

# The Bulletin

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

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## The Current State of Canadian Music Studies

By Robin Elliott

Dale Cockrell has observed that of all the musicology positions advertised in the United States in 1984, only one was reserved for an American music specialist (“Can American music studies develop a method?” *American Music* 22.2 [Summer 2004]: 272-83). In 1984, with the creation of the Chalmers Chair in Canadian Music at the University of Toronto (first held by John Beckwith), Canadians enjoyed parity with Americans in terms of dedicated positions. Cockrell further noted that in 2001, 22 out of 59 musicology and ethnomusicology positions advertised in the United States were reserved for American music specialists. I don’t have to look up the comparable statistics for Canada in 2001, because that was the year that I applied for the Chalmers Chair, which remains the only permanent university position reserved for a Canadian music specialist. As a result of this lack of specialized university positions, Canadian music research is very much a part-time labor of love for most scholars rather than the primary focus of their academic life, and it is rarely tied to teaching duties. So we Canadianists seem to be much more marginalized than Americanists in terms of our position in and relation to musical academia.

Cockrell also outlined seven gestational steps as a topic develops from a subject area to a fully developed scholarly discipline: 1) subject definition; 2) methodology development and expression; 3) scholarly society formation; 4) scholarly publications; 5) curriculum development; 6) specialist faculty; 7) doctoral programs. He found that American music studies had reached the sixth step, but not the seventh (as there is not yet an

American music studies doctoral program anywhere). Canadian music studies, by contrast, have not advanced beyond the second of those seven steps. There is no single, stand-alone scholarly society for Canadian music, there is no peer-reviewed journal dedicated to Canadian music scholarship, there is little discussion of curriculum development in Canadian music, and the number of specialist faculty members in Canadian music remains miniscule, percentage-wise. These are all steps that American music studies have achieved, while this Canadian, at least, has looked on enviously.

Despite our marginalized position and our disciplinary infancy, Canadianists are a productive group, albeit one often focused on detail rather than the big national picture. My bibliography of all Canadian music research published between 1996 and 2004 listed 895 items; only 15 of the 895 items provides any sort of an overview of Canadian music, while the other 880 deal with regional issues, specific organizations or institutions, and individual musicians or compositions (*Institute for Canadian Music Newsletter*, vol. 2, no. 3 [September 2004], available online at <http://www.utoronto.ca/icm/vol02no3.pdf>). Speaking to this phenomenon in her survey of Canadian music research published recently in *Ethnomusicology* (50.2, Spring/Summer 2006): 324-36), Beverly Diamond noted that Canadians in general have a hard time coming to a consensus on any issue, and she surmised that this may be why we Canadians tend to distrust grand narratives and focus instead on microhistories.

I would like to put forward for consideration three ways in which Canadian music studies differ from American music studies.

- *American music exists; Canadian music does not.* By this I mean that the phrase “American music” has a distinct profile and a concrete meaning for Americanists in a way that “Canadian music” will never have for Canadians. “American music” may not mean the same thing to all Americanists, but at least it means something for most. After more than 25 years of research into Canadian music, however, I have come to the conclusion that we may have music in Canada, and lots of it, but we don’t have any Canadian music. I for one do not lament this fact – indeed, I find it liberating that no one musical tradition exerts hegemony over others

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in Canada. In my opinion, the lack of a musical tradition that we proudly claim as our own, allows any type of music to flourish and to be researched in Canada on its own terms, rather than by an explicit or implied comparison with a dominant musical culture. The logical outcome of this factor is that we Canadians must study the music of other countries, in particular the music of the United States. The history of our jazz and of much of our popular music, to take two examples, does not make sense in isolation, and so must be examined in a North American context. This is why Canadian music will always be a frill rather than a necessity for Americanists, but studying American music is a necessity, and not a frill, for Canadianists.

- *Canadians and Americans do not agree about what music is most worth studying.* The weight given to the study of different musical traditions and repertoires is very different in the two countries. The scholarly study of Canadian jazz, for instance, is so marginalized that it is virtually non-existent. A handful of scholars (John Gilmore, Gene Lees, Jack Litchfield, and most notably Mark Miller) have contributed outstanding work on Canadian jazz, but they have almost all done so outside of the institutional framework of Canadian music studies, as loners and individualists rather than as part of academic Canadian music studies. The study of Native North American musical traditions in Canada, on the other hand, has always been central to the interests of Canadianists of every

stripe—music librarians, musicologists, ethnomusicologists, and composers alike. This is in part a reflection of the different status that these various musical traditions hold in the two countries, and in part a reflection of the contrasting nature of academic music studies north and south of the 49th parallel.

- *Canadians preach diversity; Americans practice it.* Canada is demographically diverse, and Canadians generally seem to accept that this is a good thing. To cite just three examples, Canada was the first country in the world to adopt an official Multiculturalism Policy in 1971; aboriginal self-government was enshrined in the Canadian Constitution in 1982, and same-sex marriage was legalized in 2005. We like to boast that Toronto is the most multicultural city in the world, ahead of New York and London; the city absorbs over 100,000 new immigrants each year from all over the world, and nearly half of the city's current population was not born in Canada. But turning from these worthy facts to a consideration of what Guthrie P. Ramsey Jr. (*The Musical Quarterly* 85.1 [Spring 2001]: 1-52) has memorably termed the “musical skin trade” in Canada, I find that the demographic diversity of Canada is not at all reflected in the microcosm of Canadian music studies. We don't seem to be making any great efforts at improving our diversity, either. There are no initiatives in Canada similar to the committees to address diversity issues that have been set up by the AMS, SEM, and SAM. I find much greater evidence of diversity in American music studies, both in terms of the repertoires studied and those who are

doing the studying. Addressing this issue to allow for broader participation in the field of Canadian music studies is a matter of the most urgent priority. Only if and when this happens will music scholarship in Canada begin to be an accurate reflection of our many and diverse musicians, who tend to regard any controlling borders, be they political, cultural, sexual, racial, or any other kind, as at best porous.

Canadians use a factor of ten to one when comparing American achievements to Canadian ones. We have roughly one-tenth the population (though spread out over a land mass somewhat larger than the USA), so we should be able to accomplish one-tenth of what Americans do, or so the reasoning goes. This ratio applies whether the factor being compared is GDP, winning Olympic medals, or any other aspect of human achievement. It is clear that in terms of national music studies, however, Canadians are nowhere near measuring up to Americans, even by the tithe standards usually applied to cross-border comparisons. Quantity aside, we are also not yet matching Americans in terms of the diversity of the music being studied, or those doing the studying. Closing the quantity and diversity gaps remains an urgent priority if the field of Canadian music studies is not only to measure up to American music studies, but also and more importantly if it is to remain a vibrant and relevant field of study in the future.

## Looking Ahead to Ottawa 2010

by James Deaville

*Local Arrangements Chair*

Where can you find the world's largest skating rink (in winter)? the world's largest chamber-music festival? 50 museums and galleries? free airport luggage carts? In Ottawa, of course. Canada's beautiful, stimulating capital beckons all SAMers, as does the program and activities of the Society's 2010 conference.

The Program Committee and Local Arrangements Committee have been hard at work to ensure that the Ottawa conference is a memorable one for all attendees. The LAC is particularly excited about welcoming SAM members to Ottawa, a capital city of over one million inhabitants that offers visitors a personal experience of the diverse constituent cultures of Canada. The Program Committee's special call for studies of French musical

cultures in North America in general is a first for the Society, inspired by our gathering in an officially bilingual city on the border of Québec.

While the LAC has yet to work out all the details of the conference's special events, I can inform you of the major activities, including options for the Friday-afternoon outings. The centerpiece will be the events on Friday evening surrounding the tribute to R. Murray Schafer, arguably the most influential Canadian composer on the international scene. His “soundscape” compositions and conception of “acoustic ecology” have enriched our conceptual vocabulary and left an indelible mark on our very definition of music. We will recognize Schafer's life-long contribution to music through a concert of his chamber works, a genre in which he has been particularly prolific for over 50 years. Some of the

city's leading performers will participate in the concert, which will also feature one or more works by noted Québec composers Claude Vivier and/or Pierre Mercure. We anticipate that this concert will take place with the collaboration of the Ottawa International Chamber Music Festival (“ChamberFest”), Ottawa New Music Creators (ONMC), and the Canadian Music Centre (CMC).

Other planned musical events are varied but representative of the region. We will be securing a Métis group for the dancing after the banquet (with fiddle etc.), and will also offer a concert of First Nations music on the Thursday night. A local composers collective expects to assemble a program of music by living Ontario-Quebec composers on the Saturday afternoon.

For the traditional Friday-afternoon

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outings, several possibilities are close to the hotel:

- a guided tour of the National Gallery of Canada, the largest collection of art in Canada, including an impressive Inuit art collection;
- a guided tour of the Canadian Parliament, where traditional rules of social behavior are flaunted like in the British Parliament;
- a "soundscape" city walk with R. Murray Schafer, who would guide participants in listening to the unique sounds of Ottawa;
- an outing to the sugar bush, in order to observe the gathering and processing of maple syrup (a real Canadian product).

