance rather than on repertory. The most substantive entries are those for individual theaters. The author not only provides fascinating histories of the buildings themselves and their managers but also details the most important productions that took place within their walls. His secondary focus is on the people involved with Broadway – performers, playwrights, composers, librettists, and producers. Here, too, he offers valuable insight as to what made each person significant and includes descriptions of their most important work.

This leads to what may be perceived as the *Guide's* weakness: the lack of entries on individual shows. Musicals (and plays) are covered in the entries for the theaters in which they appeared as well as in those for their creators. The lack of show entries

would not necessarily be a problem if the book contained an index, but it does not. Hence it is not possible to find information on a specific show unless one knows either the name of its principal creators or the theater in which it played.

Yet the lack of entries on specific shows is also an advantage of the book, for it intentionally avoids the establishment of a Broadway canon. Bloom offers his readers a valuable approach to the history of Broadway by emphasizing performance (venues and people) rather than a core selection of notable works. Many reference books on the Broadway musical privilege landmark shows, and it is refreshing to see a different focus.

Although the book contains some factual errors (for example, *If I Were King* was the inspiration for Rudolf Friml's *The Vagabond King* and not for *The Three Musketeers*), it is a valuable addition to the scholarship on musical theater because of its coverage, approach, and cost. *The Routledge Guide to Broadway* is an accessible, well-written reference tool that will appeal to students and others interested in the world of Broadway.

The Megamusical. By Jessica Sternfeld. Bloomington and Indianapolis: Indiana University Press, 2006. 441 pp. ISBN 978-0-253-34793-0 (hc)

– Paul R. Laird
University of Kansas

According to author Jessica Sternfeld, the term *megamusical* first began to appear in the *New York Times* in the 1980s. Critics quickly adopted it, although it acquired pejorative overtones. It is now the accepted moniker for what Sternfeld describes as a piece of musical theater that is “sung-through and features an epic, historically situated, but timeless plot staged on a fancy set” (3). In addition, “the megamusical is not just big inside the theater,” for it is offered in conjunction with endless commercial promotions and major advertising campaigns. This is admittedly a loose definition, but *megamusical* has become part of the field's accepted vocabulary, appearing in many histories and other publications. Several authors have written about various megamusicals and creators

of such works, but Sternfeld's is the first full-length history of the genre. Her book appears in the Profiles in Popular Music series, edited by Glenn Gass and Jeffrey Magee. Sternfeld has penned an informed and nuanced study with effective commentary on the creation of major works, their use of drama and spectacle, marketing techniques, critical reception, and detailed consideration of the music with numerous examples. Given the genre's relatively brief history – less than four decades – Sternfeld has managed a fine sense of balance and produced a major contribution to historiography on recent musical theater.

Sternfeld provides detailed consideration of the lives and works of Andrew Lloyd Webber, Claude-Michel Schönberg, and Alain Boublil, devoting single chapters to the work that established the genre, *Jesus Christ Superstar*, and the three most popular megamusicals: *Cats*, *Les Misérables*, and *The Phantom of the Opera*. Tim Rice

appears in the book most prominently as lyricist for Lloyd Webber's early shows, but Sternfeld also provides a short biography and examines his later important contributions to the genre, including *Chess*, *Beauty and the Beast*, and *Aida*. Along with these composers and lyricists, she extensively covers the contributions of directors Trevor Nunn and Harold Prince, producer Cameron Mackintosh, select designers such as John Napier and David Hersey, and actors such as Elaine Paige, Terrence Mann, and Colm Wilkinson. With this cast of characters, Sternfeld then includes chapters organized by decade and progresses more or less chronologically with short, pithy descriptions through *Evita*, *Joseph and the Amazing Technicolor Dreamcoat*, *Chess*, *Starlight Express*, *Miss Saigon*, *Aspects of Love*, *Jekyll and Hyde*, *The Scarlet Pimpernel*, *Titanic*, *Beauty and*

continued on page 16

the Beast, The Lion King, Rent, Ragtime, Aida, The Producers, and Wicked (the latest musical considered in any detail, from 2003). Sternfeld realizes that not all of these works fully represent each aspect of what she defines as the megamusical – exceptions that she details. *The Producers* (2001) by Mel Brooks, for example, carried the hype of the typical megamusical, but Sternfeld deems it a “mock megamusical” (339) that parodies major elements of such shows while also taking advantage of them in its satirical look at Nazism and musical theater conventions. For each show, she covers both London West End and Broadway productions, although the preponderance of material in the book is American. While noting that a number of these shows had extensive international appeal, she barely considers productions in other countries or languages.

