Music of Latin America and the Caribbean

How to Teach Hispanic-American Music in American Music Classes
John Koegel, moderator
Marjeta Yurchenco, chair

The Features section of the summer issue of the Bulletin is devoted to the music of Latin America and the Caribbean. All of this material was presented by members of the Music of Latin America and the Caribbean Interest Group as one session on the program for the 1995 conference of the Society in Madison, Wisconsin. The goal for this session and for the Features section is to create interest among non-specialists in incorporating Latin American music in music classes and other courses. Much of the information presented here is from a useful packet of materials presented to those in attendance, including information on where to obtain scores, books, journals, and recordings of and about Hispanic music.

El salón México:
Chávez, Copland, and American Music
by Carol A. Hess
Bowling Green State University

In 1924 Aaron Copland ended a three-year stay in Europe to return to the United States. Having absorbed the teachings of Nadia Boulanger and studied Stravinsky’s music at close hand, Copland now pondered Boulanger’s conviction that American music was on the threshold of great, new developments. Indeed, his next compositions, the Music for the Theatre (1925) and the Piano Concerto (1926-27), with their dance rhythms and marked influence of jazz, seemed to reflect Copland’s desire to express in music "universal things in a vernacular of American speech rhythms."1

Another American composer, Carlos Chávez of Mexico, held similar views. As a youth Chávez studied with some of Mexico’s leading musical figures, including Manuel Ponce, a leading nationalist composer.

continued on page 5
From the President

Friends and Colleagues:

The scientific community believes that human beings are programmed for pessimism and that anxiety is the better part of survival. But I, for one, try hard not to be sucked into my genes and to enjoy some special success when it comes to the Sonneck Society for American Music. Therefore, I’d like to share with you a few reasons for being upbeat about our common present and future.

For one, word has just come from the American Council of Learned Societies (ACLS) that we have been accepted into full constituent membership of this august organization. (Kudos and laurel to Deane Root for writing the application and shepherding it through the proper channels.) We can’t help but feel deeply honored, for the application process is not an easy one and not every application is accepted. We should reap significant benefits from our association with the ACLS. For one, we become party to discussions about issues of interest to the academic and intellectual community. Our voice will be heard as loudly as any other. More practically, our Executive Director (dear “Distinguished Service” Kitty Keller) will be able to network madly with like organizations with like problems. She will be attending one or two conferences a year just for the CEOs of learned societies, often at the largess of the host city, which hopes to sell everyone on how ideal their site would be for a convention. This can only help us administratively, organizationally, in terms of conference site selection, and in ways I have yet to imagine. Expect an increase in service efficiency.

Another reason to attend to the upbeat is the financial condition of the Society. We pay our bills on time, we publish three periodicals of substantial worth, and we provide services to our members beyond what one would expect from our size and our (relative) youth. The H. Earle Johnson bequest, which supports book publication subvention, has given us a special opportunity, one that actually seems underutilized! More than five thousand dollars is available each year to underwrite part of publication expenses for worthy books on American music! Those of you with projects, manuscripts, and contracts (all necessary) contact Mark Tucker, who can talk you through the process.

Speaking of money, let me turn (logically?) for a moment to the Special Interest Groups. The Board has stated that it believes our Special Interest Groups to be significant parts of our future intellectual development. Personally, I am proud of the structural control the Board exerts over a Special Interest Group: but for the group's existence, none at all! I think of this arrangement as "controlled chaos": each group’s constitution and general structure is controlled by you through your elected officers and board members, but you then turn over to each group rights and responsibilities for going its own way. Often the results are spectacular: I'm still hearing about the provocations of journalist Martha Bayles before the Popular Music Interest Group. If you disagreed (and you did!!!) you acknowledged that your thinking was focused in fresh, new ways. Ms. Bayles was brought to the conference by a special grant awarded, upon application, to the Popular Music Group. The Board thinks this is a good precedent and has re-authorized the grant ($500) for each of the next three years. Not just to Pop Music (who actually move to the end of the line), but to any group that applies successfully. Since many companies and organizations will pay for their employees to deliver papers at scholarly conferences, you’d be surprised what $500 can bring. Special Interest Groups get on the net and come up with an application. Be in touch with Ann Sears (who is the Board liaison to the Special Interest Groups), Wayne Shirley (whose program committee will administer the grant for 1996), or to me (and I’ll find out what I’m supposed to do next!).

Then there’s the conferences! They just keep getting bigger (almost three hundred in Madison!), more illuminating, and (to me, at least) more fun. (And in this regard, Madison was more than The Circus, but it was close! No small accomplishment that.) Hats off to Susan Cook and Ron Pen for effective, even spectacular, chairpersonships! We don't, Oscar and Mayer and all the hot dogs that helped them! An advantage of the presidency of the Society is that one gets copy regularly on plans for upcoming conferences. Washington (March 20-24, 1996, mark it now!) is shaping up in some really special ways. Stay tuned.

There’s much, much more, but editor George is counting words. So let me turn to the future for closure and speak of the students among us. You have supported our students by giving them special breaks.

continued on page 4
FEATURED IN THIS ISSUE

Music of Latin America and the Caribbean

page 1  El salón México: Chávez, Copland, and American Music (Carol A. Hess)
8  Jazz and the Samba: Teaching Brazilian Popular Music as American Music (Ralph Converse)
9  Music for Cathedral, Church, Convent, and Court: Teaching the Colonial Polyphony of the Americas (Enrique Arias)
10  Canciones y corridos: Teaching Mexican-American and Chicano Popular Music (John Koegel)
11  Should Government Support the Arts? The Activities of the National Indian Institute of Mexico (Henrietta Yurchenco)
13  SAMUEL PRESTON BAYARD: AN ENCOMIUM (Alan C. Buechner)
15  NEWS OF THE SOCIETY
2  From the President
4  New Deadlines for Bulletin
   Scheduled Conferences of the Society
   American Music Week Calendar
15  Gunther Schuller Named Honorary Member
   Lowens Book Award 1993
16  Kate Van Winkle Keller Honored with 1995 Distinguished Service Citation
17  Lowens Article Award 1993
   1995 Publications Subvention Awards
   Officers of the Society

18  New Members of the Society
   Publication Assistance
   Call for Papers
   Report on Fundraising
19  Call for Nominations
   American Music Week
20  American Music Network Committee
   American Music Week Committee
   Student Committee
   Education Committee
   Popular Music Interest Group
21  Board Actions
22  American Music in American Schools Interest Group: A Report
25  NOTES AND QUERIES
26  MEMBERS IN THE NEWS
27  COMMUNICATIONS
   Letter from Canada (Carl Morey)
   Letter from Britain (David Nicholls)
29  THE BULLETIN BOARD
   Performances of American Music
   Events in American Music
   Grant, Prize, and Publication Opportunities
30  News of Other Societies
31  Meetings and Conferences
32  REVIEWS OF BOOKS
35  Notes in Passing: Books
36  REVIEWS OF RECORDINGS
38  Notes in Passing: Recordings
39  SOME RECENT ARTICLES AND REVIEWS

ABSTRACTS, 21ST ANNUAL CONFERENCE..........................insert center

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From the President

continued from page 2

on dues and fees, by contributing money to subvent student travel to conferences, by buying at the silent auction (a record total at Madison!), and by your constant reassurance that all this is right and just. We are on the brink of another significant gesture of support, the establishment of an annual cash award for the best dissertation in American music in a given year. I, for one, could not be more pleased about this development. Further, as John Graziano announces on another page in the Bulletin, a generous contributor has already come forward, underwriting the award for its first two years. John will be talking with you more about our need to endow this award. And, finally, a word for the students. Get that dissertation done now! The competition will only get worse.

Up here in Massachusetts (where I am for three more weeks) the common response to "How are you?" is "Not too bad!" (Or, half empty!) We do a whole bunch better than that! Give yourself a pat.

Yours,
Dale Cockrell
email: dxccckr@facstaff.wm.edu

NEW DEADLINES

Deadlines for submitting material for each issue of the Bulletin have been changed. New deadlines are January 15, May 15, and September 15.