There are numerous other museums in the area, including the Museum of Civilization on the Québec side of the Ottawa River (the Canadian equivalent of the Smithsonian), Library and Archives Canada (the Canadian equivalent of the Library of Congress), and the Canadian War Museum (a

misnomer to a certain extent, since the post-World War II exhibits concern Canadian peacekeeping operations).

As you can see, there is no dearth of things to do in Ottawa. Some of you in fact may wish to extend your visit. The airport is served by Air Canada, US Air, United, Continental, American, and Bearskin, with direct flights from Boston, New York, Newark, Washington, Philadelphia, Orlando, Fort Lauderdale, Chicago, Denver, and Detroit, as well as all major Canadian cities.

Worried about the weather? Ottawa is only the seventh coldest capital in the world, because of our glorious spring and summer! By the time of the SAM meeting, daytime temperatures are well into the 40s (Fahrenheit). Bring a warm coat and you will be fine. And there is no greater chance of snow than in Denver at that time of year.

Grab your passport, and we'll see you in Ottawa!

## NEH Summer Institute for Teachers on "Dvořák and America"

Next summer, the Pittsburgh Symphony Orchestra will host an NEH Teacher Training Institute on "Dvořák and America" at the University of Pittsburgh from July 12-30, directed by Joe Horowitz. The three-week Institute will use Dvořák's visit to and experiences in America to illuminate a "vertical slice" of American history ca. 1900, bringing together music, literature, visual art, and popular culture to create a single, multilayered historical narrative. The seminar will also focus on issues of race and national identity catalyzed by urbanization and immigration a century ago—issues which remain crucial to the American experience.

SAM members Michael Beckerman, Dale Cockrell, Jean Snyder, Mariana Whitmer, and Robert Winter will all serve as instructors for the Institute, as will bass-baritone Kevin Deas and pianist Steven Mayer. Topics scheduled to be covered in the seminar will include

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## FROM THE PRESIDENT



Dear Friends and SAM members,

Since my last message to you in this space, two more giants of American music have left us. As we mourn the passing of Horace Boyer (Lifetime Achievement Award recipient, 2009) and Mike Seeger (Honorary Member, 2003), I am reminded of the extraordinary power and compelling beauty of this thing we call "American Music," whatever one's preferred dialect may be. "Life is short, but art is long," as the old Greek expression goes.

I also continue to be concerned about

how best to preserve our inheritance and tap into the spirit of the sonic/Sonneck legacy which these men helped to shape. I invite you to share your ideas with me and the board about how best to meet the Society's mission in the next decade of the 21st century—our challenge to "stimulate the appreciation, performance, creation, and study of American musics in all eras and in all their diversity."

Many of you have posted eloquent statements on the SAM listserv about the richness of Boyer's and Seeger's music making as well as their skill as teachers, their warmth and generosity as human beings. I especially hope that our newest and youngest members, who may know them only through recordings or films, will read and examine these statements carefully so as to soak up a measure of that musical energy that continues to draw us all together.

What I will treasure most personally is the all-too-short list of close contacts I enjoyed with Horace and Mike and how they helped me to become a better teacher. Especially sweet are the memories of the looks on my students' faces when they walked into my classroom. Their "light bulb moments" remain to inspire and will always appear vividly in the mind's eye whenever I stand in front of a class.

Plans are afoot for Ottawa next spring. At that time, our new moderated-panel format, which we are calling the "conference seminar," will be given its first trial run. The Program Committee, under Michael Pisani's able leadership, is hard at work putting together a lively participatory experience for attendees. I hope you will be among them. See the website for further details.

Our Conference Site Selection Committee, Conference Coordinator Joice Gibson, and Executive Director Mariana Whitmer are happily entertaining bids to host future national meetings! If you or your institution is inclined and able to offer support to SAM for a spring-time gathering of about 300 people at some time after 2011, please let us know.

Once more I must thank our conscientious board members, volunteers, colleagues, and you, the enthusiastic SAM members, for everything you do on behalf of American music, whether as singer, player, student, scholar, publisher, composer, teacher, technician, administrator, or vendor. We are all in this together.

Best Regards,  
Tom Riis  
Boulder, Colorado

## 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

### Officers of the Society

President	Thomas Riis
Vice-president	Denise Von Glahn
Past President	John Graziano
Secretary	Carol Hess
Treasurer	Doug Bomberger
Members-at-large	Sandra Graham, Charles Garrett, Tammy Kernodle, Beth Levy, Michael Pisani, Daniel Goldmark
Editor, <i>Journal of the Society for American Music</i>	Leta Miller
Editor, SAM Website	Patrick Warfield
Executive Director	Mariana Whitmer

### Standing Committee Chairs:

Finance: Paul Laird; Long-Range Planning: John Graziano; Honors and Awards: Mary Wallace Davidson; 2007 Lowens Award (Book): Neil Lerner; 2007 Lowens Award (Article): Bonny Miller; Housewright Dissertation 2007: Jane Riegel Ferencz; Mark Tucker Award: Theo Cateforis; Membership: Karen Bryan; Conference Site Selection: Joice Waterhouse Gibson; Nominating: Judith Tick; Public Relations: Vacant; Book Publications Subvention (Johnson Bequest): James Lovensheimer; Sight and Sound: Kip Lornell; Silent Auction: Student Forum; Publications Council: Michael Broyles; Cultural Diversity: Steven Swayne.

### Appointments and Ad Hoc Committees:

ACLS Delegate: Michael Broyles; Archivist: Susan Koutsky; Committee on Publication of American Music: Judith McCulloh; SAM History Project: Denise Von Glahn; US-RILM Representative: Denise Von Glahn; Registered Agent for the District of Columbia: Samuel Brylawski.

### Interest Groups:

American Band History: Susan Koutsky; American Music in American Schools and Colleges: Christine de Catanzaro and James V. Worman; Connecting Outside the Academy: Joseph Horowitz; Dance: Renee Camus; Early American Music: Nicholas Butler; Folk and Traditional Music: Ron Pen; Gay/Lesbian/Bisexual/Transgendered: David Patterson; Gospel and Church Music: Roxanne Reed; Historiography: Michael Pisani; Music of Latin America and the Caribbean: Paul Laird; Musical Theatre: James Lovensheimer; Popular Music: Philip A. Todd; Research on Gender and American Music: Melissa de Graaf; Research Resources: Alisa Rata; Twentieth-Century Music: David Patterson

### Electronic Resources

Listserv: [sonneck@list.pitt.edu](mailto:sonneck@list.pitt.edu)  
Website: <http://www.american-music.org>

### Annual Conferences

36th Annual Conference, Ottawa, Ontario, Canada  
Michael Pisani, Program Committee Chair  
James Deaville, Local Arrangements Chair

37th Annual Conference, Cincinnati, Ohio  
bruce d. mcclung, Local Arrangements Chair

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immigration, blackface minstrelsy, plantation song, Yellow Journalism, 19<sup>th</sup> century American painting, Stephen Foster, Buffalo Bill, *The Song of Hiawatha*, the slave trade, and the Indian Wars. Participants will also visit Erie, Pa., home of Harry Burleigh.

SAM members who know teachers who may be interested in this opportunity are encouraged to contact Horowitz at [jh@josephhorowitz.com](mailto:jh@josephhorowitz.com) for further information. The Pittsburgh Symphony website will also post detailed information early next year, including a complete schedule of events, at <http://www.pittsburghsymphony.org>.

### Comprehensive Web Site Launched for the Monterey Jazz Festival Collection

Stanford University Libraries and the Monterey Jazz Festival have announced the completion of a three-year project to digitally preserve the recordings documenting the history of the Festival, founded in 1958 and dedicated to the performance of jazz. The culmination of the project is a public-access website called *The Monterey Jazz Festival Collection at Stanford University*, located at <http://collections.stanford.edu/mjf>. The site offers access to detailed information on the recordings made during the festival, many of which have not been heard since their initial performances. The centerpiece of the site is a database documenting nearly 9,000 jazz pieces, interviews, and other events representing over 1,000 hours of audio and video recordings. Researchers and enthusiasts will appreciate the collection of jazz performers and styles that distinguish the Festival as an important American cultural institution. Artists featured in the recordings include Dizzy Gillespie, Dave Brubeck, John Coltrane, Charles Mingus, Miles Davis, Sarah Vaughan, Oscar Peterson, Herbie Hancock, Max Roach, Gerry Mulligan, and Thelonious Monk, and many more. The site also features a selection of streamed audio and video clips, such as historic performances by Bobby McFerrin and Diane Reeves, interviews with Dave Brubeck and Dizzy Gillespie, works commissioned by the Festival, and performances from the Blues in the Afternoon series.

For information on using the archive, contact Jerry McBride at [Jerry.McBride@stanford.edu](mailto:Jerry.McBride@stanford.edu).

## Getting Ready for Ottawa

by Doug Shadle and Monica Ambalal

The annual meeting in Ottawa is still far away but it's approaching quickly! The Student Forum organizes several events at the meeting, and we are always looking for volunteers to help. If you'd like to get involved, please contact one of the co-chairs: Doug Shadle ([dshadle@email.unc.edu](mailto:dshadle@email.unc.edu)) or Monica Ambalal ([mambalal@hotmail.com](mailto:mambalal@hotmail.com)).

