

# The Bulletin

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## Because Time was in the Air (Part III)



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Finding ways to forge new syntheses and techniques for themselves through explorations and surprising reconciliations of tonal and post-tonal languages, the generation of Festival of Contemporary Music (FCM) composers moved into the forefront of American classical music in the 1970s and '80s. For many of them, one stylistic turning point enabling this development occurred in the mid-1970s. Heiss says:

It was time. By the mid '70s a lot of people decided to act differently. It felt artistically right. It got to be the mid '70s and the feeling came.... All this was "in the air".... Suddenly

*Editor's Note: This is the last in a three-part series of essays that Judith Tick wrote 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. Essays I and II appeared in the Bulletin, vol. XXXIV, no. 1: 18–22.*

*Appalachian Spring* was once again a beautiful piece.

Time was in the air, carrying with it new language, including "neo" terms and referential practices, as in the new tonalism, neo-Baroque compositions, "New Romanticism," quotation, "polystylism," and intertextuality. This discourse suggests a developing stage in the assimilation between the past and the future. The German philosopher Reinhart Koselleck wrote, "All testimony answers to the problem of how, in a concrete situation, experiences come to terms with the past; how expectations, hopes, prognoses that are projected into the future become articulated into language."<sup>1</sup> Music embodies this process within itself.

Without using the term "postmodern" – barely known in musical discourse in the late 1960s – Leonard Meyer described it in *Music, the Arts and Ideas* (1967). His formal definition is technically precise, and ends with a literary soundbite that is still relevant: "[This is] a period not characterized by the linear cumulative development of a single fundamental style, but by the coexistence of a multiplicity of quite different styles in a fluctuating and dynamic steady-state."

New ways of telling time moved from background into foreground more directly in the next decade. In 1976 the opera *Einstein on the Beach*, composed by Philip Glass in collaboration with the visionary

director Robert Wilson, was produced at the uptown venue of the Metropolitan Opera House; its experiments with performative time have made this work a historical benchmark. As part of the FCM generation, Philip Glass symbolizes the authority of the minimalist movement, on its way to mainstream recognition by the mid- to late 1970s.

Glass's achievements point to stylistic divisions within FCM composers which they themselves so readily acknowledge. Most of them have not adopted his aesthetic of purposeful stasis. (It has remained for a younger generation to embrace and then develop more fully its potential.) Even so, minimalism made yet more room for everyone by swinging the pendulum of stylistic priorities so far in the opposite direction away from postwar serialism that the middle ground looked like a radical center.

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Several factors in the 1960s helped direct the flow of aesthetic traffic along the way to Meyer's "dynamic steady-state." An old and frail Stravinsky, who was living and working in the United States, provided models and inspiration for the continued quest for growth within tradition. Even his "living presence" for Harbison symbolized the unknown future. "He was like a nova coming over the horizon" to Heiss. "Stravinsky was my hero. I just waited for his next piece," Borden says. Stravinsky's late works communicated new possibilities for integrating tonal concerns into twelve-tone music within a Spartan Webern-like texture of restraint and clarity. Curran said, "I began to find [*In Memoriam*] Dylan Thomas and *Agon* even more critically beautiful because they were of their time. They still had a critical edge." By 1972 Wuorinen contemplated his creative future through the prism of Stravinsky's late works, writing in 1986 how

"some of us, as composers, have been so profoundly affected by the late works, in which are first exhibited techniques and devices we have extracted to employ and extend, as to want to predict that the final chapter of his output will be the most significant in the long run. [They point] even to a possible synthesis of the tonal and twelve-tone approaches."<sup>2</sup>

Another contributing factor was the historical gain in the cultural weight of popular music in the 1960s. While rock and roll from the '50s mattered little to the FCM generation, most of these composers responded to the changing valence of vernacular music filled with ever more gravitas during this period. As "Beatlemania" took hold, the musical intelligentsia fell like bowling pins knocked down by such albums as *Revolver* and *Sgt. Pepper's Lonely Hearts Club Band*, with composers (e.g., Berio, Rorem) and historians (e.g., Wilfred Mellers, William Mann) writing tributes to their musicality.

"The Beatles turned out to be curious people," said Corigliano. They made "pop music suddenly interesting again." Del Tredici admits, "The Beatles penetrated my wall against popular music. I really paid attention to them." For Bolcom, rock linked him to the counterculture — a period when you could "kick out the jams," borrowing a punk rock phrase for rebellion.

Other composers within the FCM generation began reinventing tonal practices in the late '60s, provoked more by the investment of cultural authority in vernacular expressive culture as a whole than rock in particular. In 1967 David Del Tredici used pop art as his bridge to Lewis Carroll's world of *Alice in Wonderland*. He deliberately included electric guitars, an instrument he described as "a monster in the world of classical music." Around then Bill Bolcom found ragtime through the burgeoning interest in historical American music that would come to fruition in the next Bicentennial decade. He regards his music from the late '60s as early examples of "the trend [of] integrating all kinds of music in the same piece to find interfaces." Similarly, David Borden wrote a piece that "began with nasty atonal stuff then it broke into a friendly tonal part. George Rochberg heard it, he had already converted to tonality in the Beethoven sense. He said, 'Nice try, Dave.'"

How much the '60s in general precipitated these challenges to authority and hierarchy remains an open question. Who living through those years was not aware of the *Sturm und Drang* around us? In the watershed year of 1968, the FCM generation turned thirty, the age at which one allegedly lost the "trust" of the younger generation. They behaved as individuals with respect to politics, some more, others less directly involved. Harbison, for example, is unique among the group in taking an activist role in spending a Freedom Summer doing civil rights voting registration work in Mississippi. Chihara remembers how the Vietnam War mattered above everything else to him.

A third factor concerns philosophical idealism and the extent to which composers and intellectuals invested music with utopian agency at the turn of the '60s and mid-'70s. We can only briefly hint at connections here. Many FCM composers believed that art could provide redemptive experiences to pervasive social alienation. As if they were recapitulating the axioms of John Dewey's pedagogy, a few FCM composers, particularly those associated with *Musica Elettronica Viva*, wanted their audiences to "learn by doing," writing pieces that enabled participation and spontaneous creative combustion between composer, performer, and listener.

The idealism of the age imbued a diversity of practices with common goals. Even though the sound of the music differs so

greatly among some FCM composers, in the background hover similar principles and dreams. Rzewski honed radical politics, which has informed his destiny as an artist, particularly struck by Pete Seeger's advice to include in whatever he wrote tunes that everybody can sing. Richard Teitelbaum set himself the goal of transcultural improvisation, combining Eastern idioms with improvisational practices. For Chihara the late 1960s offered respite from academia: "I resorted to a Cageian silence. I read *Zen in the Art of Archery*.... One of the things he said was 'I am the arrow. I cannot miss.' You would identify yourself with many things. [This was] our posture as composers.... We embraced this, and other philosophies. We didn't resist." Few did.

The cultural aftershocks of the Civil Rights Movement and the Vietnam war led directly to the intellectual revolutions of the 1970s of second-wave feminism and African American cultural nationalism. Both have had special relevance for some FCM composers, who by virtue of gender (Tower, Zwilich) and race (Hemphill, Wilson) faced different professional and creative obstacles and challenges to their own artistic development. For both women and minorities, the reclamation of history by previously marginalized subjects had a salutary impact on their growth. (How many other occupations still use the noun "woman" as an adjective, as in "woman composer"?) For Tower the emergence of historical scholarship proved to be a primary tool for "self-determination" and "autonomy," to quote Gerda Lerner, a pioneering feminist historian of the 1970s. After she participated in the International Conference of Women in Music in New York in 1981, Tower began organizing concert series for performances of neglected music by historical and contemporary women, an activity that she continues to this day.