AMERICAN MUSIC WEEK (first full week of November beginning on Monday)

November 6-12, 1995
November 4-10, 1996
November 3-9, 1997
November 2-8, 1998
November 1-7, 1999

Planning to move? Please notify the Society at P.O. Box 476, Canton, MA 02021.

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Deadlines for submitting materials are January 15, May 15, and September 15.

A subscription is included with membership in the Society ($50 annually). Send dues or write for further information about the Society at P.O. Box 476, Canton, MA 02021.

SCHEDULED CONFERENCES OF THE SOCIETY

22nd National Conference
March 20-24, 1996
Washington, D.C.
Wayne Shirley, program chair
Dianna Eiland, local arrangements chair

23rd National Conference
1997
Seattle, Washington
Host: University of Washington
Rae Linda Brown, program chair
Larry Starr, local arrangements chair
Ultimately, however, Chávez determined to work independently, rather than emulate what he considered watered-down European models. By 1919, at age twenty-one, Chávez was publishing his own songs and piano pieces, and like Copland, set his sights on Europe. He left for Vienna in 1922, where he met Ignaz Friedmann; while visiting Paris he consulted Paul Dukas. Upon returning to Mexico in 1923, Chávez's quest for a genuinely Mexican musical "vernacular" began in earnest.

He began by founding a symphony orchestra, the Orquesta Sinfónica de México. Chávez's leadership skills enabled him to demand a high level of performance, a necessary requirement for the difficult contemporary scores the ensemble undertook. (Copland later commented on Chávez's adventuresome programming, which, in the 1930s, incorporated more contemporary music than many comparable North American orchestras.) But Chávez was more than just an energetic local figure. He fostered and maintained numerous international connections, which led to performances of his music under the auspices of the International Composers' Guild of New York City, the Copland-Sessions concerts, and other organizations. Fluent in English, Chávez moved comfortably in North American circles, and spent long periods in the United States.

One benefit of Chávez's cosmopolitanism was his friendship with Copland, which dates from the 1920s. The two probably met on Chávez's second trip to New York in 1926.5 Copland, impressed by Chávez's success in the face of adverse conditions in Mexican musical life, noted the coincidence of their goals: [Chávez] and I had much in common. His dedication to improving conditions for Mexican music was similar to my own efforts in American music. But in Mexico the general education facilities and music in particular were far behind what we had in the States. Chávez and I admired each other's music, and I was amazed to see where he had come from and how he had taught himself almost everything he knew without much formal instruction.6

Almost at once Chávez began to champion Copland's music in Mexico. In 1928, when Copland was visiting Santa Fe, Chávez invited him to perform his (Copland's) Piano Concerto with the Orquesta Sinfónica. Although Copland had to turn down the invitation, Chávez managed to program the Music for the Theatre instead. By the summer of 1932 Copland's plans for the long-awaited Mexico trip were firm. Accordingly, Chávez scheduled an all-Copland program for 2 September, the first such program held anywhere. Various groups from the Conservatory (where Chávez then served as Director) performed the Two Pieces for String Quartet, "The House on the Hill," "An Immortality," and again, the Music for the Theatre; in addition, Jesús Durón Ruiz played the Piano Variations.7 In November Chávez performed Copland's Symphonic Ode and the Piano Concerto, with the composer at the keyboard. Copland, in turn, acknowledged Chávez's promotion of his music by dedicating to him the Short Symphony, given its world premiere by Chávez in Mexico City on 23 November of 1934, well before its premiere in the United States.8 Copland felt a strong affinity for Mexico. During this initial visit the omnipresent indigenous influence made an impression on him, even to the point of identifying with the native presence:

Mexico was a rich time...Europe now seems conventional to me by comparison. Mexico offers something fresh and pure and wholesome—a quality which is deeply unconventionalized. The source of it is the Indian blood which is so prevalent. I sensed the influence of the Indian blood everywhere—even in the landscape. And I must be something of an Indian myself or how else explain the sympathetic chord it awakens in me.9

This Mexican experience found its voice in one of Copland's most popular works, El salón México. Its premiere, on 11 October 1935 at New York's New School for Social Research in an arrangement for two pianos, suggested to at least one critic that Copland's style was branching out in new directions.10 This aesthetic shift was greeted less than enthusiastically by some professional composers, however. Roger Sessions and Arthur Berger, for example, accused Copland of "selling out" with El salón, of renouncing the abstract, serialist tendencies of works like the Piano Variations in favor of mere populism.11 That El salón was followed by other "popular" works (Billy the Kid, the "play opera," Second Hurricane, Rodeo, Appalachian Spring, Lincoln Portrait, the film music for The Red Pony, and the Fanfare for the Common Man) does support the idea that El salón was the harbinger of a new "American vernacular," this time, however, in a simpler and less jazz-oriented manner than some of Copland's post-Fontainbleau works.12

The work's popular style nonetheless attracted
several important conductors. Koussevitzky, Toscanini,
and Bernstein all programmed El salón shortly after its
conception, as did Sir Adrian Boult, who apparently had
difficulty procuring a gourd for the 1938 ISCM
Festival.13 There was also Chávez’s world première of
the orchestral version on 27 August 1937 in Mexico
City. In this border-transcending gesture, Chávez
brought El salón México to its home turf, so to speak,
where, in defiance of some natural trepidation on
Copland’s part, it was warmly received by the Mexican
public.14

For his evocation of Mexico, Copland drew on
authentic programmatic and musical elements. In 1932
he and Chávez had visited a dance hall, El salón
México, an establishment Copland had seen listed in a
guidebook. Therein he had read that El salón México in
fact encompassed three separate dance halls—one for
"people dressed in your way," another for those in
overalls but wearing shoes, another for the barefoot. In
defERENCE to the third category, patrons were
instructed not to throw lighted cigarette butts on the
floor.15 For his musical materials, Copland drew on
popular Mexican melodies, which he obtained from
collections compiled by Frances Toor and Rubén
Campos (see bibliography). In collecting them, his aim
was not to quote them literally, but to highlight them,
to enhance their inherent qualities rather than merely
repeat the original material.16 Copland himself
acknowledged that El salón México evoked "tourist"
Mexico rather than the more profound aspects of
Mexican history, like the pre-Columbian past or modern
revolutionary spirit. He believed, however, that the
"natural and unaffected" spirit of the Mexican people
was no less worthy a subject for musical
representation.17

Chávez, on the other hand, had always been
attracted by ancient indigenous art. Under the post-
revolutionary cultural policies of Álvaro Obregón, who
assumed the presidency of Mexico in 1920, interest in
a pre-Conquest aesthetic manifested itself not only in
Chávez’s works but in the paintings of Siqueiros,
Orozco, and most notably, Diego Rivera. Ironically,
Chávez completed his most "nativist" work, the
Sinfonía India, in New York City. Like Willa Cather,
who moved to that metropolis to write about Nebraska,
Chávez wrote explicitly Mexican music in the North
American cultural capital. A one-movement work of
about ten minutes, the Sinfonía India contains Indian
themes presumed to be authentic.18 Chávez calls for a
battery of indigenous percussion instruments,
requiring four players. The instruments specified
include the tepontzles (two-keyed xylophones), the
tlapannehuelti (large drum), gourds, rattles, rasps, and
a string of deer hooves.19

Between the premiere on 23 January 1936 with the
CBS Radio Orchestra and a performance with the
Boston Symphony Orchestra (Chávez conducted both)
critics reacted uniformly to the Sinfonía India. Olin
Downes of the New York Times, for example,
commented on the work’s "savagery," comparing it to
"primitive, archaic...elemental energy" with the music
of Stravinsky. The same critic later remarked that the
Mexican themes were "redolent of the soil...exciting
and red-blooded." Other critics continued the primitivist
trope: by considering the work "crude," "raw,"
"savage," "barbaric," they left little room for doubt as
to their view of the Mexican dialect of the "American
vernacular."20

In introducing Chávez along with Copland in an
American music undergraduate survey course, several
issues can be addressed. One is the idea of extending
our understanding of the label "American" to embrace
South and Central America. Given the prevalence of
cross-cultural connections in popular music (such as
Texas-Mexican music) awareness of similar
relationships in art music can refine our sometimes
limited sense of musical geography. Two other topics
can be touched upon in relation to El salón México and
Sinfonía India. First, what did Copland’s critics mean
when they expressed reservations about the popular
idiom in El salón? How do we define "popular" music as
opposed to "serious" music? Next, with the Sinfonía
India, we are faced with the question of primitivism.
What do we mean when we classify a composition (or
any other work of art, for that matter) as "primitive?"
Against what (presumably) non-primitive standard is
the work being compared? In short, how valid is
"primitivism" as an aesthetic category? During the
1920s and 1930s Copland, Varèse, Cowell, and others
more than fulfilled Nadia Boulanger’s optimistic
predictions for American music. Considering Chávez
(and other Central and South American composers) can
only enhance our understanding of this remarkable
enterprise.