### Ottawa Events

The Student Forum panel at the Ottawa meeting will focus on novel approaches to American music in the classroom. As the job market tightens, creative teaching is becoming a very valuable asset for job seekers. You won't want to miss this panel! Check the final program for the time and the location.

Student Forum will hold its business meeting at 5:30 pm on Friday to elect a new co-chair and to discuss relevant issues and concerns. All student members of the Society are welcome at this meeting, and we would like to get to know you! Check the program for the location or look for signs at the conference. After the meeting, we will relax at the Student Forum dinner at a local restaurant. We look forward to seeing you there!

### Mark Tucker Award for Outstanding Conference Paper

Students who will be presenting papers at the Ottawa conference are eligible to compete for the 2009 Mark Tucker

Award. Poster presentations and papers involved with the two themed seminars are more than welcome to apply, as long as the guidelines are followed. For information on where and when to submit applications, please see the society website: [www.american-music.org](http://www.american-music.org).

### Silent Auction

The Silent Auction, held annually at the Society meetings, supports the Student Travel Endowment. The auction is coordinated entirely by Student Forum. This means we need your help! Recipients of the Student Travel Endowment are required to help out with the closing of the auction on Saturday evening, but we welcome and encourage other volunteers during the course of the auction. As always, we seek donations of books, recordings, and other SAM related materials for the auction. If you would like to help with planning, acquiring materials, or running the auction please contact co-chair Monica Ambalal ([mambalal@hotmail.com](mailto:mambalal@hotmail.com)). You might end up finding your own treasures.

### 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 Ottawa, please email Doug Shadle ([dshadle@email.unc.edu](mailto:dshadle@email.unc.edu)).

We look forward to seeing you up north in Ottawa!

## Announcing the Adrienne Fried Block Fellowship

This fellowship, endowed in honor of Adrienne Fried Block, shall be given to support scholarly research leading to publication on topics that illuminate musical life in large urban communities. Preference shall be given to projects that focus on the interconnections among the groups and organizations present in these metropolitan settings and their participation in the wide range of genres that inform the musical life and culture of their cities.

### Application Guidelines:

1. Applicants will provide a narrative of no more than five pages that describes the scope of the project and the need for funding.

2. This award is limited to members of the Society for American Music in good standing.

3. No more than one award will be offered in each cycle. The amount of the award each cycle will vary depending on the interest generated by its endowment.

Applicants should include a full mailing address, phone number, and email address (where an acknowledgment will be sent). Applications should be emailed to the committee chair, John Graziano at: [jgraziano@gc.cuny.edu](mailto:jgraziano@gc.cuny.edu), no later than November 15, 2009. Members of the Committee include John Graziano, chair; John Koegel, and Karen Ahlquist.

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

K. Gary Adams, Bridgewater, VA  
 William Bares, Nyack, NY  
 Georgiary Bledsoe, Boston, MA  
 Dan Blim, Ann Arbor, MI  
 George Burrows, Southsea, Hampshire, England  
 Christi-Anne Castro, Ann Arbor, MI  
 Carey Cheney, Salt Lake City, UT  
 Peter Cooper, Collegedale, TN  
 Kelsey Cowger, Santa Monica, CA  
 Felix Cox, Greenville, NC  
 Paul Cox, University Heights, OH  
 Jeremy Day-O'Connell, Galesburg, IL  
 Robin Gehl, Cincinnati, OH  
 Ben Harbert, Los Angeles, CA  
 Marcus Desmond Harmon, Santa Monica, CA  
 Klisala Harrison, Garden Bay, BC Canada  
 Harold Hutchings, Chicago, IL  
 Edmond Johnson, Goleta, CA  
 Peter Lawson, Los Angeles, CA  
 Alexandra Mascolo-David, Mt. Pleasant, MI  
 Katherine Meizel, Bowling Green, OH  
 Robert Mensel, Portland, OR  
 Steven Nuss, Waterville, ME  
 Matthew Otis, La Jolla, CA  
 Tamara Roberts, Chicago, IL  
 Stanley Pelkey, Portage, MI  
 John-Carlos Perea, San Francisco, CA  
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 Jedd Schneider, Saint Joseph, MO  
 John Schuster-Craig, Grand Rapids, MI  
 Mark Slobin, Middletown, CT  
 Christopher Smith, Lubbock, TX  
 Katherine Spring, Kitchener, ON Canada  
 Jesse Stewart, Ottawa, ON Canada  
 Janet Sturman, Tucson, AZ  
 Erica Watson, Long Beach, CA  
 Noel Verzosa, Antelope, CA  
 Amber Williamson, Murphysboro, IL

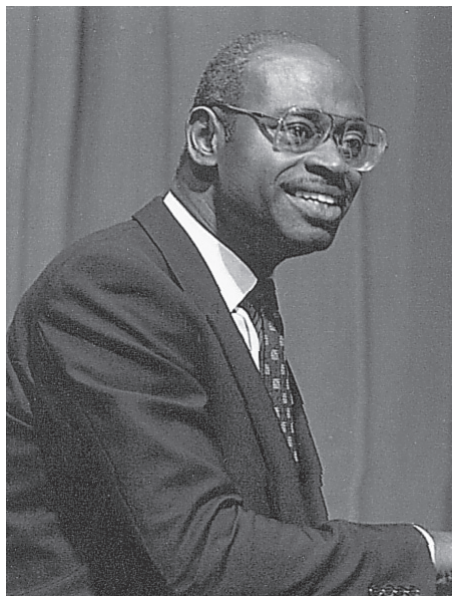
## Horace Clarence Boyer

– Joice Waterhouse Gibson

Horace Clarence Boyer died on Tuesday, July 21, 2009 in Amherst, Massachusetts, exactly one week before his seventy-fourth birthday, following a valiant battle with throat cancer. At the 2009 conference in Denver, many of us were shocked and saddened to hear that Horace's voice had been silenced by this horrible disease, but we also immediately recognized that through our associations with Horace, we would continue to be his voice to and through others for years to come.

Born in Winter Park, Florida, on July 28, 1935, Horace was the fourth of eight siblings in a faith-filled family where music was an integral part of life. While young boys, he and his brother James starting performing as a gospel duo, the Boyer Brothers, making recordings for Excello, Savory, and Vee-Jay Records, as well as performing with Mahalia Jackson, Clara Ward, and James Cleveland. (Some of us were fortunate enough in more recent years to hear Horace and James perform together in concert.) When accepting the Lifetime Achievement Award on Horace's behalf in Denver this past March, James recalled how a ten-year-old Horace's love for Milton Cross's Metropolitan Opera broadcasts on Saturday afternoons perplexed his family: "The rest of us thought he had dropped off a turnip truck." But perhaps it was inevitable that Horace would become so uniquely equipped to bridge racial and cultural gaps by sharing the power and beauty of gospel music and spirituals in combination with his love and deep respect for European music traditions.

After graduating from Bethune-Cookman University in Daytona Beach, Florida, Horace Boyer earned masters and doctorate degrees from the Eastman School of Music. He taught at Albany State College in Georgia and the University of Central Florida before accepting a post in 1973 at the University of Massachusetts where he taught until 1999. Upon his retirement, the university's Department of Music and Dance created the Horace Clarence Boyer Gospel Music Fund. He served a residency at the Smithsonian



Institution as Curator of Musical Instruments at the National Museum of American History and, concurrently, was Distinguished Scholar-at-large of the United Negro College Fund, a role that included directing 35 performances of the Fisk Jubilee Singers. In 1988 he was the University of Michigan's Cesar Chavez-Rosa Parks-Martin Luther King Professor. In 1990 Horace was named a Chancellor's Distinguished University Lecturer by U. Mass. for his teaching and many contributions to music and was awarded the Chancellor's Medallion. Horace was also a senior research scholar and visiting professor at Brooklyn College (1992) and held professorship residencies at Ithaca College (1993) and the University of Buffalo (1994).

Horace was awarded many other citations, honors, and awards from colleges, professional and civic associations, and churches, including the Martin Luther King Heritage Award from his birthplace city, the Lifetime Achievement Award from the Union of Black Episcopalians, and an Honorary Doctorate from the University of Colorado (1996). His publications include more than 40 articles in journals including the *New Grove Dictionary of American Music*, *Music Educators Journal*, *Black Perspectives in Music*, and *Black Music Research Journal*. One of his proudest accomplishments was editing the Episcopal hymnal *Lift Every*

*Voice and Sing*. Acknowledged as the leading scholar of spirituals and black gospel music, Horace Boyer lent his expertise to several documentary projects, including the British Broadcasting Company's *The Story of Gospel*; two Public Broadcasting Company productions: *Mahalia Jackson: The Power and The Glory* and *Dark Midnight When I Rise: The Story of the Fisk Jubilee Singers*; and PBS's *Jubilee Singers: Sacrifice and Glory*.