Her firsthand experience of these shows – she has seen many of them several times – enriches her descriptions, and allows her to engage with barbed commentary by critics with sympathy and authority. Sternfeld knows well the withering reception that some New York writers have accorded works by Andrew Lloyd Webber, for example, and for major shows she surveys a wide variety of reviews. She has the benefit, however, of writing about *Cats* knowing that it enjoyed an 18-year run, so she can critique the opening reviews, and she achieves an admirable balance of viewpoints in her assessment. Her own views on *Cats* (and other shows) do shine through, but those who read extensively on musical theater expect to see opinions, and Sternfeld is an informed commentator. One of her finest contributions is to make the reader look at each show outside of the mountain of polemical opinions that tend to be offered about megamusicals. Many American writers on musical theater have not taken kindly to what they have seen as a foreign invasion of Broadway by Andrew Lloyd Webber, Tim Rice, Claude-Michel Schönberg, and others. They have written scathingly about these shows, holding up as superior musicals by such writers as Stephen Sondheim, which they see as more sophisticated. Sternfeld points out the disparity between these opinions and the enormous popularity of megamusicals, rightfully concluding that there must be something there that audiences like, and she effectively describes what those popu-

lar elements are in each show. Her extensive appendices include detailed plot summaries, lists of musical numbers, and tables of recurring musical material for several of the most important shows.

Publishers of musical theater books often do not want musical examples because they drive away potential customers who cannot read music. Musicologists yearn for more specific treatment of a show’s music, and Sternfeld provides many examples and writes convincingly about scores. She knows that many of her readers are not musicians, however, and her analysis is not deeply technical. Rather, she concentrates on identifying recurring themes and commenting on the nature of a melody (“lyrical” or “stepwise,” for example), or characterizing a rhythm according to its meter or another quality (such as “funky”). She effectively explains why Lloyd Webber, Schönberg, and others are good composers for the theater, offers comments on their overall musical styles, and addresses the variety in their eclectic scores.

In her discussion of *Les Misérables*, for example, Sternfeld devotes separate segments to the score’s overall structure with lengthy sections of drama told entirely in music, the presence of recurring motifs and recitative passages, recurring melodies that offer dramatic commentary, and the unusual structure of the song “One Day More,” which she considers the dramatic climax of the work. She bolsters her analysis with seven musical examples from *Les Misérables*. Sternfeld is not afraid to criticize a score or song when she finds it warranted; for example, she calls the score to Lloyd Webber’s *Starlight Express* “short-breathed repetitive, four-square songs orchestrated as teenage bubble gum pop” (286), and finds the song “Bustopher Jones” from *Cats* “repetitive and a bit plodding” (150). For the most part, however, she lauds Lloyd Webber as a composer and shows how well trained and imaginative he is. She credits him with establishing the musical expectations for the megamusical, which have been followed by Schönberg, Elton John, and other composers.

Many will enjoy this book. Musicologists, theater historians, and students of musical theater looking for information and commentary on this genre and these shows will find the study invaluable. Her writing is lively and approachable, and she has a rich sense of irony. It is a delightful read and a winning contribution to this area of musical theater scholarship.

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ON BUNKER'S HILL

This collection of twenty-eight essays pays tribute to the memory of J. Bunker Clark (1931-2003), noted author, teacher, and performer. A specialist in American music, history of keyboard music, and the Baroque organ, Professor Clark for thirty-eight years—virtually his entire career—was professor of musicology, and later emeritus professor, at the University of Kansas in Lawrence. During the last twenty-one years of his life he was also the book series editor at Harmonie Park Press. The contributors are friends, former students, and colleagues.

The volume is divided into seven subject areas that represent vital interests of the honoree: American Music, Keyboard Music, Early Music, Mozart and Beethoven, Music Education, Opera and Musical Theater, and Aesthetics and Historiography. A portrait of Bunker Clark as scholar, mentor, and editor, by William A. Everett, and personal reminiscences by Bruno Nettl, F. E. Kirby, and Marilyn Clark precede the essays.

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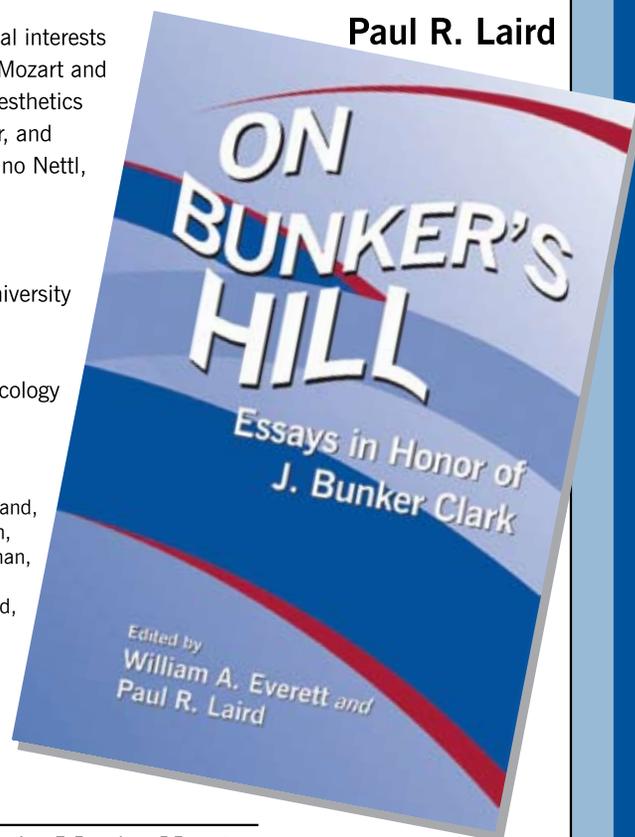
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Essays in Honor of J. Bunker Clark (1931-2003)