Zwilich, ever the "contrarian" (her term), supported cultural feminism, particularly during the publicity blitz that descended upon her after she became the first woman to win a Pulitzer Prize in music in 1983. She understood her position as a "role model" and did not shirk from frequent questions that focused on gender issues in the field. In one commission celebrating the opening of the National Museum of Women in the Arts, she composed a piece commenting on a

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self-portrait painted by a literally “self-facing” female artist from the early 1900s to comment on the social constructions of gender roles she resisted fiercely in her own life.

The central importance of African American music in American music as a whole deserves special mention, bringing with it this enduring question: How and why did the musical practices of an oppressed and alienated people long characterized as “primitive” and “inferior” become so vital to the American musical imagination?<sup>3</sup> The two African American composers represented in the FCM generation shed some light on the process. However different the musical styles of Olly Wilson and Julius Hemphill may appear, both identified with the Black Arts Movement, including black cultural nationalism. Both acknowledge the contributions of Amiri Baraka’s book *Blues People* in re-centering their historical perspectives. Their music projects a continuum of African American musical practices and experience that embraces the old country and the new. An activist in the Black Arts Movement, Hemphill with his experimental jazz captured some of the atonal energies of the earlier part of the decade, fusing African American vernacular practices with new idioms. As Marty Ehrlich describes it, “Julius began to use stylistic references to the entire breadth of African American music.” Wilson formulated influential theories about the nature of African American music, and his emphasis on “the heterogeneous sound ideal” worked sympathetically with his own classical training. Wilson remembers the beginnings of the Black Arts Movement in 1967 as an awakening of historical consciousness not unlike that experienced by Tower:

There were other people like myself coming to the same conclusion, that we had all studied European music but had experienced other musical traditions, but had no sense of this music as having a core of musical literature about it ... no African, no American, no African-American. After that 1967 meeting ... I concluded that I was going to become involved. I’m a composer so I became involved through music.

Being involved meant insisting that race, gender, and, in the later decades of the twentieth century, sexual orientation were crucial historical variables for under-

standing the American musical experience as a whole. The later development of gay activism among some FCM composers, particularly Del Tredici and Corigliano, also speaks to the philosophical embrace of social justice as an artistic priority.

Perhaps the most important arena of change for FCM composers in the 1970s and beyond concerns access to mainstream institutions such as opera companies and symphony orchestras. In the early 1960s some composers worried that electronic music would render them obsolete. In 1970 an older generation sounded further alarms about the hostility at its worst and indifference at its best to new music by contemporary conductors and orchestra players in a gloomy set of essays, *The Orchestral Composer’s Point of View*. However, the future proved to be more sanguine than one would have predicted.

By the late 1970s some new programs filled the vacuum and these in turn benefited several FCM composers. Such programs were cooperative ventures between private foundations, the National Endowment for the Arts (its budget increasing ca. 400% in the ’70s and ’80s) and “presenters,” or producing organizations. Originating in the late ’70s, program descriptions as formulated by idealistic savvy administrators spoke the policy language of the era, justifying support in terms of community welfare, outreach, and cultural democracy. As John Duffy, a leading figure in such programs, stated in 2003, “To me models for community involvement are Bach – his writing for the church ... – Ellington’s another example. He’s got a band, he’s traveling, he’s writing; they’re creating works together. He’s prolific.” Duffy developed a composer residency program designed to “recapture the soul of the American orchestra.”<sup>4</sup> Among the FCM composers who have held such positions are Bolcom, Harbison, Tower, Wuorinen, and Zwilich.

A renewed and surprisingly invigorating interest in traditional acoustic forms such as opera and symphonies marked the 1980s. With the increase in popularity of commissions for symphonic and operatic music in general that has occurred in the last two decades of the previous century, many FCM composers had more opportunity to develop and refine their own personal vocabularies through the diverse kinds of training they received. Because of their training, as Del Tredici remarks, they “looked back at tonality differently.”

To put this another way, they recast post-war American serial composition as one kind of system, and harmonic functionality or pitch centrality as another, not to be considered as mutually exclusive with one superseding the other, but rather as practical skill sets.

These foregoing remarks are intended to suggest trains of thought rather than ironclad conclusions. Artists as individuals see themselves as part of the “collective individuality,” to borrow John Dewey’s paradoxical phrase. Just as they characteristically reject or disparage most historical style terms, they resist being identified with overdetermined interpretation about their motivations or their connections to historicizing trends. This is not to deny the intentionality of their composing choices. Certainly Charles Wuorinen, for example, has committed himself to the most deliberate reflection upon the relationships between tradition and the creative process. Wuorinen said in 2002,

I also couldn’t really believe that there was this unbridgeable, permanent discontinuity between the music of the past and that of the present. So part of my aim as a composer – and I guess it’s more prominent now than it used to be – has always been to incorporate certain aspects, whether they’re rhetorical, sonic, or even intervallic, even harmonic, from older music into my own procedures, which remain fundamentally twelve-tone or ordered set music, I should say.<sup>5</sup>

At the same time, order does not mean mechanistic control. “Composing doesn’t happen that way,” Joan Tower said. “It’s less controlled.” Similarly Bill Bolcom asserts that we “invent new musical languages and then invent ways to talk about them.” Frederic Rzewski notes, “You make important decisions very often on impulse without thinking about it and for no good reason. And later you invent reasons to explain why you did what you did.”

Even so, it seems clear to this writer that the FCM generation as a whole continues to thrive on the capacity for what we now perceive as the heterogeneous confusing present. In describing styles, these same composers today often employ the vocabulary of omnivorous and tolerant ears. They use “crossover” language, talking about bridges from the other arts or “interfaces,” “filtering,” “appropriating,” “eclecticism” and “pluralism.”

Perhaps most tellingly, many FCM

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composers recognize the richness of their training. “Choice” – that keyword of the last twenty years, spanning all kinds of political positions and cultural orientations – has replenished the composer’s toolbox. Harbison says, “In this post-Schoenbergian world, having gone through a specific set of disciplines, people have enough to keep them going over a long period.” For Bolcom, “Twelve-tone is useful as an organizing principle, a wonderful way to use balance points. We should teach twelve-tone the way we teach counterpoint.” John Corigliano has described his orientation as “motivated eclecticism.” “Eclecticism is like orchestration, but it can also be dangerous. I think about the kinds of structures that will let me be eclectic before I write the piece. The eclecticism is motivated by the shapes and needs of the piece *before* I write it.” McKinley says, “Things have changed now. All this is part of a synthesis. Most of us are alike in our connection to a rich tradition, filtering it through the ‘sixties craziness.’”

As befits a generation that sounds apart and together, the challenge remains to understand the moment – for the collective culture to enter ever more generously into the messages of their music. Their contributions to opera and the instrumental literature, including chamber music as well as symphonic works, still await analytic and historical interpretation in the literature about late 20th-century music, as it now stands. Perhaps we might be aided by even more curiosity about a flexible generation grasping the dynamic of “steady-state” and making it work for them in so many fascinating and unpredictable ways.

*We are the beneficiaries of this huge amount of music, particularly because of the people we have had contact with.... From my point of view, it makes for a richer choice. Things meet in me.*

*Contemporary art music is completely lost. [There are] no signposts, no common practice. At the moment all is available, all music from recorded time.... A composition student can speak any damn language he pleases.... Whenever in music history has the music of the entire world been available? Now, I ask [composition students] to create a music that you could never know. Imagine what you would make if you made a music without memory. The traditions keep turning over. People keep looking rearward for the tradition.*

*The tradition in this music is forward. Forward! Not what you did last week, but this week. You see what I’m saying? Now...that’s a hard road.*

*I made ten charts of grunge music for the Seattle Symphony. [It is very important for a composer] to still keep that being on the edge. I feel this as a composer – it’s just important to have an understanding of every single music in the culture.*

*I am not fully aware of my intentions [in composing a piece]. It’s for other people to assemble motives and interpretations.*

*We filter in a more abstract way. Sometimes we appropriate. I can’t take any sort of doctrinaire position. What seems to be the necessity takes charge and overwhelms any position I have taken.*

### 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 like to thank Vivian Perlis and the staff of Oral History American Music (OHAM), Yale University, with help in preparing this essay.