Horace Boyer's teaching activities and influence extended well beyond the classroom and included numerous appearances as a lecturer and clinician on gospel music and the African American sacred music tradition, as well as a gospel performer in more than 40 states. (Who else could have so capably spent an afternoon in the Chambers of the Supreme Court teaching 200 members of Capitol Hill to sing "Soon and very soon?") For many years, Colorado was the benefactor of his clinics, workshops, and concerts, including annual gatherings at Mount Calvary Lutheran Church in Boulder, which inspired several annual gospel festival weekends at the Metropolitan State College of Denver (directed by Larry Worster with myself as program coordinator). It was through his first appearance as clinician at Metro State that Horace joyfully reconnected with long-lost cousins, with whom he always spent time on subsequent visits to the area, sometimes accompanied by Gloria, his beloved wife of forty-four years. He always brought numerous copies of his landmark book, *How Sweet the Sound: The Golden Age of Gospel Music* (1995), which he proclaimed "THE best book about gospel music ever written." Attendees heartily agreed and we always sold out in short order.

Like so many others who were fortunate enough to interact with Horace Boyer, I have many fond memories of those occasions. Horace is the only scholar I know who taught the "one more time" form—the one where the final chorus is convincingly concluded, only to be followed, after a short pause, by a *truly* final rendition delivered with even more enthusiasm, a greatly augmented

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cadence, and resoundingly final instrumental punctuation. I was enthralled with Horace's ability to transform a rag-tag group of individuals—college students, teachers, scholars, and church musicians of diverse races, ages, and religious and

musical backgrounds—into a polished performing force capable of singing a convincing gospel concert after only a few hours of preparation. Whatever the day of the week, wherever the venue, we “had us some church” at those performances. On a personal note, I recall how Horace was tickled with the spelling

of my name (from “rejoice”) and that he always remembered my mother when he saw her at our concerts. Our breakfast chats were influential in my academic interests and I enjoyed his long-distance mentoring and encouragement.

## REMEMBRANCES

### Wilfrid Mellers

– Peter Dickinson

Wilfrid Mellers recognized the importance of American music at a time when it was struggling for acceptance even in the US. It took time for Mellers to understand the American musical scene but his articles in *Scrutiny*, the often aggressive literary periodical edited by F. R. Leavis, show him moving in the direction of his ground-breaking study *Music in a New Found Land* published in 1964. When he started the Music Department at York University in the same year he began to exert an enormous influence on several generations of British musicians. His Department became an example when new universities were being founded and it was necessary to redefine the teaching of music. Throughout his career he produced a steady stream of books and articles which earned him a place as one of the most readable and stimulating writers on music in the second half of the twentieth century.

Wilfrid Howard Mellers was born at Leamington Spa, Warwickshire, on 26 April 1914. An only child of a school-teacher, he attended Leamington College and obtained a scholarship to Downing College, Cambridge. Here he took a first-class degree in English; then gained the Mus. B; and stayed on to teach for some years in both fields. It was at Downing that he became a disciple of F. R. Leavis. Some of Mellers' early articles caused trouble. He was criticized for the excessively enthusiastic tone of everything he wrote. Mellers retorted that a reputation for critical rigor was more easily gained through the negative approach often found in *Scrutiny* rather than his own positive and inclusive attitude. For more than sixty years after that we have benefited from the generosity of his affir-

mative outlook, which is still too rare. He developed a technique based on applied historical knowledge and derived from the study of literature, where the context can be used to inform understanding of the work itself. To him, music was not just notes to be played, but emanated from people.

Unlike most British university music departments, then dominated by musicologists, York started with a faculty of young composers including Peter Aston, David Blake, Bernard Rands—who moved to the US—and the late Robert Sherlaw Johnson. The curriculum also gave performance a high place. Mellers' starting point was that music was not music until it was heard and so there should be no separation between theory and practice. With this credo Mellers put contemporary ideas at the center of his new Department. He brought music for young people into the curriculum in the same natural way that Benjamin Britten composed for children. Mellers was open to all kinds of musical expression, anticipating the pluralism and multi-culturalism of the twenty-first century scene rather than the inherited distinctions between highbrow and lowbrow. The center of all this was Mellers himself whose lecturing technique was uniquely charismatic.

The list of Mellers' books is long and shows incredible industry, especially after his retirement from York in 1981. He published the first study of Francois Couperin in 1950; he recognized the seminal significance of Erik Satie; and was the first British writer to consider American music of all kinds in *Music in a New Found Land*, completed after he had spent two years as Visiting Andrew Mellon Professor at Pittsburgh. Mellers raised eyebrows when, as a British university professor of that period, he wrote *Twilight of the Gods: the Beatles*

*in Retrospect* (1973). Undeterred he followed it with *A Darker Shade of Pale: a Backdrop to Bob Dylan* (1984) and *Angels of the Night: Popular Female Singers of our Time* (1986). His mainstream interests were represented by books on music and society as well as monographs such as *Bach and the Dance of God* (1980), *Beethoven and the Voice of God* (1983), *Vaughan Williams and the Vision of Albion* (1989), *Percy Grainger* (1992) and *Francis Poulenc* (1993) as well as studies of less familiar figures such as Frederic Mompou (1989). *Between Old Worlds and New* (1997) is an anthology of his critical writings from some of the leading periodicals, selected by John Paynter, a colleague at York for many years: it was followed in 2002 by *Celestial Music? Some Masterpieces of European Religious Music*.

Another dimension of Mellers is his own music, which has been overshadowed by his other activities and is not well served on CD. When he was at Pittsburgh he wrote a piece for choir and piano for a largely black school in an underprivileged area. This was *A Ballad of Anyone*, an enchanting jazzy setting of a poem by e.e.cummings. It was the American experience which caused Mellers to see music whole, bringing in jazz, pop and ethnic musics. A major landmark from this point of view was his extravaganza called *Yeibichai*, commissioned by the BBC for the 1969 Proms. It was pure 1960s with a coloratura soprano, a scat singer, an improvising jazz trio, orchestra and tape.

Mellers' British honors included the D. Mus from Birmingham in 1960 and an honorary D. Phil from City University, London, in 1982, the year of his OBE. He was made an Honorary Fellow of Downing College in 2001 and York University presented a celebration for his

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90th birthday in 2004. After a private life that was not without its upheavals, he was lucky to meet and marry Robin

Hildyard who gave him the security he needed in his final years. His Concertino for Solo Violin and Orchestra called *The Wellspring of Loves* (1981) ends with “Aphrodite the Postponer of Old Age.”

We can be grateful that the goddess did in fact exert her influence on Mellers’ longevity and that his irrepressible enthusiasms were transmitted so effectively for so many years.

## REMEMBRANCES

### Mike Seeger

– Paul F. Wells

As I write these words it has been a week since receiving the news of Mike Seeger’s passing. I was in the midst of doing some final e-mail before turning in for the night when a message arrived with the news that we had lost him earlier that evening. This was not a surprise; word had gone out the previous week that the cancer Mike had been fighting for some years had taken a nasty turn. He had been diagnosed with multiple myeloma, treatments were proving ineffective, and he had made the decision to suspend them and go under hospice care. He died at home, with his wife, Alexia Smith, and other members of his family around him. Word is that he was not in pain, and passed peacefully out of this life.

In this era of near-instantaneous communication the news of Mike’s death spread quickly. There were postings on many music listservs, and Facebook was filled with reminiscences, tributes, expres-

sions of sorrow, and links to online video and audio recordings. Mike’s role as mentor, friend, teacher, and source of inspiration to countless members of the old-time music community was abundantly evident. To many, many people, including me, it was Mike who provided the introduction to the wonders and riches of the music of ordinary folks from the rural South. He opened a door through which hundreds, if not thousands, of others passed, and our lives were never the same after we did so. The music that Mike gave us was a tremendous gift, a gift that he delighted in giving as much as we delighted in receiving. I think that I can speak for many friends and colleagues in saying that when he died we all felt as if we had lost a friend, or a member of the family.

Mike had many qualities that made him so special. His love of the music that he played, recorded, presented, and wrote about was obvious, and this love extended to the people he recorded and learned from. He had a wonderful way of communicating this love and admiration through his work. Mike had great curiosity, and was always willing and eager to learn from anyone else. He never put himself before the music. Although he was a highly-skilled performer on an amazing array of instruments, and clearly worked hard on his technique, it was always in service of the music. It was about getting people to hear the music, not him playing it.

One of Mike’s great legacies is teaching us that musical worth is not measured solely in terms of technical proficiency. Many of the folks whose music he recorded and brought to wider attention were true virtuosos on their instruments: Kilby Snow, Sam McGee, Fiddlin’ Arthur Smith, Eck Robertson, Wade Ward, and others dazzled us with their brilliance. Others, though, had more modest technical abilities, and Mike taught us that such players were, as he often described

them, “not fancy, but good.” In the notes to *Close to Home: Old Time Music from Mike Seeger’s Collection, 1952-1957* (Smithsonian Folkways SFCD 40097, 1997) he speaks of inheriting from his parents, Charles and Ruth Crawford Seeger, a fascination with “the complex sounds made by musically musically sophisticated (though not musically literate) people throughout the South.” He helped us find value in simplicity, and showed us that that which is beautiful is not always pretty.

The day after Mike’s death I, like so many others, wanted to hear some of his music. I put a few of his CDs into my changer and let it play on random. One of the first songs that came up was “Sail Away Ladies,” the final track on Mike’s *True Vine* CD, and one of the staples of the old-time repertoire. There was Mike singing:

Ain’t no need to grieve and cry,  
We’ll all be angels, bye and bye.