Edited by
William A. Everett
Paul R. Laird



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Sounding Together While Sounding Apart (Part I of III)



– Judith Tick
Matthews Distinguished
University Professor of Music
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The following article has also appeared online in *NewMusicBox*, the web magazine from the American Music Center (www.newmusicbox.org).

“Over the years I noticed 1938 as a curious phenomenon.”

“Why this year, try 1610.”

“We have been aware of this coincidence for the longest time.”

“I know only some of these people on this list.”

“I know most of the people on this list.”

“We are wildly different people.”

“People born at the same time have things that they share, instilling across-the-board empathy.”

“We may share the same musical moment but the musical veins we have tapped are very divergent.”

“The fact that so many important composers came out of this generation is not an accident.”

So here we have a group who does not necessarily think of (or want to think of) itself as a group whose music is being programmed as if it were a group, which perhaps it is: a set of American composers born in 1938 (more or less). The comments above, which come from informal telephone interviews done in 2007, have influenced the perspective of this overview. Taking its title from a phrase coined in 1930 by the musicologist Charles Seeger (Pete’s father, who used it in his theories about modern music), this essay asks what it means to “share the same musical moment.” Since it would take a book to answer this question, we will focus on just a few aspects of their shared experiences.

To be born in 1938 meant straddling

Editor’s Note: Judith Tick wrote this essay on a commission from the Tanglewood Music Center to use in the program book for the Festival of Contemporary Music, 28 July–2 Aug. 2007, where she served as a scholar-in-residence. The festival was organized by John Harbison on the theme “The Generation of 1938,” with programs including music by William Bolcom, Alvin Curran, David Chaitkin, Paul Chihara, John Corigliano, David Del Tredici, Charles Fussell, Philip Glass, John Harbison, John Heiss, Julius Hemphill, William Thomas McKinley, Elsworth Milburn, Stanley Silverman, Harvey Sollberger, Joan Tower, Olly Wilson, Charles Wuorinen, and Ellen Zwillich. Parts I and II appear in this issue; Part III will be printed in the Spring Bulletin.

the two crises of the mid-twentieth century – the Great Depression of the 1930s and the oncoming Second World War of the 1940s. Most of these composers were too young in the War years to remember much about this era. Still, the fact that Paul Chihara learned popular music at the Minidoka Relocation Center in southern Idaho (a Japanese-American internment camp), singing “Blues in the Night” at the Saturday Night Canteen when he was four years old, reminds us of Home Front anxieties and fears. Music as part of “expressive culture” – a term that takes in everything from classical concerts, pop, and swing, to movies, radio shows and dance competitions – fended off fear with tradition and pizzazz, transmitting the value of American optimism which Aaron Copland would later define as an essential national characteristic.

The belief in progress through science and engineering also marked this moment. The 1939 World’s Fair, with its still vaguely familiar slogan “Building the World of Tomorrow,” promised revolutionary progress, which the future delivered for this generation. Within ten years of the Fair, LPs and stereo had replaced 78s; television came along in another five. Recordings democratized access – you didn’t have to live in a city to hear the *Rite of Spring* or *Billy the Kid*. Frederic Rzewski:

The LP’s had just come out. You could take a record into the little booth and listen to it. I heard the Shostakovich Ninth Symphony right there in the store, in Springfield, Massachusetts, in 1948. “Do you have something by Schoenberg?” “Yes, this just came in.” It was *A Survivor from Warsaw*. It knocked my socks off. It was the first thing I ever heard of Schoenberg’s. I was ten years old.

To be born in 1938 meant growing up with stage two of Dvořák’s idea that folk music supplied the materials for a national style, or what Aaron Copland’s generation called “an American vernacular.” (At stage one in the 1890s, when Dvořák

lived in the United States, controversy swirled around his suggested candidates of African American and Native American folk songs.) In May 1939, when the King and Queen of England paid a state visit to Roosevelt’s White House, at the official concert they heard the Coon Creek Girls and Alan Lomax along with the classical singers Marian Anderson and Lawrence Tibbetts. Composer William Bolcom remembers how “everybody used to sing [from] Norman Lloyd’s *The Fireside Book of Folk Songs* when they were kids. Similar fare in September 1939 was offered up to attendees of the first International Congress of the American Musicological Society in New York City, who heard Sacred Harp hymns and watched the “Swing of Harlem” team do the lindy.