- 1 Reinhart Koselleck, *Futures Past: On the Semantics of Historical Time*, 1979 trans. Keith Tribe (New York: Columbia University Press, 2004), 3.
- 2 Charles Wuorinen and Jeffrey Kresky, “On the Significance of Stravinsky’s Last Works,” in Jann Pasler, ed., *Confronting Stravinsky* (Berkeley: University of California Press), 262.
- 3 This question is an adapted paraphrase indebted to that asked by Wilfred Mellers in his book review of Christopher Small’s *Music of the Common Tongue*: “Why is it that the music of an alienated, oppressed, often persecuted black minority should have made so powerful an impact on the entire industrialized world, whatever the colour of its skin and economic status?” Wilfrid Mellers, “Musickings and Musicology,” *The Musical Times* 129/1739 (1988), 19.
- 4 John Duffy’s discussion of Bach and Elington is from an interview with Frank J. Oteri, “The Composer as Statesman in the Music Industry and Beyond: John Duffy,” *New Music Box*, 1 Dec. 2003. The second quotation is from John Duffy, “Preface,” in Theodore Wiprud and Joyce Lawler, eds., *Meet the Composers’ Residency Program, 1982–92* (New York: Meet the Composer, 1995).
- 5 Interview for OHAM, Charles Wuorinen with Ingram Marshall, New York, N.Y., 14 June 2002.

## FROM THE PRESIDENT



Dear SAM colleagues,

For the record number of attendees who were present at our wonderful San Antonio meeting (a tremendous “Thanks” to Carl and Kay and their committees), I need say no more. For those of you who were not there, I can only report that it was like a SAM conference from long ago, with exciting events, concerts, and papers that made the weekend go by much too quickly. Part of the excitement of the meeting was the presence of many scholars from Mexico and South America, whose papers presented new information on transnational music written and performed on both sides of the border. It is my hope that our expanded mission will result in the same types of explorations when we meet in Ottawa in 2010.

As I write, the Local Arrangements and Program committees are working to get our Denver meeting into shape. I know that John Koegel, Larry Worster and their committees are going to do their best to equal, if not surpass, last year’s meeting. While it seems a long way off in the future, it is not too soon to plan to be in Denver next March 18 through 22. Wouldn’t it be great if our entire membership decided to come? Logistics aside, SAM would be able to say that it had accomplished a feat that no other society has been able to do. Since the San Antonio meeting brought together almost half our membership, maybe it’s not too optimistic to think we can increase our attendance to 80 or 90%. (I can dream, can’t I?)

— John Graziano

*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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Listserv: [sonneck@list.pitt.edu](mailto:sonneck@list.pitt.edu)  
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## Annual Conferences

35th Annual Conference, Denver, Colorado  
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## Summer in the City: “Voices Across Time” 2008



Dan Hanczar and Benjamin Hesse jam with Mike Seeger

Although it started with a burst appendix and ended with “The Institute Blues,” everyone gave it a standing ovation. Hosted by the Center for American Music at the University of Pittsburgh and funded by a grant from the National Endowment for the Humanities as a Summer Institute for Teachers, “Voices Across Time: Teaching American History Through Song” was offered for the third time this summer from July 7 to August 8. Previous Institutes took place in 2004 and 2006, each expanding the reach of music throughout the primary and secondary curriculum all over the country. A project endorsed by the Society for American Music, the “Voices Across Time” Institute accepts up to 25 full-time K-12 teachers from a variety of disciplines and leads them through a five-week exploration of how music can be used to engage their students in a variety of ways.

For eighth grade history teacher, Mike Fowler, it was a memorable moment when he stopped at Fort Sumter, on his way to Pittsburgh from Tampa, and suffered an appendicitis attack. Undaunted, he was able to continue his trip and join the 23 other participants. Teachers from as far away as Hawaii, Washington State, and Puerto Rico joined Mike to discover how to introduce historically authentic music into their classrooms, or, in some cases, expand on the music they currently use. In addition to history and language arts teachers, the Institute experience is deepened by the contributions offered by media resource specialists and educators who work with ESL or special needs students.

This year we were thrilled to have

several Society members on the agenda, including Kate van Winkle Keller, Barbara Tischler, Dale Cockrell, Susan Cook, John Koegel, Norm Cohen, John Howland, and SAM Honorary Member, Mike Seeger. Also on the agenda were noted authors and historians Ken Emerson (*Always Magic in the Air: The Bomp and Brilliance of the Brill Building Era*), Scott Sandage (*Born Losers: A History of Failure in America*), Alex Bloom (*Long Time Gone: Sixties America Then and Now*), and Timothy Lynch (*Strike Songs of the Depression*). Their presentations were complemented by in-depth song analysis, teaching strategies, and discussions designed to connect the music with the curricular concepts covered in the classroom. As one of the teachers remarked in the weekly evaluation, the Institute is effective in “making music and lyrics so central to the learning experience.”

Each week, the participants were asked to create song activities and present them to their colleagues. This assignment not only reinforced techniques and strategies previously introduced, but also encouraged them to design ways of introducing music that would work best in their classrooms. One participant commented “the song activities presented by the teachers and staff continue to give me inspiration and hopefully a fresh perspective.”

Bringing music and history to life required time outside of the classroom, including a tour of Pittsburgh, a visit to the Rock and Roll Hall of Fame and Museum, an excursion to Gettysburg, and a trip to the Fort Pitt Museum. The experience of being in an historic site and connecting

the place to a song was especially moving for some participants. Singing “Children of the Battlefield” in Gettysburg Cemetery prompted a discussion of some of the saddest consequences of the war, specifically those who would take advantage of others dire situations to turn a profit.

Connecting with students through music in a meaningful way encompasses the most recent popular music, especially hip hop. To some teachers this cultural trend seems like a foreign language, so this year the Institute included a Distance Learning Course offered by the Rock and Roll Hall of Fame and Museum’s excellent education staff and taught by John Goehrke. A thorough explanation of the historical contexts and the recent trends, along with a careful listen helped the participants to better understand this style of music and motivated them to commit to utilizing it in their classrooms.

Inspired by many long hours on the trip to Gettysburg the participants improvised a new work on the bus, dubbed “The Gettysburg Blues.” This work spawned a newer improvisation, sung on the final day of the Institute, called “The Institute Blues.” Each verse, written by a participant, presented a different emotional perspective about the five-week experience. By the time the singing was over, we were sad to be breaking up but at least one participant was “really excited about going *back* into the classroom.”

The Institute is co-directed by Deane Root and Mariana Whitmer, with exceptional assistance from Kathryn Haines, Associate Director of the Center and University of Pittsburgh graduate student Ben Harris. This year we were joined by Mark Albright, a History teacher from St. Agnes Academy in Houston, Texas, and a participant from the first “Voices Across Time” Institute in 2004. Mark worked with the Institute staff and participants to ensure that the assignments and activities were applicable to the pedagogical requirements of the classroom. Additional information about the project, along with photos and links to the creative output of the Institute, can be found at [www.voicesacrosstime.org](http://www.voicesacrosstime.org).

## Yale University Library Announces Grant from Andrew W. Mellon Foundation to Support Oral History American Music Project

Yale University Library has announced that it has received a grant of \$294,000 from the Andrew W. Mellon Foundation to support Yale's Oral History American Music project (OHAM). The grant will help OHAM transition into a sustained program within the Irving S. Gilmore Music Library. Many SAM members will be familiar with OHAM, the only ongoing project in the field of music dedicated to the collection and preservation of oral and video memoirs in the voices of musicians and composers. Originated in 1968 by Vivian Perlis, then a reference librarian at Yale's Music Library, the project began with her interviews conducted with individuals who had known and worked with the composer Charles Ives. Her award-winning book, *Charles Ives Remembered*, was published in 1974 by Yale University Press, and was quickly hailed as a model of how oral history could illuminate the activities of musicians and their place in society.