Endnotes
1. Aaron Copland, Music and Imagination: the Charles
Eliot Norton Lectures, 1951-52 (New York: Mentor Books,
1959), 111. Copland’s promotion of American music is amply
documented throughout Vivian Perls, Copland, 1900-1942
(New York: St. Martin’s Press). On Boulanger’s interest in
American music, see Virgil Thomson, Virgil Thomson
(New York: Alfred A. Knopf, 1966), 54. Copland’s works from
the mid 1920s are discussed in H. Wiley Hitchcock, Music in the
United States 3rd edn. (Englewood Cliffs: Prentice Hall,
2. For a summary of Chávez’s biography see Robert L.
Parker, Carlos Chávez: Mexico’s Modern-day Orpheus
(Boston: Twayne Publishers, 1983), 1-32. References to
Chávez’s mentors, who also included Juan B. Fuentes and
Pedro Luis Ogazón, are found in Robert M. Stevenson, Music
in Mexico (New York: Thomas Crowell, 1952), 270 and 238.
3. See Perls, Copland, 214.
4. See Carol J. Oja, "The Copland-Sessions Concerts
and Their Reception in the Contemporary Press," Musical
Quar- rierly 65 (1979): 212-29; see also Parker, Carlos Chávez, 110.

5. See Perlis, Copland, 380 n.2.


7. The printed program is reproduced in Perlis, Copland, 215.

8. Ibid., 208-12.


11. Leonard Bernstein, on the other hand, was extremely enthusiastic about El salón México. For a summary of reactions to the work, see Perlis, Copland, 248-51.

12. For Copland’s reflections here, see his letter to Arthur Berger of 16 April 1943 in which he refers to “a homespun musical idiom similar to what [he] was trying for in a more hectic fashion in the earlier jazz works.... a kind of musical naturalness that we have badly needed.” Cited in ibid., 251.

13. The orchestration was not completed until 1936. One year after El salon’s publication by Boosey and Hawkes in 1938, fourteen American orchestras and several foreign ensembles had performed the work.

14. For a summary of the Mexico City press reviews, see Perlis, Copland, 247.

15. Cited in ibid., 245.

16. The tunes included “El Mosco,” “El Palo Verde,” “La Jesusita,” and “La Malacate.”


18. For identification of these melodies see Roberto García Morillo, Carlos Chávez, vida y obra (Mexico City: Fondo de cultura económica, 1960), 91-95; see also Parker, Carlos Chávez, 70-72.

19. Descriptions of indigenous instruments are found in Stevenson, Music in Mexico, 9-14. Chávez also specifies appropriate modern substitutes.


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SELECTED DISCOGRAPHY

Sinfonia India:
E. Batiz and the Royal Philharmonic Orchestra. ASV 866.


Carlos Chávez and the National Symphony Orchestra of Mexico. Columbia 3230064.


H. de la Fuente and the Xalapa Symphony Orchestra. IMP Master MCD 63.
Jazz and the Samba: Teaching Brazilian Popular Music as American Music

by Ralph Converse
University of California, Davis

SELECTED BIBLIOGRAPHY
SELECTED DISCOGRAPHY

Afro-Brazil. (Anthology featuring Caetano Veloso, Maria Bethania, others). Verve.
Brazil Classics 1/Beleza Tropical. (Anthology featuring Gilberto Gil, Milton Nascimento, Caetano Veloso, Jorge Ben, others). Sire/Fly.
Mulligan, Gerry with Jane Duboc. Paraíso: Jazz Brazil. Telarc.
Pallen, Don and the African-Brazilian Connection. Ode to Life. Blue Note.
Thielemans, Toots. The Brazil Project II. Private Music.

Music for Cathedral, Church, Convent, and Court: Teaching the Colonial Polyphony of the Americas

by Enrique Arias
DePaul University

Three Latin American Journals (and a Newsletter)

Latin American Music Review. Editor: Gerard Béhague. Available from: University of Texas Press, P.O. Box 7819, Austin, Texas 78713.

A Few Recent Recordings of Latin American Colonial Music

Música virreinal mexicana: Siglos XVI y XVII. Concierto Vocal de Música Antigua Ars Nova, directed by Magda Zalles, produced 1993.
Sources for Recordings and Editions

*Masterpieces of Mexican Polyphony.* CD: Hyperion. Editions available from: Mapa Mundi (72 Brewery Road, London N7 9NE, United Kingdom)


*Mexican Baroque.* CD available from: Chanticleer (650 Fifth Street, Suite 311, San Francisco, California 94107) Editions available from: Craig Russell (541 Lilac Drive, Los Osos, California 93402)

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**Canciones y corridos:**
**Teaching Mexican-American and Chicano Popular Music**

by John Koegel
Nebraska Wesleyan University

Some References to Mexican-American and Mexican Popular and Folk Music


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Additional bibliographic material of importance includes the following:

Loza, Steven, editor. *Musical Aesthetics and Multiculturalism in Los Angeles,* as volume 10 of *Selected Reports in Ethnomusicology.* University of California, Los Angeles: Department of Ethnomusicology and Systematic Musicology, 1994. While this volume includes other material, the majority of the work is related to Latin American music. Order the book for $30 plus $3 postage from Ethnomusicology Publications, UCLA, 405 Hilgard Avenue, Los Angeles, CA 90024-1657. Make checks payable to Regents of U.C.


*Inter-American Music Review,* currently edited by Robert Stevenson, appears in two issues annually for a subscription of $22. The latest issue published is volume fourteen, number one. Complete back issues for volumes one through thirteen are available for $12 per volume or $225 for all thirteen volumes. For subscriptions or back issues contact Theodore Front Musical Literature, 16122 Cohasset Street, Van Nuys, CA 91406; phone 818-994-1902.

Laird, Paul R., and Craig H. Russell, editors. *After Columbus: The Musical Journey; A Collection of Essays on Musical Interchange in 18th-Century Imperial Spain.* As volume 7/1 (Fall 1994) and volume 7/2 (Spring 1995) of *Ars Musica Denver.* These two volumes, the proceedings of the conference of the same title, are available for $10 ($5 per issue). To order send a check for the appropriate amount to Joy E. Laird, Business Manager, 907 Christie Court, Lawrence, KN 66049-4148.

The International Hispanic Music Study Group publishes a free newsletter available from William Summers, Music Department, Dartmouth College, Hanover NH 03755.

Scores of compositions by composers Manuel de Sumaya and Ignacio de Jerusalen are available from Russell Editions, 541 Lilac Drive, Los Osos, CA 93402; phone 805-528-8734.

Scores by Mexican composers are available from the publisher

Recordings of Note:


The Latin American Center, UCLA, has recorded or reissued Latin American classical music on its Eldorado Records label, all performed by the Roger Wagner Chorale or conducted by Roger Wagner. The five-record set is available for $41.40 plus $3 postage from UCLA Latin American Center, 10353 Bunche Hall, University of California, 405 Hilgard Avenue, Los Angeles, CA 90024-1477.