The International Congress symbolizes another aspect of the historical moment – an exodus that produced a changing cultural demographic. Some of the European attendees were stranded here because Hitler had invaded Poland just one week before the Conference. Others already in exile or on their way by 1945 included Schoenberg, Bartók, Stravinsky, Hindemith, Krenek, Weill, Milhaud, Eisler, Bukofzer, and Adorno. Rzewski says, “The United States was the center of classical music in the 1940s. It was full of European musicians. It was full of these musicians who toured all over the place all of the time.”

In a way this was a “da capo” moment in American music history, because the influx of European musicians in the 1940s and 50s parallels the earlier influx of European immigrants to the United States in the 1850s and 60s. Back then German musicians came in such numbers that they jump-started American symphonic orchestras and spread Romantic music into the hinterlands; in New York famous Italian opera coaches ran studios teaching American girls how to sing Verdi. A hundred years later David Del Tredici credits his piano teacher Bernhard Abramowitsch (another

German Jewish refugee) for teaching him composition through performance: “Large form is a felt, experiential thing, not an intellectual thing... Abramowitsch taught me how to project the large tonal form in the big sprawling pieces which were the things I liked best, like the Schumann *Fantasia* or the Chopin *Polonaise-Fantasia*, or late Beethoven long slow movements.”

Ellen Zwilich (who met the Hungarian composer Ernst von Dohnányi at Florida State University in Tallahassee) draws out the implications of such contact:

The fact that so many important composers came out of this generation is not an accident. It rests on a foundation of education that no longer exists. It was a uniquely American education leavened by European influence, not from afar, but in the bloodstream. As it happens, our generation had the best of both worlds. The cream of the crop moved to this country. They were our teachers, or our teachers’ teachers.

The teaching took place within the foundation of solid music education for some of the Festival of Contemporary Music (FCM) composers. Many recall their high school years filled with ample opportunities for active substantive music-making. David Chaitkin said ruefully, “The schools [then as opposed to now] were in very good shape.” John Heiss recalled a production of *Carmen* in the tenth grade at his public high school in Bronxville, New York. Charles Fussell grew up as a Moravian-American, belonging to a historically rich community of German-speaking immigrants who came to the Colonies in the late 18th century, settling in Pennsylvania and North Carolina in particular. Famous for their music, Moravian-Americans built their social life around it, and Fussell recalls the high quality of his education and the prestige his high school music teachers enjoyed in his town of Winston-Salem, North Carolina.

At Midwood High School in Brooklyn, John Corigliano found Bella Tillis, who started SING!, a citywide competitive program for that classic adolescent experience – the high school musical. Julius Hemphill (and his cousin Ornette Coleman) went to a public high school in Fort Worth, Texas, where the distinguished jazz clarinetist John Carter taught music. Similarly, at the segregated Sumner High School in St. Louis – founded in 1877 as the first African American high school west of the Mississippi – Olly Wilson also fared very well. When Eileen Southern, the

pioneering historian of African American music, interviewed Wilson in 1974, she exclaimed “Sumner High! That school has produced a lot of musicians.”¹ (Its alumni include Chuck Berry and opera singers Grace Bumbry and Robert McFerrin.) Ellen Taaffe Zwilich describes her particularly rich environment in a white suburb of Miami:

Coral Gables High School had what amounted to a conservatory in the high school. It had a music building with two wings, two choruses, two bands besides the marching band, an amphitheater for concerts, and the symphonic band was practically a professional organization. We played all the new stuff, Persichetti, Paul Creston, lots of adaptations. The school owned instruments, the practice rooms had intercoms, there were two offices for instrumental teachers. [One of the band directors] Paul Cremashi, would say “Taaffe, come conduct. Taaffe, go write an arrangement,” and the student with demerits had to copy out the parts.

Coming of age in the 1940s and early ’50s meant that for some of these composers the notion of “separate spheres” in music did not correspond to their musical experiences. They walked the “middle of the road” – to borrow President Eisenhower’s Republican euphemism for “liberal.” David Borden recalls, “As I was growing up, both classical and popular music were enjoyed equally and I was encouraged to learn both in my piano lessons.” Most learned the repertory now called the “Great American Song Book,” a mixture of Broadway and film songs as well as commercial pop. They went with their parents or friends to see blockbuster movie musicals in Technicolor, sharing what John Corigliano calls “a sense of beauty that was popularly loved.” They were raised on the sophisticated chord progressions of pop standards. As Heiss remarks, “I still am trying to figure out [Jerome Kern’s] “All the Things You Are.”

The importance of jazz deserves some special comment. Many FCM composers (Harbison, Heiss, Curran, Milburn, Zwilich, Wilson, Hemphill) were “jazzers.” At the professional Performing Arts High School in New York, Stanley Silverman played guitar (acoustic and electric) and joined the high school jazz band. Few immersed themselves in the professional world of jazz quite so early as William McKinley, who gigged so much as a kid that he joined the Musicians Union when he was twelve. Many FCM composers reel

off the names of their idols from the 1940s and ’50s, seamlessly moving from swing into bop.