After Perlis's Ives project was concluded, however, it became evident that there was no systematic scholarly research in place to document the work of musical figures by means of tape-recorded interviews. Perlis's work laid the foundation for a project with a much broader scope, Oral History American Music, which included at its inception recordings of several composers speaking about Ives and

themselves, including Arthur Berger, Elliott Carter, Lou Harrison, Bernard Herrmann, Nicolas Slonimsky, and Dane Rudhyar. Since the founding of OHAM, composers have continued to be the project's primary focus and OHAM currently holds over 2,000 interviews with over 900 subjects. Project staff continue to interview major figures in American music.

OHAM is an important archive and provides primary source materials to scholars, arts presenters, students, and radio and television producers. Several highly esteemed musicological publications have been derived directly from OHAM interviews, including *Copland: 1900-1942*, co-authored by Aaron Copland and Vivian Perlis; *Copland Since 1943*, also by Copland and Perlis; and the book and CD publication, *Composers' Voices from Ives to Ellington*, co-authored by Perlis and OHAM Associate Director Libby Van Cleve. OHAM has recently produced two netcasts on the composers Aaron Copland and Charles Ives. To learn more about OHAM and to listen to the netcasts visit: [www.yale.edu/oham/](http://www.yale.edu/oham/).

### FROM THE EDITOR

As many of you know, the Spring 2008 Bulletin issue was the last for which Sandra Graham was editor. Sandy oversaw a number of innovations to the publication during her outstanding tenure as editor, including starting the Standpoint/Counterpoint article series, adding reviews to the print Bulletin, and laying the foundations for our new online reviews. (These are available at <http://american-music.org/publications/bulletin/webreviews-index.php>.) Thanks to Sandy for all of her great work!

As your new Bulletin editor, I plan to continue these features and, with the input of you, our members, develop others

to help keep us all in touch and up-to-date on what's going on both in SAM and in American music. I welcome your comments, concerns, ideas, and suggestions. Feel free to email me at [kendrapreston-leonard@gmail.com](mailto:kendrapreston-leonard@gmail.com) or talk to me at our upcoming conference in Denver about articles you want to write or topics you want to see covered. I am delighted to serve the Society as the Bulletin editor and look forward to hearing from you.

— Kendra Leonard

### 2008 Conference Updates

The Program Committee for the SAM meeting in Denver (March 18-22, 2009) is very pleased to report that more than 270 proposals for individual papers, panels, posters, lecture-recitals, and recitals were received. The Committee will be meeting at the end of August, and all who submitted proposals will be notified in early September. Scholarship in American music is in a very healthy state, as evidenced by the high number and quality of the proposals received. The Program Committee is especially gratified to note that many proposals relating to the main themes of the conference were received (music in the West, Canada, and Mexico; Native American, Latino/a, and Asian American traditions), as well as proposals on the entire range of topics on American music and music in the Americas. The Committee thanks Glen Pillsbury for his expert management of the online submission process over a period of many months. More details will appear in the Winter Bulletin.

### New Fellowship Database for all SAM Members

Over the next several months, the Student Forum will begin compiling and maintaining a database of fellowships available for scholars of American music at all stages of their careers. As a service to all members of SAM, this database will be publicly available on the website and will include links to the sponsoring organizations.

The Forum needs your help. If you have received a fellowship of any size or scope explicitly for the study of American music within the last few years, please forward the information to Student Forum co-chair Doug Shadle ([dshadle@email.unc.edu](mailto:dshadle@email.unc.edu)). Alternately, if you have any suggestions for or questions about the database, please contact him.

## Excitement Builds in Denver for 2009 SAM Conference



– Larry Worster  
*Local Arrangements Chair*

The members of the local arrangements committee for the 2009 SAM Conference in Denver are truly excited about hosting the upcoming meeting. As we currently hunker down to survive the week of the Democratic National Convention, the program committee has been working slavishly to choose among the multitude of fine conference proposals.

The news from Denver that I can bring is that, in addition to the fine scholarly and performance offerings that will be the core of the SAM Denver experience, the conference will be occurring on the same weekend as a number of fine cultural events. In addition to “panorama of colors, the rhythmic sound of bells, drums, jingles, and deer toes; and the combined smells of sage, sweet grass and cedar” that will be the Denver March Pow-Wow, the newly expanded Denver Art Museum (DAM) will be featuring a number of timely exhibits. The sixth floor of the museum will reopen in February and showcase the DAM’s fine collection of Western art. At the same time, the featured special exhibits will be an extensive collection

of poster art from the 1960s as well as a collection of the southwestern prints and drawings from artists from the Taos, New Mexico area. The acclaimed Colorado Symphony Orchestra will be presenting a masterworks concert featuring associate conductor Scott O’Neil and pianist Barry Douglas. The featured repertoire will be Puccini’s *Preludio sinfonico*, Stravinsky’s *Symphony in Three Movements*, and Beethoven’s “Emperor” Concerto.

The SAM Friday afternoon excursions will include an organized visit to the Pow-Wow, as well as other tours of historic Denver sites capped off by afternoon tea at the Brown Palace Hotel or a visit to the historic gold mining district of Central City with performance by SAMers in the 1876 Central City Opera House with a gourmet western dinner with perhaps a yodeling cowboy thrown in for good measure. The conference will be rounded off on Saturday night by a good old-fashioned high plains hoe down. We are ready to show off our hospitality. See you in Denver!

### Bulletin of the Society for American Music

#### Specifications and Rates for Advertisements

The Bulletin of the Society for American Music is the regular conduit for keeping members updated on the state of the discipline. It contains short articles and open discussions relating to American music, and occasional reviews of books, recordings, and web resources. It also includes information regarding conferences and performances, along with news relating to member activities. It is sent to members three times per year. Circulation: 1,000 copies. About 100 of these go to libraries.

#### SUBMISSION DEADLINES:

15 December, 15 April, and 15 August

To reserve, call Mariana Whitmer at  
(412) 624-3031 or e-mail: SAM@  
american-music.org

Tear sheets will be sent after publication.

#### SPECIFICATIONS AND PRICES

Overall Page size: 11" x 8½" (page height x width). PDF format appreciated; images should be in black/white or grayscale.

\$ 125.00 Full page: 10" high x 7½" wide  
\$ 75.00 Half page: 5" x 3¾"  
\$ 50.00 Third page: 3½" x 7½"  
\$ 40.00 Quarter page: 2½" x 2¼"

All prices are per single issue. A 15% discount will apply for ads placed in all three issues of a volume.

#### ELECTRONIC FILES ENCOURAGED

Submit jpg, gif, or pdf files to:  
SAM@american-music.org

### Conference Update: Denver

The 2009 Annual Meeting in Denver is right around the corner, and it is not too early to start planning for it! Student Forum organizes several activities and is looking for volunteers to help out. For more information, please email one of your Student Forum co-chairs, Vilde Aaslid ([va5s@virginia.edu](mailto:va5s@virginia.edu)) and Doug Shadle ([dshadle@email.unc.edu](mailto:dshadle@email.unc.edu)).

#### Mark Tucker Award for Outstanding Conference Paper

Students who will be presenting papers at the Denver conference are eligible to compete for the 2009 Mark Tucker Award. For more information on where and when to submit applications, please see the SAM website: [american-music.org](http://american-music.org).

#### Student Travel Endowment

Through the Student Travel Endowment, which is supported by the generous donations of the Society's members and the proceeds of the annual Silent Auction, students may receive financial assistance to help defray the cost of attending the SAM annual meeting. Applications must be submitted by December 15, and awards will be announced on or before January 1. See the website for details.