ARHOOLIE Productions issues new recordings of music of regional and ethnic traditions and is now in the process of reissuing on CD recordings made over the past thirty-four years. The company’s catalogue lists recordings of music from around the world, including Latin America. All recordings, including remaining stocks of LPs, are available from Down Home Music Store, 10341 San Pablo Avenue, El Cerrito, CA 94530; phone 510-525-2129. Current CD releases are available at most good record shops. A catalog is available.

Should Government Support the Arts? The Activities of the National Indian Institute of Mexico

by Henrietta Yurchenco
City College, CUNY, emerita

Unlike attitudes in the United States, Latin America’s indigenous population has always been considered a legitimate part of society. As their first act, the Spanish conquerors demolished temples and annihilated the ruling priestly and noble classes. But their second act was the mass baptizing of Indians into the Christian faith which qualified them as subjects of the Spanish crown. As such, the Conquerors could freely marry Indian women; within a half century a new race was born on American soil.

Despite the destruction of urban Aztec, Maya, and Inca centers, indigenous cultures did not disappear overnight; a process of "mestizaje" stretched out over centuries, producing not one but a mélange of new cultures born of the contact among Europeans, later Africans, and native-born. While this course was widespread throughout Latin America, it left virtually untouched many tribes who, to this day, live like their ancestors before the Conquest.

Today, Mexico, more than other Latin American countries, seeks to integrate its Indian population into national life. Instead of destroying tribal cultures, a practice followed elsewhere on the continent, Mexico provides economic and social support to insure its preservation and growth. The agency most responsible for pro-Indian activities is the National Indian Institute which benefits even the remotest communities.

This positive attitude towards Mexico’s indigenous peoples has been on the increase since the 1910 Revolution. By the 1930s, particularly during the regime of the great Lázaro Cardenas, painters, musicians, writers, and dancers were absorbed in the pro-Indian movement. Painters like Tamayo, Rivera, Orozco, and Siquieros filled the walls of Mexico with murals about Indian life. Rivera and Siquieros, the most political of the group, not only depicted Spanish destruction of native culture but also lashed out against United States imperialism and their own rich and powerful, following a tradition of political art exemplified by Posada, the gifted graphic artist of the Revolution a generation before. Carlos Chávez, Blas Galindo, Luis Sandi, and Silvestre Revueltas wrote music based on Indian themes.

I arrived in Mexico precisely at the height of the pro-Indian movement. Everywhere in those days talk in artistic circles turned to Indian cultures. Our idea of a holiday was a day spent at an Indian fiesta or a search in rural markets for Indian jewelry, pottery, textiles, or costumes; archeological sites and early churches in remote towns were favorite places for exploration. If anything, Mexico’s identity with its Indian past has deepened in the last few years; witness the reluctance to celebrate the quincentennial in 1992.

Laudable as they were, activities by artists and intellectuals in Mexico City had little effect on Indian life, but gradually they began to affect government policy. During my travels in the 1940s to the most remote parts of the country, I witnessed partially successful government programs—literacy campaigns, educational missions—designed to benefit these neglected people. In the field of musical research it was pioneer time; a few intrepid musicians had gone into the Indian areas but had not recorded it because of the lack of portable equipment, a new technology at that time. True, the great anthropologist Carl Lumholtz had recorded tribal music in northern Mexico on wax cylinders at the end of the nineteenth century, all but forgotten.
In 1948 the National Indian Institute was established and ushered in a new era in Indian life. For the first time Indians had their own voice in the Central government. The agency has a remarkably varied social, political, and cultural agenda which copes with many problems acquired over centuries of neglect and exploitation, and entrenched traditions.

Although the Institute's efforts on social and political issues is not the main purpose of this report, I would like to cite a few general impressions of a recent visit to the Purépecha Indians of Michoacán, a state northwest of Mexico City. What I found was a marked improvement in Indian self-awareness in shaping their own lives, as well as a change in the status of women. During my many years in Mexico, I had become used to the sight of Indian families trudging down the road, the man on his burro, and his wife walking beside him carrying a heavy load of firewood on her back. This time, fifty years later, I saw substantial changes—women no longer hiding behind their menfolks, ready to face the world on their own terms, and encouraging their children to enter fields heretofore the exclusive territory of mestizos.

Let me turn now to my main theme, the arts in Indian life. In the field of folk arts, government, in the absence of private philanthropic organizations, has long played an active role. In the 1960s banks supplied the seed money to revive the manufacture of Indian pottery, weaving, glass, silver, and copper. World-wide and local distribution had unmistakable economic benefits for the craftspeople themselves, as well as preserving age-old folk arts from oblivion. Today a research center affiliated with the Institute has been established in Mexico City, named after the person most responsible for the folk arts program, the late Dr. Daniel Rubín de la Borbolla.

Last but not least, the Institute supports the performing arts. Among its many activities is a yearly Indian festival in Mexico City. I was present at the 1994 event, a three day affair, during which performers from many Indian tribes—even the most primitive in the country—came to dance, sing, and play their instruments before large and enthusiastic audiences most of whom were Indians like themselves. The Institute, as well as state and local governments, also award prizes to vocal and instrumental ensembles, dance groups, and to composers for new works. Without such measures the performing arts surely would have died out or remained in a moribund state.

One of the Institute's important innovations has been the establishment of radio stations in Indian areas. Let me go back for a moment to another time and place. A number of years ago I was invited by the mayor of the city of Cuenca in Ecuador to record music in their Indian areas. I suggested that the Indians might do it themselves, that recording equipment and cameras were simple to operate, and with a little help, Indians could establish their own cultural centers. My plan fell on deaf ears; Indians, in their opinion could weave, embroider, and grow potatoes, but run a cultural center? Hardly.

But Mexico is another story. Experience has taught them that Indians are as capable of mastering the new technology as anyone else, given half the chance. In the last decade the Institute has established fifteen radio stations in Indian communities which serve thirty-eight different linguistic groups. A Radio Council composed of community representatives oversees the content and execution of the programs. The technical staff, announcers, and researchers are eighty-five percent Indian, all of whom are bi-lingual, and both men and women work together on an equal basis.

I cannot over-stress the enormous impact radio has had on Indian life. Many live in isolated communities far from roads, electricity, markets, and health facilities. Mule paths possible during the dry season become rivers of mud in the half-year rainy season. By radio communication becomes possible not only with the outer reaches of their own group but also with other tribes and government agencies. News is exchanged, medical remedies shared, and complaints reach the proper government authorities. Organized teams equipped with recording machines interview people in distant places as well as train the locals to be reporters themselves.

While they serve practical needs, radio stations function primarily as cultural centers, dispensers of information about village fairs and celebrations, and particularly as musical archives. At the Purépecha radio station in Michoacán, I spoke to the directors, "We encourage composers and instrumental and vocal ensembles to record their works at the station. As a result we have a large and growing archive of regional music which otherwise would have been sung and quickly forgotten."

The musical archive in the local radio station is an important community resource especially for the Purépecha Indians who seldom retain songs from one generation to another. "Why should people sing my old songs," a composer once told me, "when they have been sung already." Now both past and present are preserved for the future.

As to the question, "Should government support the arts?" the answer in the case of Mexico is yes. Its support of Indian arts and its policy of non-interference in the creative process has brought untold benefits for its artists as well as for the people as a whole.
Samuel Preston Bayard: An Encomium

by Alan C. Buechner
Queens College

Once in a generation a work of scholarship comes along that is of such substance and scope that it raises and redefines the standards by means of which all subsequent studies in its field are judged. Such work is Samuel Preston Bayard’s *Dance to the Fiddle; March to the Fife* (Pennsylvania University Press, 1982). Profound in its insight, exhaustive in its detail, it has become a standard reference for all who undertake research in folk instrumental music.