This is not to deny the different social contexts for racialized musical expression. These were the years of battles over segregated schools, and the Supreme Court decision desegregating them (*Brown v. Board of Education*) happened in 1954 when this generation was in high school. Therefore, jazz has different meanings for white and black musicians. For Olly Wilson, Duke Ellington promised a better future:

Ellington was of course a consummate musician. He was also a cultural hero when I was growing up. His career in the big band tradition clearly suggested that it could give musicians a career at a certain level of class...it represented people of class. He embodied that more than anybody else, he did represent a cultural icon. To me he gave me an understanding of a level of performance that was clearly a high standard, and also his style and development clearly changed, there was a quest for continual growth, a question for continual expansion.

And for Julius Hemphill, jazz embodied what the critic Albert Murray calls the American “vernacular imperative” – the need “to stylize the idiomatic particulars of everyday life” into sophisticated enduring art.

I grew up in the “Hot End” of Fort Worth. The Hot End is where people came for entertainment, such as it was, and to drink and carry on. It was musically rich. I could hear Hank Williams coming out of the jukebox at Bunker’s, the white bar. And Louis Jordan, Son House, and Earl Bostic from the box at Ethel’s, the black bar across the street. Texas gets hot, you know. Winter is an afterthought. We had all the windows raised. So right across the street, these two jukeboxes were blaring. I had a great childhood. I mean, I was right down there with the action. It helped formulate some ideas, you know what I mean.²

Alvin Curran’s comments from an interview in 2001 underscore the ambiguities of experience as a white boy playing jazz.

It was a racist world. I mean racist not only in the color lines that existed then so strongly, but also in the elitist traditions which were carried on and maintained between the great European tradition and then the dubious but nevertheless unavoidably, recognizably great traditions of American popular music, especially in its black origins. So these things were very clear to us as kids. We didn’t know what

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they meant, but, as I say, the experience was one of “excitement, joy” – in whatever expression, whether I was playing in a local Dixieland band or a dance band that was run largely by a group of Italo-American kids in high school or I was playing in the high school band or the Brown band or the local symphony orchestra or whatever.³

Not all FCM composers profess much interest in pop music or jazz. It mattered only somewhat to Bolcom, and very little to Del Tredici, Rzewski, Joan Tower, or Charles Wuorinen. “I was a wild thing from South America,” Tower says, who landed at a fancy prep school in Massachusetts when she was a teenager and had no important musical awakenings, so to speak, through its curriculum. But overall, many of the FCM generation experienced popular music and classical music as different dialects of the same tonal language.

As the FCM generation sorted them-

selves out and readied themselves for college, which they all attended, they carried their musical upbringings with them in ways they could not understand at the time and would prove significant for them at many stages of their creative development. This moment is crucial. In 1984, at a mid-career moment, giving talks to Tanglewood composers, John Harbison summed it up:

Here is how it went for me: in adolescence Mozart string quintets and Bach Cantatas, Stravinsky *Symphony of Psalms*, Bartók Concerto for Orchestra. With jazz groups: Kern and Gershwin songs. Oscar Peterson, later Horace Silver. And I freely admit the Four Freshmen, Nat King Cole. This is the most impressionable time. Everything from these years is indelible. If we really cared about teaching music we’d do it then, and before, and then leave people alone.⁴

Notes

Judith Tick’s book *Music in the USA: A Documentary Companion*, with Paul Beaudoin as assistant editor, will be published by Oxford University Press in 2008. The author would especially like to thank Vivian Perlis and the staff of Oral History American Music (OHAM), Yale University, with help in preparing this essay.

- 1 Eileen Southern, “Conversation with Olly Wilson: The Education of a Composer,” *The Black Perspective in Music* 5/1 (1977): 93.
- 2 Marty Ehrlich (ed.), “Julius Hemphill (in his own words),” includes this quotation from the Smithsonian Institution Jazz Oral History Project; interview by Katea Stitt, 1994.
- 3 Alvin Curran with Ingram Marshall, New York, NY, 6 Oct. 2000; interview for OHAM.
- 4 John Harbison, “Six Tanglewood Talks (1, 2, 3),” *Perspectives of New Music* 23/2 (1985): 14.

Music Is What Happens (Part II of III)

The poet Seamus Heaney has written of “that moment when the bird sings very close / To the music of what happens.” In recalling the 1960s and ’70s, many FCM composers use the phrases “we were the first generation to” or “the last generation to...” These moments shape this brief overview of their coming of age as artists. What happens when so much happens?

At a formative time of their lives, the FCM generation lived through an era of profound challenges to the general belief. As they approached their thirties, they – individually and in some cases collectively – contributed to the rise of serial and atonal music, contributed to the decline of serial and atonal music; worked in electronic music centers, wrote music in traditional acoustic genres and practiced extended improvisation; switched on through the Moog, switched off through trance music or ostinato music – as minimalism was then called; idealized participation, idealized control; stayed afloat in the high tides of rock, lived uptown, lived downtown, lived underground, lived bicoastally, lived within cultural nationalism, lived counter-culturally in California, lived multiculturally in Europe or through “non-Western” music. Composers that were reviled at the beginning of the ’60s by an older generation – particularly John Cage – achieved public acclaim by the early 1970s. Orthodoxies rose and fell.