#### Roommate Search

Help stretch your travel budget and get to know a fellow SAM student member by participating in the Student Forum roommate search. If you need help finding a roommate for Denver, please email Doug or Vilde.

#### Silent Auction

The Society holds a Silent Auction at the annual SAM conference to benefit the

Student Travel Endowment. The auction is coordinated entirely by the Student Forum. More than ever, we need your help with planning, acquiring materials, and running the auction in Denver. 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 volunteer, please email Doug.

*We look forward to seeing you in Denver!*

## Grant announcements

**The Radcliffe Institute for Advanced Study at Harvard University** awards approximately 50 fully funded fellowships each year. Radcliffe Institute fellowships are designed to support scholars, scientists, artists and writers of exceptional promise and demonstrated accomplishment, who wish to pursue work in academic and professional fields and in the creative arts. Applicants must have received their doctorate or appropriate terminal degree by December 2007 in the area of the proposed project. Radcliffe welcomes proposals from small groups of scholars who have research interests or projects in common. The stipend amount is \$70,000. Fellows receive office space and access to libraries and other resources of Harvard University. During the fellowship year, which extends from early September 2009 through June 30, 2010, residence in the Boston area is required as is participation in the Institute community. Fellows are expected to present their work-in-progress and to attend other fellows' events. Applications must be postmarked by October 1, 2008. For more information, visit our Web site at [www.radcliffe.edu](http://www.radcliffe.edu).

## Call for Items for the Silent Auction

It is time to begin thinking about what items you may have that are ready to be given to the SAM Silent Auction for 2009. Dusty, crusty, shiny, or new: all items of interest to the SAM membership will be accepted. Books, which tend to increase revenue substantially, are especially welcome. Donations are tax deductible, and all of the auction's proceeds benefit the Student Travel Endowment. Contact Student Forum co-chair Doug Shadle ([dshadle@email.unc.edu](mailto:dshadle@email.unc.edu)) or Executive Director Mariana Whitmer for more information.

## Conference: Ottawa 2010

The 2010 meeting of the Society for American Music will be held in Ottawa, Ontario, Canada, 17-21 March. The official call for proposals will be announced in the Spring Bulletin. In the meantime, look for a special announcement on the SAM website in late September concerning a new feature at the Ottawa Conference: the "themed seminar." The deadline for special topics for the seminars will be earlier than for regular proposals. So stay tuned for details.

### Corrections

Contact information for the publisher of *On Bunker's Hill: Essays in Honor of J. Bunker Clark* (1931-2003) was inadvertently omitted from the previous issue. It is Harmonie Park Press.

Customer Service:  
800 422-4880

(Outside U.S.):  
586 979-2077

Website:  
<http://www.HarmonieParkPress.com>

E-mail:  
[info@harmonieparkpress.com](mailto:info@harmonieparkpress.com)

*Making the Scene: Contemporary New York City Big Band Jazz.* By Alex Stewart.  
Berkeley: University of California Press, 2007. 416 pp. ISBN-13: 978-0520249547. Paper.

– Joshua Berrett  
*Mercy College*

This is a splendid book about an under-explored area of jazz. “Contemporary” is understood here to mean primarily the watershed decade of the 1990s, with some spillover into the early twenty-first century, a period that saw such groups as the Lincoln Center Jazz Orchestra, the Carnegie Hall Jazz Band, and the Mingus Big Band at the height of their activity. Also on the scene were the repertory orchestras celebrating the “greats” of the jazz canon, as well as ensembles led by composers like Maria Schneider, Latin groups, and various avant-garde aggregations associated with names like Oliver Lake and William Parker.

Stewart writes most authoritatively as one who has come to know “the scene” as both participant and observer. Smitten during his early formative years with the sounds of John Coltrane, Dexter Gordon, Charlie Parker, among others, and intent upon mastering the art of improvisation, he began developing his twenty-something “chops” as a saxophone player in Boston in the 1970s. Moving to New York, he plunged into the world of the classic big bands and toured both Europe and North America with such groups as the Lionel Hampton Orchestra. He subsequently earned his academic stripes as a graduate student at the Manhattan School of Music and the Graduate Center of the City University of New York.

Drawing upon his experience as a musician active on the scene for some fifteen years as well as his frequent presence at performances and rehearsals as an observer, Stewart was able to conduct interviews with more than eighty people—among them David Berger, Carla Bley, Jerry Dodgion, Paquito D’Rivera, Chuck Israels, Bill Kirchner, Joe Lovano, Loren Schoenberg, and Clark Terry. The result is a rich holistic study where personal testimony, historical context, ethnography, gender theory, and rigorous musical analysis impressively come together. Much of this scene is defined by a critical

mass of large social networks. By way of evidence, Stewart cites the 2003, three-volume NEA study, *Changing the Beat*, to show that among the most successful jazz musicians, personal networks in New York average 223.8 as compared to say, San Francisco, with only 65.8. This is of a piece with the astute observation of Bill Kirchner that only in New York City “is it possible to have big bands from certain apartment buildings” (27-28). Then again, although jazz musicians are more racially inclusive, the study confirms what does not come as exactly a total surprise, that “racial and ethnic boundaries have been maintained in New York, with each group having positive affiliation towards itself (homophily) and negative affiliation toward the other” (15).

Stewart’s characterizes his book as following “a suitelike structure common to many extended jazz works,” with chapters taking the reader on a journey “through a series of jazz scenes chosen as much for their contrast as for their representativeness” (309). There are eleven chapters in all, book-ended by his Introduction and his out chorus (“Outro”) as well as an appendix listing some eighty five bands active during the 1997-1998 season, but excluding a number of dance and nostalgia bands. His opening chapter, “New York City Big Band Scenes,” takes us on a very brief trip down memory lane as one is reminded of the City’s long-standing appetite for large ensembles going back to the times of James Reese Europe, Paul Whiteman, and Fletcher Henderson, with the general narrative then being carried through the late twentieth century. Especially valuable here are Stewart’s comments on the size and instrumentation of the big band, showing how such musicians as Maynard Ferguson, Mike Mantler, William Parker, and Sue Mingus have found creative ways of departing from the norm of trumpets, trombones, saxophones and other reeds, and the standard rhythm section of piano, bass, drums, and guitar. Other chapters delve into such topics as training, rehearsal and gigs, the rise of repertory orchestras, and the Vanguard Jazz Orchestra from the inside, the relationship between Sue

Mingus and the Mingus Big Band, avant-garde bands (Sun Ra, Andrew Hill, and William Parker), Latin big bands (Chico O’Farrill and Ray Santos), and all-women bands (Diva). Finally, we are treated to a close look at the Wynton Marsalis oratorio *Blood on the Fields* and how it became associated with a transformation of the Lincoln Center Jazz Orchestra into a young, predominantly African-American, all-male ensemble. More profoundly, *Blood on the Fields* emerges not so much as a work to have earned Marsalis the Pulitzer prize, but as a vehicle where he “has cast himself perfectly for his multiple roles.... As trumpeter, composer-bandleader, and young artists, he plays the heroes Armstrong and Ellington as well as Jesse, the proud African prince” (301).