I do not profess to know whether or not there is a hereafter, but I took this as a sign to think not just of the friend and teacher we have lost, but of what he left us with. His contributions to the world of music are without measure, and we are all richer for what he gave us. Thank you, Mike.

Postscript: When our Society bestowed Honorary Membership upon Mike in 2003, it was my privilege and pleasure to have had the opportunity to write and read the citation that accompanied the presentation. Readers may find the full citation in the Spring 2003 issue of the *Bulletin* (available online at: <http://american-music.org/publications/bulletin/vol291.pdf>) or at Mike’s website (<http://mikeseeger.info/html/samcitation.html>). Mike was unique among those to whom we have granted Honorary Membership in that he actively participated in SAM conferences, both before and after being recognized by us.





### American Topics at the Conference on 19th-Century Music University of Kansas, July 2009

by Charles S. Freeman

American musical scholarship was well-represented at the inaugural Conference on 19<sup>th</sup>-Century Music held at the University of Kansas in Lawrence, July 16-18, 2009. Three lecture-recitals and seven papers explored a variety of topics and approaches in the musical life of the United States.

The conference's first lecture-recital, by Spencer Huston of the University of Kansas, featured operatic fantasies and paraphrases by Louis Moreau Gottschalk and Richard Hoffman. A second piano-based recital, by Jewel A. Smith of the University of Cincinnati and Tami Morris of Xavier University, turned to

the Moravian Young Ladies' Seminary of Bethlehem, PA, and the piano repertoire studied and performed by its students. Finally, organist Steven Young of Bridgewater State College offered a program on the life and music of Boston organist Henry Morton Dunham, played on the organ of Bales Recital Hall on the KU campus.

Elizabeth Perten of Brandeis University offered a study of critical reception to Amy Beach and her music by male and female critics. Thomas Kernan of the University of Cincinnati examined the musical aspects of the memorial observances in multiple cities upon the death of Abraham Lincoln. Two full sessions were devoted to American topics. Michael

Saffle of Virginia Tech and Paul Bertagnolli presented a pair of papers on the piano sonatas of Edward MacDowell. A session devoted to "American Personalities" offered new perspectives on the careers of Anthony Philip Heinrich and C. Jerome Hopkins by Marian Wilson Kimber of the University of Iowa, William Gibbons of the University of North Carolina, and Douglas Shadle of UNC.

Plans are in the works for a second conference in the summer of 2011. Details of the conference and a call for papers will be publicized within the next year through multiple academic channels, including the SAM Bulletin and the Society for American Music listserv.

## BOOK REVIEWS

*The Music of Joni Mitchell.* By Lloyd Whitesell. Oxford: Oxford University Press, 2008. 288pp. ISBN-13: 9780195307993. Paper.

— Daniel Sonenberg

Joni Mitchell has somewhat belatedly joined the rock pantheon in the last dozen years, evidenced by prestigious awards, induction into the Rock and Roll Hall of Fame, high profile tribute performances and outspoken praise by artists such as Prince and Sarah McLachlan. Accordingly, after many years of neglect in the literary realm, a spate of books about her has been released during this decade, including at least three general

biographies, several studies that consider her alongside other singer-songwriters, and a few books approaching specific periods or albums. Into this fray steps Lloyd Whitesell, with the first full-length scholarly book on Mitchell. Whitesell brings a wide-ranging record of publication as a musicologist and a longstanding love of Mitchell's music to bear on his subject, and has produced an excellent and important addition to the available literature on Mitchell in particular, and popular music in general.

Whitesell states in his Introduction, "[t]his book is about music and poetry in the songs of Joni Mitchell. My subject is sound, syntax, design, and effect – how the songs are put together and how they work" (3). This seemingly neutral statement could be read as a call to arms given the current climate of popular musicology. The extent to which popular songs can or should be considered autonomous artworks, enmeshed as they are in the popular culture industry, has

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been debated since even before the nearly three-decade-old renaissance of Popular Music Studies began, and in recent years has inspired plenty of hot ink. For his part, Whitesell essentially sidesteps this debate, apolitically approaching his subject matter as art music in a thoughtful work of musico-poetic analysis, to use his preferred term. Mitchell herself thinks of her songs as “art songs,” and her work stands up well under Whitesell’s analytical scrutiny, which teases from it layers of richness and subtlety that casual listening could very well miss.

Whitesell begins his study by convincingly dividing Mitchell’s original output into four stylistic periods: 1) 1968-1972; 2) 1974-1979; 3) 1982-1988; 4) 1991-1998. Demonstrating what will be one of the book’s great strengths—easy pivoting from data-supported glosses of broad swathes of material to close readings of individual songs—Whitesell hones in on specific exemplars from each period. He is able to capture elusive aspects of Mitchell’s development pithily. Whitesell notices a shift from “linear to painterly” melodic thinking from Mitchell’s first to second style periods, contrasting the “chiseled intervallic designs in fairly precise rhythmic coordination with accompanimental figures” of the former with the “more plastic contour” of the latter, which allows “for a lot of give in its alignment with the background” (24). In the third period, he observes a “penchant for dry cadences with little or no reverberation” (29). For readers with some command of Mitchell’s repertory, these crisp summations will trigger nods of recognition.

Chapters Three and Four deal with poetic elements of Mitchell’s songs, first in terms of Voices and Personae, and then Thematic Threads. Whitesell posits that “[w]e need more precision in our descriptive language...in order to appreciate Mitchell’s rhetorical command and versatility,” (42) and proceeds to enumerate several aspects of authorial voice that Mitchell has restlessly manipulated in her work. These include Mode (of address), Representation, Syntax, Diction, and Performance. Whitesell’s discussion is peppered with examples that support his premise—that Mitchell writes songs from a kaleidoscopically varied range of perspectives, deploying rhetorical

and narrative techniques as suit her sundry dramatic purposes. He thus exposes the inadequacy of the label with which Mitchell has often been stuck, “confessional singer-songwriter,” which it turns out, isn’t even entirely applicable to her earliest period.

Whitesell goes on to identify several recurring personae in Mitchell’s songs, including the Ingenue, Mystic Bard, Torch Carrier, Free Spirit and Critic. He writes beautifully lucid and evocative prose, and has a keen sensitivity to poetic nuance. His comments about the final line of “Little Green,” Mitchell’s lament about a daughter given up to adoption, will suffice to exemplify. She sings, “There’ll be icicles and birthday clothes, And sometimes there’ll be sorrow.” Whitesell explains, “The final line is exquisitely ambiguous. Its imprecise, ongoing future tense disguises a very fresh wound. And who is it spoken to? Into the air apparently, conveying a parental wish to pass on hard-won knowledge, from a disappearing speaker whose despair is spun into perfectly balanced verbal designs” (60).

Though Whitesell considers the intermingling of music and words in all chapters, the most thoroughgoing musical analysis is reserved for chapters Five and Six, on Harmonic Palette and Melodic Turns respectively. Mitchell is renowned for her harmony, and Whitesell has studied the chord progression of every song within the period of his book, stratifying her practice into five categories: Modality; Polymodality; Chromaticism; Polytonality; and Strict Pedal Points. The disposition of her songs across these categories is presented in the book’s largest table at the beginning of chapter Five. Given such prominence, it, along with the categories themselves, risks overshadowing many keen harmonic insights in the subsequent pages. Though Mitchell’s modal practices are eye-raising in the context of traditional Western tonal practice, Whitesell does not comparatively situate them in the context of rock, where adherence to a small body of standard guitar chord fingerings has made so-called polymodality more the rule than the exception. It may indeed be true that Mitchell’s modal wanderings are more prolonged or extreme than those of her contemporaries, but without compari-

son it is difficult to know how to weigh the category. Additionally, Mitchell is perhaps most famous—musically speaking—for her own approach to the guitar, in which she retunes the instrument for nearly every one of her compositions. The harmonic and timbral implications of such “twiddling,” as Mitchell calls the practice, would seem to be equally important as Whitesell’s categories, but goes largely untreated.

These concerns aside, the chapter succeeds in illustrating the broad range of harmonic strategies evident in Mitchell’s work. Chapter Six similarly highlights Mitchell’s unique melodic sensibility and seldom-foursquare approach to phrase construction. In Chapter Seven, Whitesell profitably examines three of Mitchell’s albums as “song cycles,” a term he deems equally elastic in reference to Western art music as the term “concept album” is to rock. He considers aspects of large-scale tonal architecture, poetic and thematic unity, and genre in *Song to a Seagull* (1968), *Hejira* (1976), and *Don Juan’s Reckless Daughter* (1977).

In lieu of a true conclusion, Whitesell ends his book by reflecting on a recent tribute album featuring Mitchell covers by Elvis Costello, Emmylou Harris and others. He considers his own book to exist in the tradition of the cover version, inasmuch as musical analysis is a kind of reinterpretation, and expresses hope, in his final paragraph, that his “own work does not present the final word on analytical insight into Joni Mitchell’s music, merely part of an ongoing conversation.” Whitesell has done wonders for that conversation with this book, which illuminates the subtlety, craftsmanship, variety, and, to use a word the author sheepishly admits having uttered on occasion, genius of his subject. Prospective Mitchell scholars will find in this volume a host of analytical schema to fuel further endeavor in the field, while devoted fans will be challenged and enlightened. Most importantly, an unjustly absent space on the shelf containing music-analytical studies devoted to a single artist has now been filled by one of the best to date.