Their professional training coincided with the moment when universities competed fully with conservatories. All of the FCM composers went to college, and most went to graduate school at a transitional stage in the training of American composers. Until ca. 1960, many composers entered the profession with a B.A. or its equivalent; some earned the “master’s,” which served as the terminal degree. After that point programs offering doctorates in music (Ph.D.’s and D.M.A.’s – Doctorate of Musical Art) became increasingly common, symbolizing the growing power of academia and the long reach of its patronage. “We were the last generation not to have to get doctorates,” David Borden notes. At a time when American universities were growing by leaps and bounds, “People could just make a phone call and you’d have a job.”

Only a few of the FCM composers have this now-required credential. In the mid-1970s Ellen Zwilich became the first woman to receive a D.M.A. from Juilliard; Joan Tower, the second woman to receive the same degree from Columbia. Bolcom earned Stanford’s first D.M.A., Paul Chihara a Ph.D. from Cornell. Chihara understood how

We were the first generation to be “canonized” through doctorates. We were very much aware we were a bit of an anomaly. Babbitt was trained in the

army, Schuller through the orchestra, Boulez through the Conservatoire.... It was a choice we made. We were the grandchildren of Gershwin and Porter, and Gershwin was the son of immigrants. We had the respectability of the university.

Most FCM composers have remained in the university world as teachers, some with full-time appointments and some not.

“We were a generation of highly skilled performers,” says John Harbison. “Many in the younger generation today are not.” Given the difficulties of contemporary composition, where scores of new music often got lost in translation – Wuorinen in 2002 described the prevailing norm as “very slovenly and not particularly comprehending” – several FCM composers, often using universities as launching pads, organized new ensembles. “To have composers’ groups was a novelty at the time,” Harbison recalls. “There would be no performance of their music unless they generated it. Even when [the historian] Arthur Mendel told John Heiss, “You’re at Princeton now. Put your instruments in your case. You have work to do,” Heiss said, “the kids just smiled and played anyway.”

In 1962 Charles Wuorinen, Harvey Sollberger, and the cellist Joel Krosnick founded the trend-setting Group for Contemporary Music at Columbia. “Of course we were young and knew every-

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thing,” Wuorinen recalled in 2002, “so we decided that we would just reform the universe.” One of their concerts fell on 22 Oct. 1962, the evening when President Kennedy informed the world of a “missile crisis” in Cuba – the discovery of offensive missiles surreptitiously installed in Cuba by the Soviet Union, precipitating one of the defining epochs of the Cold War. Like many people living through this historical confrontation and who therefore remember “where they were when,” as Kennedy delivered his speech on television and radio, Wuorinen was “in a taxi on my way uptown to the Macmillan Theatre [at Columbia]. I thought, my God, we’re not going to live through another week with this.” “While the world was ending,” Harvey Sollberger said, “we were playing our little hearts out.”

By the end of the 1960s the model of the Group for Contemporary Music was replicated by other FCM composers. Joan Tower, an original member of the GCM, was a founding member of the Da Capo Players in New York. In Boston John Harbison helped transform Emmanuel Church into an innovative space for making music. In cities outside of New York, including Chicago, Los Angeles, Boston, and San Francisco, the New York model was emulated, and even funded by private foundations.

Many FCM composers sought out the composer-leaders of the postwar European avant-garde. During the 1960s almost all FCM composers made their way abroad on proliferating fellowships and grants from private foundations and the federal government, as well as through *Europe on \$5 a Day* – a famous guidebook of the era. In the postwar decades, Stockhausen, Boulez, Nono, Dallapiccola, and Berio were reinventing Western European modernism through their music and their aesthetic fiats, interrogating the reception of previous icons like Schoenberg and Stravinsky in order to make room for their own emerging voices. Some FCM composers attended the famous summer courses in contemporary music at Darmstadt, West Germany, among them Richard Teitelbaum and Rzewski. At different points Charles Fussell, John Harbison, and David Borden studied with Boris Blacher in West Berlin. In Paris Philip Glass studied with the legendary Nadia Boulanger. Both Bolcom and Rzewski played in Boulez’s ensemble Domaine Musicale.

New music was rising from the ashes of

war, from “almost still smoking, destroyed cities throughout Europe,” as Curran (in 2000) remembered his first visit to Europe in 1957; not all that much had changed in 1965 in Berlin, when his mentor Elliott Carter brought him over through a Ford Foundation program.¹ Charles Fussell spoke of the anxiety of getting to East Berlin by going through “Checkpoint Charlie” – the security apparatus surrounding the political zones of a then politically divided city. Bolcom said, “The trauma of the War [in Paris in the early ’60s] was still in evidence.” There as well for one year, ca. 1962–63, David Chaitkin recalls the political climate in the waning years of the French-Algerian War. Chaitkin heard Boulez mix music with politics in his *Domaine Musicale* concerts at Place l’Odeon. “Every day Boulez would make a statement damning the government policy on Algeria.”