Informing Stewart’s discussion is an impressive effort to address the dynamic interrelationship of composition, arranging, and improvisation. He is keenly attuned to “the fundamental hybridity of jazz as a cultural form,” a legacy of a “double consciousness” (20) with Western ideals of motivic development, organic unity, and form having to be reconciled with improvisation and the need for composers to relinquish control over their works. In a richly-detailed sixth chapter, “New Directions in Jazz Composition,” his longest and most pointed in terms of musical analysis, Stewart presents some creative solutions as part of his finely limned portraits of Maria Schneider, Carla Bley, and Jim McNeely. A case in point is Jim McNeely’s 1995 concerto “Sticks,” commissioned by the Vanguard Jazz Orchestra and featuring its trombonist, Ed Neumeister. Unlike jazz concerto classics like Ellington’s “Concerto for Cootie,” where improvisation is eliminated, “McNeely has not created a vehicle for Neumeister that ensures any degree of thematic unity between soloist and orchestra” (158) What is more, there are spaces for ensemble development of material as distinct from opportunities for solo improvisation. Turning to Maria Schneider, the discussion of her “Wyrgly” is rich in expressionistic resonance, defined as it is by the trope of Beauty and

*continued on page 63*

the Beast. Composed in 1989 and drawing upon a self-styled 37-pitch tone row, “Wrygly,” the opening track on her 1994 album *Evanescence*, juxtaposes and overlays two musical streams, contrasting in melodic style, harmonic structure, chord voicings, and pacing. What is portrayed is the metamorphosis of a monster “from a mesmerizing vapor to an embodiment characterized by a dramatic display of multiple flailing limbs” (135). Then again, “monster,” signifying the commanding presence of a musician of consummate skill, becomes a vivid metaphor for the challenges Schneider has faced in making it in a man’s world—a portrait of the artist as a young woman. For her part, Carla Bley’s persona is revealed here through an analysis of “On the Stage in Cages,” from her second big band CD, *Big Band Theory*, nominated in 1995 for a Grammy in the Best Big Band Album category. The

piece, symptomatic of a transition from avant-garde to conservative musician, is for Bley “almost like a review rather than a piece in one style” (146)—a series of shifting grooves, among them swing, Latin, shuffle, and gospel.

Superb though this book generally is, it leaves this reviewer with some nagging questions. Perhaps much of it revolves around that pesky word “contemporary,” which really precludes any sense of closure. One wonders why Stewart honed in specifically on the season of 1997-98 in compiling his Appendix which lists some eighty five bands “active” in New York. Besides, “active” is never really defined. There is a chasm separating say, the Lincoln Center Jazz Orchestra, with its history of major corporate sponsorship, and the band of someone like Satoko Fujii, Chico O’Farrill, or Nick Levinovsky. One could well add the case of Diane Moser and her Jazz Composers Orchestra. While a pianist with the Jazz Composers’

Orchestra, she is actually listed as being based in New Jersey because she barbers for space with a church in Montclair, by composing and performing a “big piece” (52) for them every year. Then there is the issue of what the fate is likely to be of various “ghost bands,” ensembles linked to now-deceased leaders like Count Basie, Tito Puente, or Illinois Jacquet. In short, this is an Appendix of names with many back-stories that need to be told. Finally, concluding on a guarded note, Stewart voices concern about whether groups other than the Lincoln Center Jazz Orchestra or the Mingus Big Band “will find enough public and private support, or good-paying gigs, to maintain steady employment, and, if they do, what they will perform” (314). It is a situation complicated by the fact that the repertoire for big bands is relatively small compared to that of the classical symphonic canon, and the commissioning of a body of vital new works continues to be a major challenge.

*Lee Konitz: Conversations on the Improviser’s Art.* By Andy Hamilton. Jazz Perspectives. Ann Arbor: University of Michigan Press, 2007. 284 pp. ISBN-13: 978-0-472-03217-4. Paper.

— John Murphy  
*University of North Texas*

This book is a valuable addition to the literature on Lennie Tristano, to whom it is dedicated. Andy Hamilton, a professor of philosophy and jazz pianist, states the book’s agenda plainly: to argue for the significance of the Tristano school, with Konitz as its most prominent representative, and for the superiority of intuitive melodic improvisation over “prepared playing,” or improvisation that depends on pre-composed elements.

Six of the eleven chapters form an autobiographical narrative. The remaining chapters address Konitz’s formative influences, early collaborators, views on the art of improvisation, instrument, and repertoire. Interviews with Konitz’s collaborators and colleagues, including Sonny Rollins, Ornette Coleman, Wayne Shorter, Paul Bley, and Gunther Schuller, enhance the value of the book. Brief passages by Hamilton contextualize the interviews. The text is supplemented by transcriptions of three of Konitz’s solos and lead sheets for five of his compositions, and a brief list of recordings. A comprehensive discography, compiled by Michael Conk-

lin and Sergio Bandeira Karam, with assistance from Conrad Cork, and a set of brief biographies of sixty-one individuals cited in the book, compiled by Mike Baggetta, are available on the publisher’s website along with excerpts from the book that include chapter six, “The Art of Improvisation,” in its entirety.

The book’s most prominent theme, as signaled in the title, is improvisation. Konitz distinguishes three kinds of improvisation. The first is an intuitive, “theme and variations” approach, inspired by Tristano, which blends note-by-note improvisations with “filler material” (Konitz’s term, 105), patterns that can be applied flexibly in various keys and metrical placements. The second is the compositional approach of Charlie Parker and John Coltrane (in part of his career, at least), which draws creatively on a vocabulary of patterns that are linked to specific tunes, keys, and metrical placements. The third is prepared playing, like that of Oscar Peterson or James Moody, which relies on a large amount of pre-composed material. Konitz explains his dedication to the standards repertoire in terms that are precise, introspective, and witty (“Without Jerome Kern, I might be in the laundry business!” [5]). Students and teachers of

improvisation will find much that is useful in his explanation of his method of improvising from the melody.

The word “real” is used often, without quotation marks or qualification, to modify “improvisation” or “improviser” in a way that is reminiscent of earlier writings about “the real jazz.” Konitz refers to prepared playing with a set of terms that includes “exhibitionism,” “emoting” (as contrasted with “feeling”), “sensationalism,” “performing,” “mechanical,” and “premeditated.” Hamilton privileges Konitz’s devotion to building a solo note by note, in the moment, as more “real” than the work of soloists whose primary aim is to burn (think of Sonny Rollins and Sonny Stitt on “The Eternal Triangle”). A wide variety of approaches to improvisation have been practiced over the course of jazz history, and each one has resonated with listeners in “real” ways. Sonny Rollins, in his interview with Hamilton, articulates a more inclusive view: “Different people have different ways of approaching music, and it doesn’t mean that one way is superior to another” (96).

Hamilton notes three paradoxes that emerge from the extended discussion of improvisation and stylistic influence.

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Konitz encapsulates the first in the quotation Hamilton chose as an epigraph: “That’s my way of preparation—to not be prepared. And that takes a lot of preparation!” (110). The second contrasts Tristano, who taught many, but has few imitators, with Charlie Parker, who never taught formally, and has many. The third contrasts Tristano, who withdrew from public performance to defend his art, with Konitz, who sought a wider audience, which did not please his teacher, and was extraordinarily prolific while maintaining a high artistic standard.

Hamilton’s interview with Gunther Schuller provides support for greater recognition of the influence of Charlie Parker on Konitz’s playing, especially in terms of timbre and articulation. Schuller also notes the importance of Lester Young as an inspiration for Konitz to improvise on the melody, and he mentions the out-of-tune high concert F# (D# on the alto saxophone) that Konitz holds starting at 2:04 in “Moon Dreams,” on the *Birth of the Cool* recording, which he and Konitz have joked about over the years.

The interviews are wide-ranging and touch on many topics that could be explored in greater depth in future research: Konitz’s Jewish identity (Greg Osby: “He’s bluesy enough, for a Jewish man” [229]);

his relationship to black music and musicians; the “cool jazz” label and concepts of coolness and hotness in music; his drug use (it helped him improvise, and then it didn’t [61-64]); the semantic range of the terms schmaltz, schmaltzy, schmaltzaroony (222), and schmaltziness (there is a seed of a research topic here on the aesthetics of schmaltz, with special emphasis on vibrato). The book lags far behind the Miles Davis autobiography in its subject’s use of a certain 12-letter expletive: only once, in a pejorative sense (101), to refer to someone whom he calls “a real improviser” on the preceding page.