Just as traditional ballads have their respective Child Numbers, no discussion of a fiddle or fife tune can be considered complete unless it includes a Bayard Number. Recognition such as this corroborates our belief that the author rightly belongs in the pantheon of scholars—Sharp, Jackson, Barry, Belden, Randolph, Brown, and Lomax (father and son)—whose work laid the foundation for our knowledge of American folk music.

Make no mistake about it. These men were giants who, without the benefit of the now ubiquitous computer with its extraordinary data-management capability, succeeded in documenting and interpreting a whole new world of music. Their only tools were intense intellectual curiosity, dogged persistence in the face of institutional indifference, a seemingly infinite capacity for hard work, and interpersonal skills which made them the trusted confidants of folk musicians.

Once these bearers of tradition had been identified and contact had been made with them, patient field work followed. In the early days, thanks to the possession of well-trained, musical “ears,” scholars recorded tunes with paper and pencil. Later, acoustically crude recording machines employing disks made of aluminum, some coated with other substances, some not, were used. Still later, magnetic wire was utilized. While it possessed higher fidelity, it had a tendency to spin wildly out of control and was soon displaced by magnetic tape. Performances so obtained were later transcribed into conventional notation for study and eventual publication.

In time formidable collections were assembled and indexed. Tune family resemblances were noted and charted. Correlations between seemingly disparate melodies were established. After the inadequate holdings of the research libraries of their day were consulted, these relationships were filed away for later use in setting up tune genealogies. Truly, this was scholarship in the grand manner.

Samuel Bayard, presently Professor Emeritus of English and Comparative Literature at Pennsylvania State University, began collecting the folk instrumental music of Southwestern Pennsylvania, particularly that of Green County, in 1928. At that time the repertories of fiddlers and fifers were largely comprised of tunes of Anglo-Celtic origin which circulated through oral tradition. As Bayard has noted, in this environment fiddlers were free "to express their tastes and preferences by comparatively free variation."

These repertories and the creative freedom with which they were handled stand in stark contrast to the repertories and attitudes of many fiddlers today. (There are few folk fifers left, the members of most fife and drum companies concentrating on a limited number of old favorites such as "Yankee Doodle," "Gary Owen," and the like.) Fiddler repertories, with notable exceptions, are more national than regional in nature, thanks to the availability of recordings, both commercial LPs and home-produced cassettes, and published tune books. Performances by others on broadcasts by country radio stations and at contests and conventions have also played a role in the nationalization of repertories and styles. Thus, the Bayard Collection is representative of music making in the small towns of the Northeast two generations ago, a rural society as yet untouched by the communications revolution.

The first fruits of Bayard’s efforts were published in *Hill Country Tunes* (Memoirs of the American Folklore Society, No. 39, 1944). Comprised of 100 tunes, it was a pioneering work, which, with its detailed commentaries, is still of great value today. (The serious student is forewarned that the contents of HCT are not included in DFMF. Thus, if he is to have access to the entire Collection, he must possess both books.) The welcome appearance of HCT suggested that a major scholar was at work, but few persons anticipated the bounteous harvest he would reap in the years which followed.

The publication of *Dance to the Fiddle; March to the Fife* forty years later rounded out an incredibly productive life. With assistance of Phil R. Jack, Thomas J. Hoge, and Jacob A. Evanson—Bayard offered for the reader’s inspection a total of 651 tunes which were published in manuscript form exactly as they had come from his pen—a charming, personal touch. When these tunes are added to those in HCT, a grand total of 751 tunes of Pennsylvania origin, collected between 1928 and 1963, is in hand.

The actual number of tunes is, however, considerably larger, since variants of each of the 651 tunes have been included. These range from three or four to a dozen or more per tune, providing an in-depth look at complete tune families.

Lastly, the author provides an Appendix containing 43 tunes and their variants which, with the exception of those attributed to one in-state informant, were collected outside of Pennsylvania. (These come from
Missouri, Indiana, Massachusetts, Prince Edward Island, and County Cork, Ireland.) Interesting in themselves, these tunes help to place the art of Pennsylvania fiddlers in the context of Anglo-American fiddling in general.

Recitation of these statistics cannot begin to suggest the extraordinary, scholarly treatment of each and every tune in the Collection. The citation of the author’s note for the ubiquitous "Irish Washerwoman," here necessarily shortened, gives new meaning to that over-used phrase.

No. 446. THE IRISH WASHERWOMAN

Version A and Variants BCDEFGHIJKLM [each with the informant’s name and the date when it was collected]

All Pennsylvania variants that I have encountered show interressemblance to such an extent that they can be called forms of a single version. The tune’s prevailing title naturally favors the idea that it is Irish in origin, and probably has obscured the fact that the oldest recording of it (first strain only) is English: the old "circular" or "endless" tune of Sedany or Dargason... The earliest printing of this old strain was in Ravenscroft’s Pammelia (1609), which doubtless means that the tune goes back to the sixteenth century. Detailed discussions of Dargason, with settings and references are in Chappel NEA, Chappel PMOT, Simpson BBB, Dean-Smith Playford’s English Dancing Master (1651). Subsequent uses of the Dargason strain show that familiar process in our instrumental folk music: the working-out of a longer bi-symmetric dance-tune through the combination of earlier, shorter strains... These observations about the tune’s origins, which have been challenged by some present-day scholars, are followed by yet another paragraph in which detailed analysis of English sources and their relevance to the thirteen tunes found in Pennsylvania is presented.

He next explores the bits of folk poetry which are associated with the good Irish lady and her English tune:

Like many other dance music, our No. 446 has attached to it various little rhyming jingles, of which the most common is:

Jim Doodle he dramp that his father was dead,
And his father dramp that Jim Doodle was dead.

[These lines repeated, then the Chorus]

Jim Doodle, Jim Doodle, Jim Doodle, Jim Doodle
Jim Doodle he dramp his father was dead,
Jim Doodle he dramp his father was dead.
And his father dramp that Jim Doodle was dead.

He concludes with a summary of all of the versions of the tune that have found their way into print, namely those in Murphy, Crosby, the Edinburg Musical Miscellany, Gay, Gow, Wilson, Howe, Adam, Ford, Thede, One Thousand, Cole, Kerr, Sharp, Moffat, Cazden, Arkie, Saar, Jarman, Harding Col., Sym, Sweet, O’Malley, DeVille, Robbins, Harding AR. White, Linscott, Ford Good Morning, Mattson, Karpeles, Reavy, and Kennedy. He notes that settings of song words to the tune may also be found in Sandburg, Moore, and Johnson.

Needless to say, Bayard’s Bibliography, from which these citations have been culled, is definitive in a way that few bibliographies in the field of American folk music have been. That having been said, it must be noted that in spite of its seemingly all-inclusive nature, several highly relevant titles have been omitted. These include the Sonneck-Upton Bibliography of Early Secular Music in America, Wolfe’s Secular Music in America, 1801-1825, and Schnapper’s British Union Catalogue. Moreover, citations from important primary sources are sometimes juxtaposed uncritically with those from secondary sources, the scholarly underpinnings of which are open to question. The enormous amount of data involved undoubtedly precluded the setting up of a more exact hierarchy.

It would be pointless and uncharitable to second-guess the author in regard to these sins of omission and commission. Knowledgeable researchers can determine for themselves how relevant they are to the task at hand. Certainly, the fledgling scholar would be well advised to familiarize himself with every source he can lay his hands on before commencing his own labors.

Such advice should be extended to include an in-depth study of the Introduction to DFMF in which Bayard sets forth his conclusions about the essential problems facing the serious collector and folklorist. Locating informants and collecting their tunes is but the beginning of a larger, more difficult task. The origins of tunes, be they ancient or modern; the relationships of tunes, one to another and to printed sources; and the apparent evolution of tunes over time must be accounted for. Much is not what it at first appears to be and subtleties beyond anything yet programmable on a computer abound. In the end, only finely-honed, human intelligence can fit all the pieces of the puzzle together and state with certainty what it all means. In this, Bayard’s conclusions, formulated over a lifetime of collecting, are as sure a guide, as we are ever likely to have.