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*Prophet Singer: The Voice and Vision of Woody Guthrie.* By Mark Allan Jackson. Oxford: University of Mississippi Press, 2007. 316pp. ISBN-13: 978-1604731026. Hardcover.

– Richard Carlin

In *Prophet Singer*, author Mark Allan Jackson, an Assistant Professor in English at DePauw University, offers a literary and historical analysis of the lyrics to Guthrie's major songs, tracking Guthrie's growth as a songwriter and commentator on the social injustices of his day. The first of a series of essays focuses on the genesis of Guthrie's most celebrated song, "This Land Is Your Land," and the controversy surrounding the two more radical verses of the lyrics that were mysteriously dropped by some performers in the 1950s (including Guthrie himself). Jackson then covers songs addressing agricultural and other workers, racial discrimination, outlaws, and the growth of the union movement.

Jackson asserts that Guthrie grew from writing about personal experiences to developing increasing empathy for the struggles of other workers and ethnic groups, thus showing a maturing political consciousness. Guthrie's early and personal Dust Bowl ballads progressed to songs about events and movements that he only read about in newspapers or heard about through movies, other songs, or on the radio. He was able to see himself in other's shoes, and eventually was able to take intensely personal stories and use them as the basis for political action.

Throughout *Prophet Singer*, Jackson focuses on Guthrie's lyrics and makes little or no mention of the musical aspects of these songs. He makes no apology for this focus, stating that Guthrie "did not do much in the way of composing his own original music." Of course, many folk performers of Guthrie's era (and indeed later singer/songwriters like Bob Dylan) have borrowed traditional melodies to create new songs. This time-honored tradition does not in anyway dilute Guthrie's claims to be a songwriter as opposed to a lyricist. Nonetheless, Jackson asserts that "Guthrie's lyrics have an inherent power and purpose" and compares the songwriter to Homer, among others. While no one can argue that Guthrie was often a fine lyricist, there may be some who

find the separation of the lyrics from their musical presentation to limit what could have been a richer analysis.

The heart of the book is the chapter on "This Land Is Your Land." Jackson accurately relates the performance history of the song, showing how Guthrie himself evolved the song's text over time and in different recorded performances would often vary individual lyrics or add or drop entire verses. Guthrie's own self-published songbooks and later commercial publications also offered various versions of the song. While Jackson's description of the evolution of the song is basically even-handed, he implies that the loss of the "radical" final verses of the song—critiquing private property and asserting strongly the narrator's independence—was due to fear on the part of Guthrie and those who followed him, including his acolyte Pete Seeger. Guthrie dropped the verses in his 1947 recording of the song, the only recording that was widely available during the 1950s. However, it is equally plausible to say that because only the one recording without the "radical" verses was available, other performers were simply unaware of Guthrie's more radical intentions. And, even if we accept Jackson's belief that the song was self-censored, such censorship was far from unusual in a period when folksingers were losing jobs and recording contracts due to the Communist witch-hunt.

Further, Jackson's lyrical analyses often come across as academic fact checking. Rather than illuminating Guthrie's intentions, he often simply checks whether Guthrie got the basic facts correct, noting of course that songwriters often take liberties when recasting real events into song. This fact checking can sometimes lead to unintentionally humorous results. For example, in "So Long, It's Been Good to Know You," Jackson comments on two verses that criticized Dust Bowl era preachers for using the storms as a means of filling their churches. Guthrie ironically noted that the preachers' call that "this may be the end" was often followed by assuring their parishioners that they could get "a cut rate on salvation and sin."

Jackson is quick to point out "Although unfair to accuse all southwestern preachers of cashing in on the fear the storms aroused, some churches did do a thriving business..." In this and many other comments, Jackson seems to miss Guthrie's sense of irony—or at least underestimates the reader's ability to understand the difference between comic exaggeration and statement of fact.

Because Jackson focuses on the lyrics of the songs, he does little to place Guthrie in the tradition of folk or country songwriters of the twentieth century. He does trace some of the other recorded performances that Guthrie undoubtedly knew—such as Andrew Jenkins's recording of "Billy the Kid" or Bob Miller's "Eleven-Cent Cotton and Forty-Cent Meat"—but he limits his discussion to how Guthrie took lyrical ideas from these sources. He notes that Guthrie borrowed Jenkins' melody for his celebrated song "So Long, It's Been Good to Know You," but also performed Jenkins' original version and then adapted Jenkins' song to make it more sympathetic to its outlaw hero. The implications about how a songwriter works, and the many off-shoots that a single source might inspire, are left unexplored. It would be interesting to compare Guthrie's adaptations of earlier sources to other songwriter's working methods, such as Jimmie Rodgers, who was a great influence on Guthrie.

Finally, there are some misstatements that are due to poor editorial work that are distressing to see in any publication. Guthrie's self-published *Ten Songs by Woody Guthrie* is mysteriously referred to variously as *Ten of Woody Guthrie's Twenty-Five Cent Songs* and *Ten Twenty-Five Cent Songs by Woody Guthrie*. The cover of this mimeographed pamphlet does indeed trumpet its twenty-five cent cost, but no one would interpret this as being intentionally part of its title. Jackson also asserts that Pete Seeger's *American Favorite Ballads* songbook was "little-known;" however, the book is well-loved among folk revival performers and has remained in print for over 50 years.

*Beyond Exoticism: Western Music and the World.* By Timothy Taylor. Durham: Duke University Press, 2007. 328pp. ISBN-13: 978-0822339687. Paper.

– Duncan Vinson

Taylor's *Beyond Exoticism* is an ambitious attempt to transcend usual oppositions such as musicology and ethnomusicology, the West and the Other, history and culture, text and context. The subject of the work is "the changing conceptions of otherness held by Europeans and Americans, how these have been implicated in western notions of selfhood, and how these conceptions have left traces in music, sometimes overt, sometimes less so" (209). Taylor refines the critique against the fetishization of musical works that musicologists and ethnomusicologists have articulated since the 1980s. He focuses on the style category of "exoticism," arguing that the usual ahistorical treatment of this concept is misleading. "The underlying reasons why a particular musician interacts with musics from another culture in a certain way are cultural, historical, and social—not to mention situational and contingent—and cannot be easily grouped into ahistorical or transhistorical 'modes'" (6). Taylor organizes the book as a series of case studies illustrating three different contexts for encounters between Western music and its Others: colonialism, imperialism, and globalization. The musical works and practices considered in the case studies are eclectic in origin; Taylor "goes where the power of representation is" (1). In the first half of the book he is concerned with European art musics from the sixteenth to early twentieth centuries, while the second half he is primarily concerned with the international popular music business of the recent past.

One of the strengths of *Beyond Exoticism* is that Taylor calls attention to ways in which Western music can imply a relationship with the music of the West's Others, without actually attempting to represent the actual sound of the musics of the Others. As Taylor argues, "exoticism" as a style category focuses on the surface manifestations of Otherness—stereotyped representations of the musical sound of the Other—without revealing

the deep structure of power relations that underlies these representations. Attention to cultural context, not just stylistic characteristics of musical works, is necessary to elucidate these power relations.

In the first chapter, Taylor focuses on the development of tonality and of opera. He argues that since tonality is fundamentally based on concepts of "center" and "margin," distant tonal regions can be used to represent spatially distant Others in operas and other works. His argument as a whole is plausible, but it would benefit from more historical specificity. For example, at one point Taylor writes, "tonality as the now-familiar system did prevail in western Europe by the early eighteenth century" (25), then digresses in rapid succession to the discovery of the New World, the role of cartography in the Enlightenment, the influence of the Copernican revolution on the Renaissance, and music theory in the seventeenth century. Finally, five pages later, Taylor arrives at this more carefully delimited argument: "the beginning of the seventeenth century witnesses not only the birth of modernity but the rise of tonality as the dominant musical system and the development of opera, as well as the growth of colonial territories and administration by what were to become the most powerful nations of modern Europe, England and France" (30). Taylor puts this argument to the test with an excellent reading of a masque by English composer William Lawes, *Britannia Triumphans* (1638), in which changes in tonal center provide a musical language to accompany a text about English aspirations for greater naval power.

The chapter ends well, but I am not convinced that all of the twists and turns of the argument lead to the final conclusion. In particular, I find distracting Taylor's invocation of the discovery of the New World as background to the rise of tonality and opera. While individual Italians such as Columbus, Vespucci, and Verrazzano certainly participated in the European colonization of the New World, they worked under Spanish or

French sponsorship. In the case of Venice, a key site for early opera, the frontier for expansion was eastward into the Adriatic and Mediterranean, not westward to the Americas. Admittedly, Taylor is not arguing for direct historical causation between the colonization of the New World and the rise of tonality and opera, but rather that "each is unthinkable without the other, and it is impossible to study one without grappling with the other" (34). Nevertheless, colonization of the New World as a context for the development of tonality and opera sits uneasily with the Central European origins of these musical practices.