Most importantly, the book provides insight into recordings made throughout Konitz’s career. Some of the insights are provided by Konitz’s abundant comments about his recordings and his experience of improvising; the recordings made with Tristano and Marsh, and *Motion*, recorded with Elvin Jones, Sonny Dallas, and Nick Stabulas in 1961, are frequently mentioned. Other insights come from the supporting interviews. Larry Kart makes perceptive comments about Konitz’s sound and expression. Interviews with Paul Bley and Ornette Coleman stress the importance for improvisers of ideas over patterns and conventional bebop vocabulary. Further insights are found in Konitz’s statements about other musicians. He praises Wayne Shorter’s work on the Miles

Davis Quintet’s *Live at the Plugged Nickel* repeatedly. Shorter’s comments on Konitz are poetic: “The word *jazz* is just a sound for the movement, ever-changing in the name of celebrating originality. Lee is one of the guys who grasps what that creative involvement is—the essence of living” (160).

Konitz might have been listed as a co-author. In his words, “We might improvise ten choruses of ‘Body and Soul,’ and Johnny Green gets the royalties; we don’t get any for our variations” (201). Hamilton’s intelligent questions elicit nuanced responses, his research effectively checks facts and links the conversations to the literature, and his transcriptions from speech to text are artful. It is Konitz’s verbal variations, however, that will attract readers most. Hamilton has succeeded in capturing Konitz’s voice on the page in a variety of modes: philosophical discussions of improvisation, jokes, frank evaluations of his collaborators and other musicians, technical discussion of musical topics, and admissions of a lack of self-confidence. The latter is apparent even at the end of the project, when Konitz asks “Do you think anyone is going to be interested in all this stuff?” (237) Yes: many people will, for a long time to come.

*Jazz Mavericks of the Lone Star State.* By Dave Oliphant. Austin: University of Texas Press, 2007. 256 pp. ISBN-13: 978-0292714960. Paper.

— Gary Hartman  
Center for Texas Music History  
Texas State University-San Marcos

As the leading authority on the history of jazz in Texas, Dave Oliphant has produced several excellent books and articles covering this important aspect of the Lone Star State’s musical heritage. Oliphant’s groundbreaking 1996 monograph, *Texas Jazz*, was the first comprehensive examination of the vital yet, heretofore, largely overlooked contributions made by Texas artists to the development of jazz.

I am pleased to report that Oliphant’s latest book, *Jazz Mavericks of the Lone Star State*, is another outstanding contribution to the field of Texas music history. It includes a collection of essays and articles covering a broad range of topics

related to Texas jazz, from European jazz connections to the Southwest to literary references to jazz in Texas. The articles are thoughtful, well-written, informative, and often entertaining.

In the opening chapters, Oliphant does a solid job of explaining the development of jazz in the Southwest and in pointing out the important contributions Texas artists have made to the larger national and international jazz scene. As part of creating the context in which Texas jazz evolved, he explains the Southwest’s unique cultural environment, which contributed to the distinctive sound and style of so many of these artists.

One article, which I found particularly interesting, is “Swinging Through Texas on a Scottish Air.” Here, Oliphant examines the important impact jazz had on the emergence of western swing in Texas dur-

ing the 1930s and 1940s.

Although most historians consider western swing (a.k.a. Texas Swing) to be primarily a sub-genre of country music, there is no doubt that the majority of western swing pioneers were strongly influenced by jazz and eagerly incorporated a jazz style and jazz improvisational techniques into this hybridized music, which remains quite popular throughout the Southwest today. It is nice to see a jazz historian of Oliphant’s stature acknowledge the important connection between western swing and jazz.

*Jazz Mavericks of the Lone Star State* is a well-researched, well-organized, and well-written study. It is an excellent addition to the existing scholarship, by Oliphant and others, on the history of jazz in the Southwest.

## Sue Hickok

– Sylvia G. Buck

Susan Marie Hickok, just plain “Sue”, as she preferred, died unexpectedly June 11, 2008. She was just 61.

It’s not often that researchers who contact me at my little library make such a big impact. Sue Hickok was one of those rare few. I knew her only about a year but she’ll remain alive for me always. Of a sweet and curious nature, Sue loved the challenge of pursuing her interests—whether as a musician or an archivist, a contra-dancer or train enthusiast. We quickly moved beyond her main research subject and shared other parts of our lives in our frequent e-mails over a year. She was a generous researcher. She’d send copies to me of items she’d found and spur me on to try to find more information for her. We often sent surprise packages of research to one another.

She held a BS and PhD in Music and a Masters in Library Science. She had taught music at Worcester State College in Worcester, MA, given piano lessons, taught genealogy classes and volunteered at St. Petersburg Museum of History as well as the Health Education Center. Then she took a job as an archivist at St. Petersburg College.

As can be seen, she was multi-faceted and multi-talented. To know her was to know a person who had survived sad times and was now engaged with life and eager to learn the next chapter. Those of us whose lives she touched were enriched.

Sue was researching Nathan Richardson, musician, composer and author of ground breaking piano instruction books. Perhaps his epitaph on his 1859 gravestone applies: “The briefer the life, the earlier immortality.”

*Journal of the Society for American Music*

Volume 2, Number 3 (August 2008)

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## The Bulletin of the Society for American Music

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Items for submission should be addressed to Kendra Leonard, 5216 Oleander Road, Drexel Hill, PA 19026, 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.

## Members in the News

**John Beckwith's** 80th birthday was marked in March 2007 by a concert of his music and a one-day symposium on his compositional and scholarly achievements, co-sponsored by the University of Toronto's Institute for Canadian Music and the Canadian Music Centre in Toronto. The symposium papers have now been published in a special issue (vol. 5, no. 3) of the *ICM Newsletter*; contents are accessible on the ICM web page, [www.utoronto.ca/icm](http://www.utoronto.ca/icm). Beckwith's "choral documentary" *Derailed* received its première in March 2008 by the Mississauga Choral Society. The work, for two choirs (one speaking, one singing) and percussion, is based on the 1979 derailment and mass evacuation in Mississauga, Ontario, just west of Toronto. The text was compiled by the composer from "found sources" — official surveys; interviews and reports in the print and broadcast media; and recollections of some choir members.

**Suzanne Cusick's** powerful JSAM article on music and torture, "You are in a place that is out of the world. . .": Music in the Detention Camps of the "Global War on Terror," was highlighted by *The New Yorker's* music critic Alex Ross, also the author of the bestselling book *The Rest is Noise*, and a prominent music blogger, in the May 29, 2008 edition of the *The New Yorker's* blog (<http://www.newyorker.com/online/blogs/goingson/2008/05/futility-music.html>). Ross also linked to Cusick's article from his own immensely popular blog, <http://www.therestisnoise.com/>. **Mark Katz**, a member of JSAM's Publicity Committee and Editorial Board, brought Cusick's work and JSAM to Ross's attention. Ross praised JSAM and especially Cusick's article—calling himself both "deeply struck" by her essay and impressed by "a lot of wonderful stuff" in JSAM overall.

**Joseph Horowitz**, Artistic Director of the Post-Classical Ensemble of Washington, DC announces three programs in 2008-2009 of potential interest to SAM members. "The Mexican Odyssey," November 6, 2008 at 7:30 p.m. at the Harman Center in downtown DC, samples the full trajectory of Mexican concert mu-

sic, from Mexican Baroque to the present. The composers are Juan Gutierrez de Padilla, Ricardo Castro, Manuel Ponce, Carlos Chavez, Silvestre Revueltas, Ana Lara, and Mario Lavista (who will take part). The program is hosted by the Mexican cultural historian Gregorio Luke, who will also discuss pertinent Mexican paintings and sculpture. There is a linked conference/choral concert at Georgetown University on Nov. 1: "Mexico's Cultural Borders: Past and Present." "Copland and the Cold War," January 31, 2009 at 7 p.m. at Georgetown University, features the pianist Benjamin Pasternack and Post-Classical Ensemble's forthcoming Naxos DVD of *The City*, with Copland's soundtrack newly recorded. Participating SAM members include **Patrick Warfield**, **Jennifer DeLapp Birkett**, and **Neil Lerner**. Finally, "A John Adams Snapshot," April 22, 2009 at 7:30 p.m. at the Harman Center, includes performances of *Phrygian Gates* (with Pasternack) and *Gnarly Buttons* (with David Krackauer). Further information: [www.post-classicalensemble.org](http://www.post-classicalensemble.org).