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The author gratefully acknowledges the assistance of Kate van Winkle Keller in evaluating the Bayard Bibliography.
The following citation was written by H. Wiley Hitchcock and read as a tribute to Gunther Schuller on the occasion of his receiving the Honorary Member Award at the Business Meeting of the Sonneck Society at its Madison, Wisconsin, conference, April 5-9, 1995:

Is there anything in music that Gunther Schuller has not done? The critic Alan Rich once put it well: "Gunther Schuller isn’t merely a musician, he’s a monopoly." (Speaking of monopolies, when we hear the name "Gunther," is there any doubt whom we mean?)

We need add no glosses on Gunther’s enormous versatility: composer, conductor, teacher, administrator, music publisher, music editor, author. In the present context, that of the Sonneck Society for American Music, it seems appropriate to single out his relationship to that music.

Gunther’s involvement with American vernacular musics has been proactive and powerful. Think of his recorded performances with Miles Davis, his excavations of ragtime (especially The Red Back Book and Joplin’s Treemonisha), his infectious performances of brass-band marches, and his Smithsonian Jazz Masterworks enterprises.

Gunther’s advocacy of American art music, early and late, and of its composers, older and younger, is legendary, and rightly so. His admiration for John Knowles Paine and Charles Ives resulted in unique recordings and music editions. And the whole point of the publishing and recording companies that he founded and runs out of his big, comfortable house in Newton Centre, Massachusetts, is to support composers in whom he believes, among them such diverse figures as Alec Wilder, Duke Ellington, Lucia Dlugoszewski, and Olly Wilson.

Gunther has also joined the company of scholars. His rock-solid books on Early Jazz and The Swing Era are documented not only with the usual apparatus but with myriad music examples transcribed from recordings with phenomenal accuracy. And hewing to the highest standards of scholarship are various music editions, from Mozart to Mingus.

Gunther coined the term “Third Stream”—defined in AmeriGroove (and he, by the way, wrote the entry) as "a type of music which...synthesizes the essential characteristics and techniques of contemporary Western art music and various ethnic or vernacular musics." Thus, Third Stream is manifold, multitudinous. One can define it in two words: Gunther Schuller.

Among the many, many awards that have been showered on Gunther, Musical America’s 1995 "Composer of the Year" title is the most recent—until today, when the Sonneck Society for American Music is proud to have him accept nomination as an Honorary Member.

LOWENS BOOK AWARD 1993
Many truly excellent books on American music were published in 1993, perhaps more than in any previous year. This barrage of excellence made this year’s selection process a difficult one.

Out of this embarrassment of riches, three books stood out, though several others not selected for this year’s award would probably have won in other years. The Sonneck Society for American Music is pleased to announce that the following trio of books has been chosen to receive the Irving Lowens Book Award for 1993. In alphabetical order they are Stephen Banfield’s Sandheim’s Broadway Musicals (the University of Michigan Press), Ronald M. Radano’s New Musical Figurations: Anthony Braxton’s Cultural Critique (The University of Chicago Press), and Robert Walser’s Running With the Devil: Power, Gender, and Madness In Heavy Metal Music ( Wesleyan University Press).

All three books deal impressively with the music in question as well as issues of biography and history, all three thoughtfully exemplify recent trends in humanistic scholarship, and all three explore contemporary genres that until now have been largely neglected by the scholarly community—the recent Broadway musical (Banfield), avant-garde jazz (Radano), and heavy metal music (Walser). In different but equally satisfying ways, the three books challenge traditional approaches and deeply entrenched artistic hierarchies, and they confront “cutting edge” issues of stylistic, literary, and cultural criticism, including race, class, and gender. These engrossing and compelling arguments introduce issues and pose questions that will be debated in future work on these and other genres for years to come.

Geoffrey Block
The following citation was written by William Kerns and read as a tribute to Kate Van Winkle Keller on the occasion of her receiving the Distinguished Service Citation at the Business Meeting of the Sonneck Society at its Madison, Wisconsin, conference, April 5-9, 1995:

"We'd better check with Kitty." "Kitty will know what to do." How many of us have made one or both of these statements? And how many times have we said it? If any one person knows the pulse of this society, indeed has doctored every part since nearly its very beginning, it is Kate Van Winkle Keller. What Sonneck Society member hasn't had direct contact with Kitty? You corresponded with her on joining the Society. You were the recipient of her friendly smile and her solicitation on attending your first meeting. You heard from her again at dues renewal time. She became your chief advisor after you had your first committee assignment, for she knows how the job has been done before you and what the future course of your assignment might be. Also, she usually knows just the right person for you to contact for help. Sonneck Society board members come and go, so do presidents, secretaries, and treasurers, as do newsletter and bulletin editors. How would our rotating program and local arrangement chairs manage to struggle through our yearly conferences without her constant attention? Kitty remains our ultimate source of continuity. In this Society, hardly a decision has been made, or an activity performed, without her playing a part, year in and year out.

One might assume that, as our Executive Director, an appointment given to her in 1986, she would be expected to do these many things, and the fact that she does them well is why we honor her. We do honor her because of the quality of her work; however, she is no ordinary executive director. First, she serves without salary. Second, she created the duties of the title she now holds, for she was an executive director of sorts long before the official designation. Earlier, as our treasurer (1981-88; in addition to serving as 2nd vice-president, 1977-81; nominating committee chair, 1979; indexer for American Music, 1983-87; local arrangements co-chair for the Keele conference and Scotland tour, 1983, and the Oxford conference, 1988] and volunteer extraordinary for so many tasks, she came to know the society, its rules, its traditions, its activities, and its members better than any other person.

Although she is being honored specifically for her service to the Society today, her accomplishments in the field of American music are such as to make her a leader among us. She serves as the director of two major bibliographical projects, the National Tune Index, which she originally compiled with Carolyn Rabson beginning in 1977, and the more recent "American Performing Arts in the 18th Century," with Mary Jane Corry and Bob Keller beginning in 1990. She serves as a principal authority on early American dance, has numerous publications in that area, was the Curator of the Library and Archives of the Country Dance and Song Society of America, and occasionally rewards us with a workshop. In addition to her extensive work in dance, she has also published numerous eighteenth-century song, fiddle, and fife collections. As a leading authority about music and dance in the early United States, she frequently serves as consultant for record, films, and workshops.

Considering her bountiful activity as a scholar and administrator of scholarly activities, one wonders how or why she devotes so much time, energy, and feeling to the nuts-and-bolts management of our Society, among which are settling our quarrels and lighting fires under our delinquents. If you were to ask her, as many of us have, she would probably reply that she always gets more out of the Society than she gives. In view of her numerous, literally uncountable services, that statement seems, on the face of it, improbable. Nevertheless, we believe it and we admire her for her belief in the Society. As her husband Bob recently said, "I can't think of a state in the United States that doesn't have at least one Sonneck Society member to whom we can turn, and have turned, for help." Thus, we honor her, not only for being our superb facilitator and fellow scholar but also for the example she sets in her enthusiasm for our subject, her attitude toward our collective work, her fostering of our sense of community, and her unselfish devotion to our cause. May she long continue to be an inspiration for us.
LOWENS ARTICLE AWARD 1993

The Sonneck Society is pleased to award the Irving Lowens Award for best article on American music published in 1993 to Judith Tick, for her essay, "Charles Ives and Gender Ideology." The essay appeared in the book Musicology and Difference, edited by Ruth Solie.

Throughout his life, Charles Ives vented his dissatisfaction with the contemporary music scene through such writings as his Essays Before a Sonata. Ives biographers have struggled for years with the notoriously gendered nature of his language—in particular, his constant denigration of critics, performers, and even composers as "sissified" or "emasculated." Professor Tick probes this issue with uncommon skill and sensitivity, using approaches from recent feminist criticism to illuminate the motivations of one of the most idiosyncratic and controversial composers of the twentieth century. In so doing, she enriches our understanding of the American musical past.