At home the atmosphere was heady in different ways, perhaps because more was at stake. The FCM composers were the first generation to learn – or at least have the option of learning – systematic 12-tone composition as it evolved within second-wave American modernism, that is to say, postwar American serialism as practiced by what has come to be known as the Princeton School led by Roger Sessions and Milton Babbitt. They belonged to the first generation of American composers to be told, as Babbitt wrote, that a “foundational discourse [in theory] was a ‘precondition of musical citizenship.’”² What kind of musical polis required its composers to carry passports of musical theory?

Let us remind ourselves of the experiences the FCM generation brought to this moment. They had grown up with Home Front “Americana,” as the music of Copland, Harris, and Thomson is frequently labeled. They understood the vernacular imperatives of jazz. Moreover, the debate between neoclassicism and twelve-tone music (one of the historic debates of 20th-century music) had also marked their youth. As Heiss remarked, “We were born into the Stravinsky vs. Schoenberg dilemma as young people.” However, by the time the FCM generation entered graduate school in the early 1960s, the dilemma had been “resolved” so to speak in favor of Schoenberg, or at least it had abated for several reasons.

Already in the early 1950s both Stravinsky and Copland had broadened their purviews, using 12-tone practice in their compositions during that decade.

Furthermore, in the 1960s it became increasingly clear that the mainstream music of “Americana had run its course,” as David Del Tredici stated. Both Copland and Barber suffered public failures at the premieres of works written to celebrate the opening of the orchestra and the opera at the newly constructed cultural complex, Lincoln Center. A few years later, Copland told John Corigliano, “When I had a premiere, all the younger composers came to hear it. Now they don’t.” (“He said this matter-of-factly,” Del Tredici relates.) Del Tredici, who spent a year at Princeton in 1962, also recalled how “it was enormously exciting to abandon tonality. It was irresistible. Schoenberg, Berg, Webern, I loved their music.”

But “loving this music” was not enough. At the same time that the sonic ideals of atonal music – be it electronic or acoustic – permeated the American soundscape of the avant-garde, the debate over the relevance of science and theory raged as well at large in the culture as a whole. As American theorists like Milton Babbitt, Alan Forte, and George Perle accelerated the production of discourse about music, they enacted this conflict as well in their own separate spheres of influence. In his now-classic metatheoretical articles about compositional practice with 12 tones, Babbitt shifted the intellectual paradigm for musical communication away from humanistic philosophy to science and analytic positivism. He established a new language and a rationale for the language at the same time, propelling “discourse about music” onto the center stage of American compositional training. The expansion of Schoenberg’s legacy through the theoretical virtuosity of Milton Babbitt characterizes postwar American serialism at the height of its influence in the early 1960s.

Several FCM composers studied at Princeton, Columbia, and Yale, where they were exposed to an intellectual sobriety and a new theoretical vocabulary that has since become standard in the field (e.g. “set,” “pitch class,” “combinatoriality”). New journals such as *Perspectives of New Music* published at Princeton and the *Journal of Music Theory* published at Yale set the tone for wider dissemination of revisionist thought.

What was it like to be there? The FCM composers display their differences from one another in considering this question. Alvin Curran said, “It all hit me with the force of a tornado. I was suddenly

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immersed in twelve-tone theory with Allen Forte, and then from his own perspective, Elliott Carter, his own creations.... Those who were informed so much so carried on mock battles. The Princeton-Columbia axis was no joke. You were in it or you were not. Now we can look back lovingly, but not then." Recalling his own "culture shock" when he moved from the University of Iowa to Columbia, Sollberger recalled the struggle to establish serial music, so to speak, undertaken by his mentors. He thinks that in that particular musical environment outside of academia, his teachers and friends Babbitt and Carter were underrated, indeed neglected. Charges of a "serial tyranny" seem like a "Stalinist rewriting of history." On record in many places, Wuorinen staunchly opposes notions of serial "power" as a self-serving myth. Borden believes that "our generation was the one who broke

away from the serial school. We felt it was sort of imposed on us." Del Tredici did not "do atonality because he was forced to in any way. Atonality was exciting for me." Zwilich thinks that the evaluation of serialism should not be "so strict.... Don't overdo the serial domination thing. After all in the '60s we had David Diamond, Gian Carlo Menotti, Alan Hovhaness, and Terry Riley."

Today this fascinating moment stands between memory and history. It is already filled with ideological tensions framed as critical debates in language that recalls charges of "imperialism" in the 1960s or even the Cold War. Did the rise of entertainment and rock deafen ears to other messages? In the absence of a substantive scholarly literature offering fresh syntheses, we live with fragmented testimony bearing witness to the need for historical interpretation. The few comments from FCM composers presented here stand as

a particular kind of "narrative truth," their experience of the past as remembered from the perspective of its own future. "What happened" remains especially problematic in that the music offering clues remains insufficiently assimilated through the experience of a wider public.