Chapter Two focuses on the Enlightenment and its contribution to a revolution in the representation of the West's Others. Among these shifts is the development of a "scientific," rather than religious, approach to anthropology. Rather than divide the world into Christians and non-Christians, Enlightenment thinkers posited stages of development of mankind, and they identified non-Western peoples with previous stages of development of European civilization. Using these ideas as a base, Taylor argues that it is a mistake to regard the use of "Turkish" music in the works of Mozart and others as a stylistic fad. Rather, the "Turkish" idiom serves as "the all-purpose 'exotic' music" (50) for a variety of composers in the eighteenth century. Taylor fleshes out his argument with well-chosen examples by Rameau, Mozart, and Beethoven. In his extended reading of Mozart's *Die Entführung aus dem Serail*, Taylor finds the use of the Turkish idiom in a celebratory manner at the end of the opera significant. "The Others' music can become the music that celebrates its own defeat, or . . . reconciliation under the guise of Enlightenment universalism" (65). Such a reading has obvious consequences for an interpretation of the finale of Beethoven's Ninth Symphony, a central Enlightenment text.

Chapter Three moves forward in time to the "age of imperialism," 1875 to 1914. Taylor is concerned with a number

*continued on page 50*

of historical shifts that take place in this brief period: “The new form of consumption of the late nineteenth century and early twentieth, coupled with the rise of imperialism, gave composers and other artists a way to deal with non-European Others: aesthetics permitted these artists to keep Others at arm’s length, while at the same time giving them an ideology that facilitated appropriation of these Others’ cultural forms” (104-5). He associates these developments with stylistic characteristics of Modernism such as the demise of tonality and influences from certain non-Western musics. Taylor contrasts the experiences of Modernists in Paris with those in Vienna: “Unlike the Hapsburg Empire whose seat was Schoenberg’s home, people in France had a greater awareness of other peoples and other cultures as a result of French colonialism ... there was a long history of incorporating sounds from other musics into art musics” (86). Was it the case that in Vienna, memories of warfare with the Ottoman Empire remained fresh enough that musicians were not as inclined to embrace exotic subjects and techniques? Taylor also gives some attention to the United States, convincingly revising the usual interpretation of Charles Ives and Henry Cowell as fellow experimentalists sharing common aims. “This is ... a judgment based on style, not what actually might be going on in the music resulting from the underlying culture, history, and social relations that make a particular composer’s practices possible” (105). In Taylor’s reading, Ives approached his musical sources (popular songs, hymns, European symphonies) as commodified aesthetic material to be manipulated in a materialistic manner, while Cowell (especially in his *United Quartet*) applied an anthropological concept of cultural relativism to his non-Western musical sources, in search of not just exotic sounds but radically different ways of structuring a musical work.

As in Chapter One, Taylor’s arguments are sharpest at the level of the individual case, and he tends to digress when treating larger themes. While the chapter is ostensibly about imperialism, urbanization, and consumption in the late nineteenth and early twentieth centuries, a section headlined “A Side Trip into the Rise of Aesthetics,” dealing with

the history of ideas about music since the eighteenth century, suddenly appears more than twenty pages into the chapter. “Aesthetics is a kind of commodification machine: it strips everything of history, culture, and the social to render it fit for commodification, or appropriation” (102). If the history of aesthetics is this central to the story of Modernism (and I agree with Taylor that it is), then perhaps this material should play a larger role in the chapter.

Much of the second half of *Beyond Exoticism* extends Taylor’s earlier work on the “world music” genre, such as *Global Pop: World Music, World Markets* (1997). In Chapter Five, he documents a shift in recent years from “authenticity as primality” (163) toward “collaboration” and “hybridity” as new modes of authenticity in the World Music genre. At first glance, this shift might allow musicians from outside the West to step outside the “savage slot” (143) in Westerners’ imaginations. In an ideal world, perhaps “hybridity” can allow for the crossing of two equally important sources to produce a *sui generis* result. However, Taylor argues that in practice, the concept of hybridity becomes another way that the Western music industry keeps Others subordinate. It describes, not the crossing of equals, but the crossing of an unmarked, “culture-free” whiteness with a marked, “cultural” Otherness. “If people with dark skin make a stylistically hybrid music, their music is world music; if white people, particularly superstars like Paul Simon or Peter Gabriel, make a stylistically hybrid music, their music is anything but world music—it is Simon’s music, or Gabriel’s music: rock” (160). Thus the category of “world music” starts to appear like a way of keeping non-Western musicians out of the lucrative “rock” category.

Chapter Six is a penetrating look at why the world music genre almost always excludes any music that sounds like American country music. Taylor’s argument is both provocative and convincing: the category of “world music” assumes some of the same cultural presuppositions as the category of “rock.” “Country musics ... are viewed as musics by pre-moderns of the West who have been spoiled by modern, western commercial culture and, sadly, don’t know it” (163). The rock-based category of world music privileges music that is noncommercial, political, or black (in style, if not actually

performed by black musicians), and in the eyes of the music industry, country music fails on all three counts. Taylor points out that class distinctions among white people are at work: the rock and world music aesthetic appeals to middle-class whites, while country is the music of working-class whites. Within this middle-class aesthetic, to appreciate the musics of foreign, nonwhite people is to demonstrate one’s cosmopolitanism and educational capital, while to listen to country music is risk denunciation as tasteless and politically reactionary. The exception is if country music can be reframed as “folk,” a genre that can enter the rockist fold because of its connotations of authenticity and leftist political activism.

Finally, in Chapter Seven, Taylor describes the increasing use of a synthetic, nonspecifically exotic music in television advertisements. Such music often features female or children’s voices singing in an invented language, drums, or a wooden flute. Taylor connects this music to a conviction in the business world that “global informational capital” (202) is necessary for success in a globalized world. “Just as the advertising world musics that I have been studying aren’t traceable to any particular nonwestern place or places but nonetheless symbolize ‘world music,’ global informational capital isn’t knowledge of a real place or places but stands in for that knowledge” (203). Of all the case studies in the book, I find this one the most intriguing, since Taylor has applied ethnographic techniques to a business setting where anthropologists and ethnomusicologists have not often studied, and where the usual classifications of musical style are little help.

In summary, this is an important book that deserves careful attention from ethnomusicologists, historical musicologists, and scholars of popular music. Taylor deserves commendation for having the courage to tackle messy but important questions that are not easily addressed within our current disciplinary structures. My criticism of a few of Taylor’s arguments should not detract from the impressive accomplishment of the work as a whole. Research into the cultural contexts of Western music from the sixteenth century to the present will be the lifelong project of many scholars, and *Beyond Exoticism* has contributed mightily to this project.

**Peter H. Bloom**, flutist, recently presented several premieres of American music, including four works by composer-clarinetist Karl Henning: *Heedless Watermelon* (flute & clarinet), *stars & guitars* (bass flute & harp, with harpist Mary Jane Rupert), *The Angel Who Bears a Flaming Sword* (solo alto flute), and *Radiant Maples* (flute, clarinet, harp & piano). With the Aardvark Jazz Orchestra, Bloom performed new works by music director Mark Harvey, including *Bailout Blues*, while also saluting the 110<sup>th</sup> birthday of Duke Ellington with classics and rarities by the Maestro. A special event of the Aardvark season (Bloom's 32<sup>nd</sup> year with the band) was a live-improvised composition led by New York conductor-composer Walter Thompson using his innovative Soundpainting method (a system of more than 1000 gestures used by the conductor to elicit different types of improvisation).

**James Deaville** received a three-year grant from the Social Sciences and Humanities Research Council of Canada to conduct research and publish a monograph about television news music, under the project title "Pitching the News: Music, Television, and the Shaping of American Public Opinion."

**Jane Riegel Ferencz** won the University of Wisconsin-Whitewater College of Arts and Communication Excellence in Teaching Award for Spring 2009. An Assistant Professor of Musicology, she was also a finalist for the 2009 W.P. Roseman Excellence in Teaching Award. A five-time winner of the Music Department teaching award, she has been honored previously by the campus for her teaching, as a finalist for the Everett Long Award for Excellence in General Education Teaching (2008) and the winner of the campus Excellence Award for Instructional Academic Staff (2002).

**William J. Gibbons** was awarded a Mellon/ACLS Early Career Program Dissertation Fellowship for his dissertation, *Eighteenth-Century Opera and the Construction of National Identity in France, 1875-1918*.

**Melissa Ursula Dawn Goldsmith** is now Vice President/President Elect of the Louisiana Chapter of the Association of

College and Research Libraries (ACRL) as well as President of the Zeta Beta Chapter of Beta Phi Mu, the international honor society of library and information science.

**John Koegel's** book *Music in German Immigrant Theater: New York City, 1840-1940* was published in June 2009 in the Eastman Studies in Music series by the University of Rochester Press, along with a CD of German-American immigrant-themed theater songs. In summer 2009, Koegel was awarded a Los Angeles Westerners Research Fellowship by the Autry National Center of the American West (Los Angeles), to work on his MUSA edition *Mexican-American Music in the Lummi Cylinder Collection*.

**Ralph P. Locke's** new book, *Musical Exoticism: Images and Reflections* (Cambridge University Press), has received praise from pre- and post-publication reviewers. Chapters 9 and 10 of *Musical Exoticism* focus, in part, on concert works by American composers and on exoticism in other streams of American musical life. Locke also edits the Eastman Studies in Music series, whose history he details at <http://frombeyondthestave.blogspot.com/search?q=eastman+studies>.