Professor Tick begins by demonstrating the varied ways in which stereotypes about women's capabilities and fears about the "feminization" of music shaped attitudes during Ives's lifetime. But while Ives's own writings certainly drew upon these stereotypes, his language is both more selective and more extreme than the cultural norm. Ives, Tick argues, was "playing for bigger stakes." His "vituperative outbursts of sexist prejudice" were not merely expressions of commonly-held belief, but weapons in a struggle against the oppressive domination of European classical music. By characterizing the musical establishment as hopelessly "feminized," Ives hoped to destabilize power relations to his advantage. Professor Tick's purpose is not to excuse Ives's intemperate use of gendered language, but to "demythologize" it, as a way of better understanding both the composer and the culture of which he was an integral part.

Scott DeVeaux

1995 PUBLICATIONS SUBVENTION AWARDS

At the meeting in Madison this past April the Sonneck Society's Publications Subvention Committee recommended that the following projects receive funding: University of Tennessee Press for Cecelia Conway, African Banjo Echoes in Appalachia; University of Illinois Press for Judith Vander, Shoshone Ghost Dance Religion: Poetry Songs and Great Basin Context; and University of California Press for Ralph Locke, ed., Cultivating Music in America: Women Patrons and Activists Since 1860.

Inquiries about application procedures should be directed to the committee's chair, Mark Tucker, 1122 Sourwood, Chapel Hill, NC 27514.

Mark Tucker

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The Sonneck Society welcomes the following new members:
Leon Balk, New York, NY
Baylor University, Waco, TX
James Bennighof, Waco, TX
Thomas Brothers, Durham, NC
Matthew J. Bruccoli, Columbia, SC
Nathan Buckner, Greenbelt, MD
Marva G. Carter, Decatur, GA
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Sandra M. Whitaker, Muncie, IN
Karen E. Willard, Buckley, WA

CALL FOR PAPERS — SONNECK SOCIETY ANNUAL MEETING, 1996

The Sonneck Society for American Music will hold its annual conference for 1996 on March 20-24 in the Washington, D.C. area. The program committee invites abstracts for papers on any aspect of American music or music in America. Those interested should send six copies of an abstract of four hundred words or less, along with a cover letter giving a brief vita, to Wayne D. Shirley, Program Chairman, 1996 Sonneck Society Conference, c/o Music Division, Library of Congress, Washington, DC 20540. The abstracts should not contain the name or institution of affiliation of the submitter.

Those interested in giving a musical presentation should send six copies of a cassette tape of their performance, along with a cover letter, to Wayne D. Shirley at the address above. If the cassette tape does not contain the specific repertory you wish to perform at the convention, you should send six copies of a brief description of what you wish to perform as well.

Wayne D. Shirley

REPORT ON FUNDRAISING
John Graziano, Vice President

As your newly-elected Vice President, one of my important duties is to direct the fundraising efforts of the Society. We are most fortunate, as a young organization, to have several endowed funds—the Irving Lowens Award for the best book and article of the year and the H. Earle Johnson fund for the subvention of new publications. Over the years, these funds have been enlarged by donations through the generosity of many of our members, who have also supported student travel and conference participation, and the US-RILM office.

At various times, the Board of Trustees has discussed the need for additional funds that cannot be met through our dues to honor and support our efforts in American music. One new award that we are happy to announce is an annual prize for the best dissertation in American music. This award has received its initial funding through the generosity of Mrs. Virginia Howard. Another area of need is an award to support the recording and broadcast of American music. Both of these awards would benefit greatly from the establishment of substantial endowments; these would enable the Society to administer prestigious programs that would support worthy recipients and further the cause of American music to the public.

I am sure that many of you have ideas for additional awards and prizes. I would be happy to receive and discuss your suggestions. Please contact me by mail, phone, email JRGCC@CUNYVM.CUNY.EDU, or fax 718-359-6108 *51.
CALL FOR NOMINATIONS
FOR AWARDS AND CITATIONS

The Honors Committee would like to hear nominations for the Distinguished Service Award to be given at the November 1997 meeting in Seattle, Washington. The recipient should be a member who has given the Sonneck Society long and dedicated service. The Committee also would like nominations for Honorary Member for 1997. The recipient should be someone who has made a distinctive and important contribution to American music. Past Honorary Members include Gunther Schuller, Max Roach, John Cage, Bill Monroe, and Gilbert Chase, among others. Please send your nominations to Ann Sears, Chair; Honors Committee; Wheaton College; Norton, MA 02766 by October 15, 1995.

Ann Sears

AMERICAN MUSIC WEEK
NOVEMBER 6-12, 1995

American Music Week, November 6-12, is a nationwide celebration of all aspects of American music. Sponsored by the Sonneck Society, the week is a means for everyone, whether they be performers, scholars, or consumers, to acclaim the wide diversity of music-making in America.

The Sonneck Society will post American Music Week activities on our American Music Network, accessible through ArtsWire on the Internet. Send event information to Marjorie Mackay Shapiro, American Music Week Chair, 200 E. 66th Street, #A701, New York NY 10021; phone 212-248-6498; email mms@cunyvms1.gc.cuny.edu; fax 212-935-1775.

REMINDERS

DEADLINES FOR BULLETIN

Fall
Spring
Summer
September 15
January 15
May 15

November 6-12, 1995  American Music Week
March 20-24, 1996  22nd National Conference
                      Washington, D.C.

THE ART OF BELLY CANTO

THE VIDEO

with Gordon Myers and Sylvia Eversole

To revisit this musical hilarity and entertain your friends send a check for $16 to Kate Keller, 13125 Scarlet Oak Drive, Darnestown, MD 20878. Your order is treated as a contribution to the Sonneck Society.

1995 Directory

Some copies of the 1995 Membership Directory were misbound. Please check yours and if it is faulty, notify Kate Keller, 13125 Scarlet Oak Drive, Darnestown, MD 20878; email: monty@acces.digex.com. A replacement copy will be sent.
AMERICAN MUSIC NETWORK COMMITTEE
Robert Keller, Chair

The American Music Network is now on the Internet. We have several files currently on-line, Coming Events in American Music, and American Music Week Events.

We are working on establishing an American Music Network Bulletin Board or Mailing List as well. Sonneck Society members who list their email addresses in the directory will be Charter Members of this list. Any members who do not have their email addresses in the Directory and who wish to subscribe to the list can send a message to sonneck@tmn.com. Members of other organizations related to American Music will be invited to join this list as well.

The Coming Events and American Music Week Events (1994) can be accessed by gopher gopher.tmn.com select Arts Wire (#5) from the first menu select Every Arts Wire Gopher (#5) from the next menu select American Music Network (#3) from the next menu use the American Music Network menu to select information

Information about Coming Events in American Music or American Music Week Events should be sent to sonneck@tmn.com.

EDUCATION COMMITTEE
Polly Carder, Chair

Ten copies of the brochure for the Madison meeting were distributed to college faculty and musicians. The brochure will show prospective members how attractive our programs are.

Members of the Education Committee sent letters to publishers of history textbooks for secondary schools, suggesting that Sonneck Society members serve as music consultant on forthcoming publications. Susan Key is currently consulting on a Prentice-Hall project.

The Sonneck Society's long-range plan includes as Goal IV, Objective A, to "foster the teaching of American music in grades K-12," with specific reference to the American history curriculum. In order to achieve this objective history teachers need information about strategies and resources to facilitate the incorporation of music in their curricula. One valuable tool is to sponsor a National Endowment for the Humanities Summer Institute for high school history teachers. The institute would educate participants about major themes in American music, introduce them to the wide range of resources available on American music, and help them develop effective interdisciplinary approaches to the study of American history. The teachers would take these approaches back to their classrooms and their communities. The Education Committee proposes that the Board convene a small group charged with developing a formal grant proposal for an NEH Summer Institute to be held in the summer of 1997.

AMERICAN MUSIC WEEK COMMITTEE
Marjorie Mackay Shapiro, Chair

Last year's American Music Week celebration (November 7-13) was a modest success, a good beginning. The American Music Network listed programs for AMW from nineteen different states and one country, England.