On February 17, **Elise Kirk** was the narrator for the 210th anniversary concert of the United States Marine Chamber Orchestra. The concert, entitled "Presidential Favorites," was based on her ASCAP-Award winning book, *Music at the White House*, and included selected presidents from George Washington to George Bush. Kirk also presented a series of lectures on her book, *American Opera*, for the 2008 workshop of the National Association of Teachers of Singing in Los Angeles. In April she spoke on American chamber opera at Catholic University in conjunction with the Washington DC premiere of Ned Rorem's *Our Town*. Currently, she is writing a book on the role of French culture in early America.

**Ralph P. Locke**, Professor of Musicology at the Eastman School of Music, is interviewed by composer/critic Greg Sandow in a 45-minute video feature at Polyphonic.org ("the orchestra musician forum"). Locke discusses Franz Liszt's little-known set of *eight proposals* (1835) for improving musical life in the Paris of his day. He also explores their practical ramifications for keeping classical-music performance vi-

tal in America today. The URL is: <http://www.polyphonic.org/veotag.php?id=2>.

The book series "Eastman Studies in Music" (University of Rochester Press), of which Locke has been the editor since its founding in 1994, recently got attention for publishing its fiftieth title. (See, for example, [http://www.berkshirereview.net/music/eastman\\_studies.html](http://www.berkshirereview.net/music/eastman_studies.html), which quotes some comments from Locke.) Recent "Eastman Studies" books on American music (and/or music in American life) include Alec Wilder's *Letters I Never Mailed: Clues to a Life* (in a new annotated edition by **David Demsey**), *European Music and Musicians in New York City, 1840-1900* (edited by **John Graziano**), *CageTalk: Dialogues with and about John Cage* (edited by **Peter Dickinson**), *Ruth Crawford Seeger's Worlds: Innovation and Tradition in Twentieth-Century American Music* (edited by **Ray Allen** and **Ellie M. Hisama**), and *The Music of the Moravian Church in America* (edited by **Nola Reed Knouse**).

Texas Christian University School of Music has been awarded The National Federation of Music Clubs' First Place Award for the Promotion and Performance of American Music. The School has previously won the award, which includes a \$500 cash prize and a certificate of commendation, in 1966, 1988, 1997, and every other year since 2000. (A school cannot win two years in succession.) The NFMC commended the TCU SOM for its annual celebration of American Music Month in November, its annual jazz festival in March, its biennial Latin American Music Festival in April, its several regional conferences, and its numerous premieres. Noted NFMC American Music Division Chair Odee Maier: "The citizens of Fort Worth, along with the TCU students, have had a wonderful American Music Year."

According to **Michael Meckna**, TCU musicians gave a total of 344 performances of works by 212 American composers on 101 programs. Fourteen of the programs were "all-American;" 26 composers were present for the performance of their works, and 19 works were given their premiere performance. In addition to concerts and recitals, 12 visiting artists and lecturers participated in seminars,

workshops, or master classes which focused on American music. Discounting a considerable radio and tour audience, approximately 16,600 people attended these events. Finally, seven festival-like events featured American music.

On the evening of November 1, 2008, pianist Julia Hwakyu Lee will play at The Old Church in Portland, OR. Her program will feature Charles Tomlinson Griffes' *Roman Sketches*. The recital is sponsored by SAM member, **John Schumann**, as a benefit for All Classical Public Radio ([www.allclassical.org](http://www.allclassical.org)). An earlier benefit concert on February 22, 2008 offered a centennial performance of Amy Beach's *Piano Quintet*, Op. 67, paired with the Brahms Op. 34 quintet from which Beach drew a theme for her own work. Performing were pianist, Sylvia Gray, and a string quartet of young professional Portland-area musicians.

**Jewel A. Smith** (University of Cincinnati) has received an AAUW Post-Doctoral Fellowship for the upcoming academic year for her monograph "Music and Liberal Arts education in Nineteenth-Century American Female Seminaries: A Neglected History."

**CFP**

Musicological Film Studies: Sources, Bibliography, and Editions, A Symposium in Association with the Cinematic Arts Library of the University of Southern California and the Southern California Chapter of the American Musicological Society, February 26-28, 2009. Papers on source studies and addressing what methodologies of 21st century musical historiography bring to the study and analysis of sources are welcomed. Deadline for proposals: October 1, 2008. Please send a 150-word abstract describing your paper or panel topic, as well as A/V needs, to Michael Pisani at [mipisani@vassar.edu](mailto:mipisani@vassar.edu).

**CFP**

The Society for Minimalist Music announces a call for papers for its Second International Conference on Music and Minimalism, which will be held at the University of Missouri-Kansas City, September 2-6 2009. SMM invites all scholars working in the area of minimalist music to submit proposals of papers for presentations of 20 minutes each. Deadline for abstract submission: October 31, 2008. Proposals should be e-mailed to Kyle Gann at [kgann@earthlink.net](mailto:kgann@earthlink.net) and David D. McIntire at [compositourkc@sbcglobal.net](mailto:compositourkc@sbcglobal.net).

**CFP**

Feminist Theory and Music 10: Improvising and Galvanizing, May 27-31, 2009. Proposals for scholarly papers of 20 minutes' duration should take the form of an abstract no longer than 250 words. Proposals for panels of three or four papers will also be considered. Please specify any equipment requests. E-mail your abstracts to Elizabeth L. Keathley, [elkeathl@uncg.edu](mailto:elkeathl@uncg.edu). Be sure to include "FTM10 Proposal" in the subject line. Deadline for abstract submission: November 1, 2008. Info: <http://www.uncg.edu/mus/FTM10>

**CFP**

The University of Texas at Austin Butler School of Music presents Echoes Of Ellington: A Conference about the music and life of Duke Ellington, April 15, 16, and 17, 2009. The conference organizers welcome submissions that address Ellington's music, life and times from any per-

spective, including historical, sociological, analytical, theoretical, and performance. Papers concerning Ellington's music for the theater and for film are especially welcomed. Proposals for round tables, lecture recitals or novel formats will also be considered. Presentations for individual papers should be approximately 30 minutes. Submit a one-page abstract to Prof. James Butler at [jbuhler@mail.utexas.edu](mailto:jbuhler@mail.utexas.edu) or fax 512/471-7836. Abstracts must be received by Monday, November 3, 2008. Decision notification will be no later than Monday, December 1, 2008. The final version of selected papers must be submitted by March 15, 2009. Info: [www.music.utexas.edu/campsconferences](http://www.music.utexas.edu/campsconferences) or by contacting Prof. Jeff Hellmer, Director of Jazz Studies, [jhellmer@mail.utexas.edu](mailto:jhellmer@mail.utexas.edu).

**Conference**

The 53rd Annual Meeting of the Society for Ethnomusicology, Middletown, CT, October 25-28, 2008. For more information, see [www.ethnomusicology.org](http://www.ethnomusicology.org).

**Conference**

Crosscurrents: American and European Music in Interaction, 1900-2000 (Crosscurrents: Wechselwirkungen zwischen amerikanischer und europäischer Musik, 1900-2000), Harvard University, Cambridge, MA, 30 October - 1 November 2008; Ludwig-Maximilians-Universität Munich, 7-9 May 2009. Info: <http://crosscurrents08-09.org>

## AWARDS OF THE SOCIETY

Further information is available at the website ([www.american-music.org](http://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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