**Olivia Mattis** curated an exhibition at SUNY-Stony Brook last April called "Pops to Lady Day: Portraits in Jazz," featuring vintage photographs of dozens of jazz greats by William Gottlieb, Chuck Stewart, Jeanne Moutoussamy-Ashe and others as well as paintings by Al Jones. This event, covered in *The New York Times*, was a sequel to Mattis' critically-acclaimed exhibition "Gershwin to Gillespie: Portraits in American Music" that opened at the George Eastman House in Rochester in 2005 and toured the country for three years.

**Anne Dhu McLucas** recently attended the European Society for the Cognitive Science of Music conference in Jyskävylä, where she presented "The intersection of meaning, emotion, and memory in musical oral tradition" and "The Brain, Memory, and Oral Tradition in Music," both based on research she has done for her forthcoming book: *The Musical Ear: Oral Tradition in America* (Ashgate, late

2009 or early 2010).

**Katherine K. Preston** has been appointed the William J. Bouwsma Fellow at the National Humanities Center in Research Triangle Park, North Carolina for the 2009-2010 academic year, where she will be working on a project titled "Against the Grain: Women Managers and English-Language Opera in Late Nineteenth-Century America." She just returned from the Netherlands, where she taught at the University of Leiden for spring semester as the Walt Whitman Distinguished Chair of American Culture on a Fulbright Fellowship.

**John Schumann** underwrote a concert of music by composers having an American connection—native son Arthur Foote's Piano Quartet, Op. 23 (1890), immigrant Erno Dohnanyi's *Serenade for String Trio*, Op. 10 (1903), and Antonin Dvořák's *Piano Quintet*, Op. 81 (1888)—in Portland, OR on May 22, 2009 as a benefit for All Classical Public Media. This provided an opportunity to hear Foote's music in the context of other works written in the same era, and was performed by Portland-based musicians Keiko Araki and Paloma Griffin, violins, Adam Hoornstra, viola, Justin Kagan, cello, and Julia Hwakyu Lee, piano. All Classical Public Media can be heard online at [www.allclassical.org](http://www.allclassical.org).

**Paul Wells** presented "Does Place Matter? Perceptions and Realities of Music in Small Towns," the keynote lecture at "'The Train Just Don't Stop Here Anymore': An Interdisciplinary Colloquium on the Soundscapes of Rural and Small-Town America," at Millikin University in Decatur, Illinois, on April 3-4, 2009; and published a book review of *Chief O'Neill's Sketchy Recollections of an Eventful Life in Chicago*, edited by Ellen Skerrett and Mary Lesch, eds. with Sally K. Sommers Smith in *Irish Literary Supplement* 28 (Spring): 26.

**CFP:** *Theatre Survey* invites submissions for a special issue dedicated to recent critical approaches to the historiography of opera. Our primary interest for this issue is to showcase how contemporary historians and theatre scholars confront and renew the study of opera at the beginning of the twenty-first century. Please send full papers (25-40 pages) and a brief abstract of the essay (ca. 250 words) in .doc format to Leo Cabranes-Grant at CabranesASTR@aol.com no later than October 1, 2009. Full submission guidelines are available at <http://www.astr.org/Publications/TheatreSurvey/tabid/101/Default.aspx> and <http://journals.cambridge.org/action/displayJournal?jid=TSY>.

**CFP:** Conversations 2101: The Michigan Interdisciplinary Music Society will host its fourth annual Conversations in Music Scholarship conference February 5-6, 2010, at the University of Michigan in Ann Arbor. The conference will feature a keynote address given by Kofi Agawu, as well as a graduate-student workshop directed by Ramon Satyendra. Proposals for papers on or combining the topics of music theory, musicology, ethnomusicology, and related fields are welcome. Interdisciplinary music research is particularly encouraged. Presentations should last 20 minutes, followed by approximately ten minutes for questions and discussion. Submissions must be made electronically, and sent by November 20, 2009. The cover letter should be included in the body of the email, and the abstract (and any supplementary materials) attached to the email in .doc or .pdf format. Before sending, please be certain that all attached files will display and print clearly, and that they are free of any indication of authorship. Send electronic submissions to: [conversations2010@umich.edu](mailto:conversations2010@umich.edu). For more information, visit <http://sitemaker.umich.edu/conversations2009/home>.

**CFP:** The North American British Music Studies Association (NABMSA) will hold its Fourth Biennial Conference from July 29-August 1, 2010 at Drake University in Des Moines, Iowa. NABMSA's fourth conference will once again bring together scholars and lovers

of British music from various academic fields and locales for three days of papers, discussions, and musical performances. We welcome papers examining all time periods of British music and musical life, all geographical regions of Britain, and all uses of British music outside of Britain. Papers that draw upon interdisciplinary or broader cultural contexts are particularly welcome, as are papers on figures celebrating important anniversary years in 2010 (including Thomas Arne, Samuel Sebastian Wesley, and Rutland Boughton). We also encourage students to submit papers; the best student paper presented at the NABMSA conference will be awarded the Temperley Prize. Abstracts of up to 500 words for 20-25 minute individual papers, for paper sessions, or for lecture recitals should be sent by February 1, 2010, to Charles McGuire, Oberlin College, 77 W. College St., Oberlin, OH 44704; or send an e-mail to [cmcguire@oberlin.edu](mailto:cmcguire@oberlin.edu). For additional information about the conference, see [www.nabmsa.org](http://www.nabmsa.org).

**CFP:** The First International Conference On Analytical Approaches To World Music will take place February 20-21, 2010 at the University of Massachusetts-Amherst. The conference seeks to expand the potentials for musical analysis from a cross-cultural perspective by applying diverse theoretical and analytical concepts to repertoires outside the Western art music tradition. We welcome submissions that examine world musical traditions from a wide variety of analytical and theoretical perspectives. Papers in English, not exceeding 20 minutes duration, should emphasize analytical and/or theoretical issues pertinent to a particular musical culture. Proposals for individual papers, not exceeding 700 words (excluding examples) together with a short biography should be emailed no later than October 1, 2009 to: Margaret Farrell (Program Committee Chair) at [mfarrell@gc.cuny.edu](mailto:mfarrell@gc.cuny.edu)

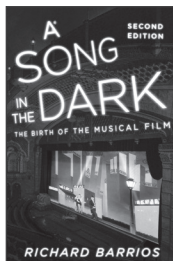
**CFP:** The Forum on Music and Christian Scholarship seeks proposals for its upcoming annual meeting, which will take place at Boston University from February 26-27, 2010. Papers on any topic pertaining to music and Christian

scholarship are welcome. Likewise, we invite submissions representing a variety of approaches and perspectives: history, theory and analysis, philosophy and theology, ethnomusicology, critical theory, and the like. Papers will be 25 minutes long. Proposals for panels are also welcome. For more information, visit [www.fmcs.us](http://www.fmcs.us)

**Conference:** Heavy Metal and Gender will take place October 8-10, 2009 at the University of Music Cologne / Hochschule für Musik Köln, Germany. For full information, visit [www.historyherstory.de](http://www.historyherstory.de)

**Conference:** The School of Music, University of Leeds will host a Film Music Conference on November 6, 2009. The keynote speaker will be composer Ilan Eshkeri (Layer Cake, Hannibal Rising, Strength and Honour, Stardust, Virgin Territory, The Young Victoria). The conference will include a presentation on the Michael Nyman Archive of film score materials held at the University of Leeds, and a short concert in the School of Music's magnificent Clothworkers Centenary Concert Hall. New scores for short silent films will be performed live to screen. For full information, visit <http://www.leeds.ac.uk/music/filmmusic>

**Conference:** The College of Staten Island and the CUNY Research Foundation will present The Louis Armstrong Symposium on November 21, 2009. Dan Morgenstern, Director of the Institute of Jazz Studies at Rutgers Newark will deliver the Keynote Address. For full information, contact Linda Soria at [TheArmstrongSymposium@gmail.com](mailto:TheArmstrongSymposium@gmail.com).



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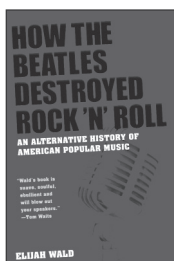
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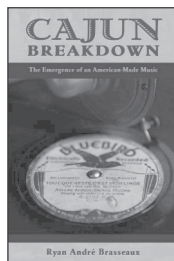
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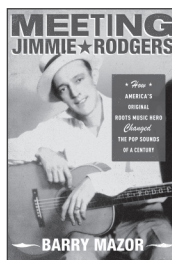
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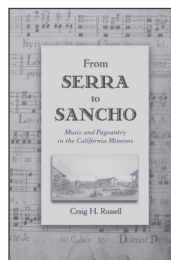
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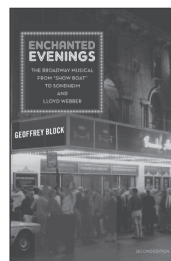
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Further information is available at the website ([www.american-music.org](http://www.american-music.org)) or by contacting the SAM office.

### 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.