Still there is no doubt it could be tough. Heiss reported that an atonal composer said to him, "Atonal or tonal. Decide. You'd better make the right choice. Your career will depend on this." Did it? Perhaps the careers of FCM composers depended on exactly the reverse – *not* believing in "the right choice." *Not* deciding.

Notes

- 1 Alvin Curran, OHAM interview, 2000.
- 2 Milton Babbitt, "The Structure and Function of Music Theory," as cited by Martin Brody, "Music for the Masses": Milton Babbitt's Cold War Music Theory," *Musical Quarterly* 77/2 (1993): 166.

BULLETIN BOARD

Members in the News

Emily Abrams Ansari won the American Musicological Society's Paul A. Pisk Prize, which recognizes the most outstanding paper read by a music graduate student at the Society's annual meeting. Her paper, "Aaron Copland and Cultural Diplomacy: 'Un-American' Composer meets Cold War Ambassador," was the first on American music to win the prize. Ansari is a Ph.D. Candidate at Harvard University and Lecturer in Music History at University of Western Ontario, London, Ontario.

Flutist **Peter H. Bloom** recently served as musical director for an exhibition at The New-York Historical Society, arranging and directing period-instrument recordings of music from Lafayette's 1824 tour of America (exhibition runs through 10 Aug. 2008). For the American Museum in Britain (Bath, U.K.), Bloom oversaw musical selections for a new audio/video spanning the Revolutionary War, American Civil War, and Civil Rights era. In the latest of many projects for Boston's Museum of Fine Arts, Bloom recorded musical excerpts and voice-over commentary for an audio tour of historical woodwinds, and gave a lecture-demo to inaugurate two of the museum's newly acquired flutes by American maker Alfred E. Badger. Also

in 2007 the Longfellow National Historic site commissioned Bloom and his Olmsted Ensemble (flute, violin, viola, cello) to give a bicentennial concert for the great American poet.

A 30-year veteran with the internationally acclaimed Aardvark Jazz Orchestra, Bloom recorded improvised music for the award-winning DVD series *Treasures from the American Film Archives*, which *The New York Times* called "one of the best sets of the year." Bloom and other band members appear on three installments; the latest (Oct. 2007) is *Treasures III: Social Issues in American Film, 1900–1934*. He can also be heard on Aardvark's new CDs: *No Walls/A Christmas Concert* (Aardmuse, Dec. 2007) and *American Agonistes: Music in Time of War* (Leo Records, Apr. 2008). Projects in winter/spring 2008 include concerts in Louisiana, Maryland, Pennsylvania, New York, Washington DC, and across New England, with repertoire ranging from Shakespeare's England (with Ensemble Chaconne) to 21st-century America (with pianist Mary Jane Rupert). For more information: phboom@comcast.net or www.americasmusicworks.com.

Mark Katz, Assistant Professor of Music at the University of North Carolina at Chapel Hill, has been awarded the Sally

Hacker Prize from the Society for the History of Technology for his book *Capturing Sound: How Technology Has Changed Music* (University of California Press). The Hacker Prize is awarded to recognize the best book in the history of technology directed to a broad audience of readers.

Wolfram Knauer, director of the Jazzinstitut Darmstadt in Germany, will be the Louis Armstrong Professor of Jazz Studies at the Center for Jazz Studies, Columbia University, for spring semester 2008. Knauer, who holds a Ph.D. in musicology, has published more than 10 books on different jazz subjects in German; he also serves on the editorial board for the University of Michigan Press's jazz book series and as the book review editor for the scholarly journal *Jazz Perspectives* (Routledge). He is the first non-American to become Louis Armstrong Professor of Jazz Studies. Knauer, who has directed the Jazzinstitut since its establishment in 1990, will teach a course on "Jazz in Europe – European Jazz" and also organize a special presentation/event related to that subject. He will be living in New York from January to May 2008.

Compiled by Laura Moore Pruett

Personal names are identified as author or composer (a), compiler (c), editor (e), performer (p), reviewer (r), translator (t), or subject (s); recordings and videos are differentiated by the abbreviations "rec" or "vid"; numbers refer to Issue Number: Page(s). The editor welcomes suggestions for future indexes.

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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. Application deadline is November 15th.

Sight and Sound Subvention

This fund is administered by the Sight and Sound Committee and provides annual subventions of approximately \$700-\$900.

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. Self-nominations are accepted. Application deadline is February 15th.

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, written in English. Application deadline is February 15th, for dissertations completed between 1 January and 31 December of previous year.

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 deadline is January 1.

Mark Tucker Award

The Mark Tucker Award is 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. In addition to the recognition the student receives before the Society, there is also a plaque and a cash award.

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