For American Music Week 1995 the American Music Week Committee and the Publicity Committee are preparing an attractive flyer. This will be mailed in late April to chairs of music departments, other musical institutions, and music presenters. Give or send me any music organizations or groups you think might want to know about AMW, AMN, and the Sonneck Society.

STUDENT COMMITTEE
Wayne Schneider, Chair

Several students received money from the Student Travel Fund to attend the annual conference in Madison. These were Roy Brewer, Matthew Daines, Sharon Graf, Richard Kassel, Tammy Kernodle, and Leslie Lassetter. A total of $973 was awarded. All recipients of funding must be in good standing in a graduate program and must not have applied for funding in the last year. Karen Carter-Schwendler, student chair, has written letters of acknowledgement to Sonneck members who have contributed directly to the Student Travel Fund.

POPULAR MUSIC INTEREST GROUP
John Covach, Chair

The group met at the Worcester conference and a number of concerns were discussed, including ways in which the group could increase its membership from both within the Sonneck Society and from outside our society. We were addressed by Paul Friedlander, President of the United States Chapter of the International Association for the Study of Popular Music.

An ad hoc committee of four members was formed to select a speaker to secure funding for a special speaker for the 1995 Madison conference. Committee members Susan Cook, John Covach, Scott Deveaux, and Paul Machlin secured $500 to fund an invited speaker, Martha Bayles. Our hope in organizing such an event was not so much to secure a speaker for our own group enrichment, though this is certainly benefit of how things worked out, but more to offer a speaker that the general membership of the Sonneck Society might find interesting and compelling.
BOARD ACTIONS

The Sonneck Society for American Music Board of Trustees met for their annual meetings on October 1, 1994, in Washington, D.C., and April 5 and 9, 1995, in Madison, Wisconsin, to consider a large number of proposals and committee reports and recommendations. Following are the highlights of those meetings and actions taken.
1. The Board approved a motion that requests for funds to support the Annual Conference may be submitted to the Finance Committee for funding from the General Fund.
2. The Board authorized establishing a committee to formulate guidelines for a dissertation award.
3. The Board approved a motion to publish abstracts of papers from the Madison conference in the summer issue of the Bulletin.
4. Ann Sears was appointed by the President as liaison person between the Board and Interest Groups.
5. The Board approved guidelines for funding speakers requested by interest groups. Any interest group wishing to apply for support for a non-Sonneck Society member speaker, must apply to the Program Committee, giving a justification for the funding, the speaker’s name, address, phone number/email address, topic of the talk, qualifications in brief, cost of transportation, and availability. (The speaker must have been contacted to see whether the speaker is available and willing to attend the conference.) For the time being the money available will be up to $500 to be distributed on a rotating basis among those interest groups that apply. The money will be supplied from the Conference budget. After two years this process will be evaluated by the Interest Group Liaison member of the Board and any modifications necessary recommended to the Board.
6. The Board approved a proposal from the Education Committee to become a sponsor or co-sponsor of an application to the National Endowment for the Humanities to create a Summer Institute to prepare public school teachers to incorporate American music in their classes.

STATEMENT OF FINANCIAL CONDITION
Year Ending December 31, 1994

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American Music in American Schools Interest Group: A Report

SUBSTANCE OR MANNER: SOME THOUGHTS ON AMERICAN MUSIC IN AMERICAN SCHOOLS FOR THE 21ST CENTURY

by Daniel Kingman

[Adapted from opening remarks to the American Music in American Schools Interest Group session, Madison, Wisconsin, conference of the Sonneck Society, April 9, 1995.]

For those among us who are committed to the cause of promoting the performance and study of more American music in American schools, it would appear that, poised as we are to enter the twenty-first century, there are three things that need doing at this time. It is my feeling that, first, we need to take the measure of our own resources within the Society—gauge the numbers and readiness of our forces, in other words. Second, we need to reconnoiter the terrain on which the struggle must take place today. Third, we need to find ways in which we can inspire our troops with a sense of the worthiness of our cause—encourage them to take heart and go forth to the fray.

Lest some take offense at the metaphors of combat, let us be clear that the "enemy" is not students, or other teachers, or even other people. The enemy is ignorance, prejudice, short-sightedness, vested interest, fadism, "political correctness," and so on, and so on....

Edith Borroff urged us a few years ago (in an issue of the Sonneck Society for American Music Bulletin) "to enter the 21st century holding a banner high for American music." She, as did many other members of the Society as well, raised this banner many years ago, and dedicated Sonneckers, working both individually and together, have carried it forward. But how many of us would today be ready to rally to this banner, and work to hold it high and advance it? This is a serious question, and perhaps our first task is to gauge our current commitment to the cause—take its pulse, so to speak. In going over the roster of pioneers in the struggle for American music in American schools, we discover, to no one's surprise, that many of us have gone on to blessed emeritus status—have left the fray for other pursuits, including what Joseph Campbell has described as "relaxing in the wonder of it all." In other words, we can give support and, when asked for, perhaps some ideas, which might be tainted with a slight philosophical tinge. But we are not exactly manning the battlefronts. It is now up to the younger Sonneckers to plan the strategy, inspire the troops, and direct the campaign.

The second task, of the most crucial importance, is that of making a realistic and up-to-date assessment of the obstacles facing the cause in today's world. The terrain is not the same as it was even a decade ago. We need up-to-date reconnaissance. When our Society first began to address the cause of bringing more American music into our schools, there were two principal obstacles. The first was still the entrenched and nearly exclusive commitment to the cultivated music of Europe on the part of most of our teachers of music. If we look closely at the music performed and taught in our schools today (mirrors of our symphony, chamber music, and opera programs), who can say that, despite some progress, this obstacle to giving American music its due does not still exist?

The other obstacle was (and still is) academic vested interest. When I was coordinator of graduate studies at my university, it just so happened that somehow a seminar in American music became part of our core graduate curriculum. On my retirement, the colleague who took over this job was a theory specialist. By the merest coincidence, American music was replaced in the core curriculum by a course in the pedagogy of theory. So it went, and so it still goes!

But this is to go over ground already too familiar to us. The situation has changed significantly, and it seems to me that in addition to these obstacles, we now face an even more formidable one—one which threatens to call into question the very identity of American music. This is perhaps not so much an obstacle as a powerful, pervasive, and popular distraction—a distraction which has assumed many of the oppressive characteristics of "political correctness." I really wanted to see if it were possible to talk for perhaps ten minutes about American music in today's world without using the word "multiculturalism." (As you can see, I have failed!) The "m" word, employed ad nauseum for its obligatory "correctness," has been applied in so many situations as to have become practically meaningless. Each of us can supply plenty of our own examples, as superficial and far-fetched as they are trendy, of the extent to which we have been saturated with this term.

Another word, used almost synonymously and even
more frequently, is the "d" word, diversity. We all recognize diversity as a salient characteristic of American music. Like fish, we swim in diversity. I remember encouraging the recognition of this through individual projects in my seminars in American music over ten years ago, and accordingly adding a new chapter in the second edition of Panorama. But I personally feel that we have now reached a point at which the continual harping on diversity is leading to divisiveness and is weakening the sense of unity which is essential in defining a culture. I see signs on the horizon that I am not alone in this concern. Milton Ezrati writes of a personal experience which is revealing—revealing enough so that I think it's worth quoting a short excerpt from his article "Diversity—or Divisiveness?" in a recent issue of The Christian Science Monitor:

Not long ago, my daughter came home from school and asked for our national flag. Remembering a small Stars and Stripes that once marked my place at an international dinner, I fetched it and gave it to her.

"No!" she said, "that is the American flag. I need our national flag." She explained that the school's "diversity lunch" required each student to bring in a flag or symbol of his or her national, racial, or ethnic heritage, as well as a traditional food.

I told her that, like many Americans, our background was mixed, and I was not even sure of all its elements. I could not choose a single flag. Besides, we did not feel a particular link to any of our background groups.

She went to school with the Stars and Stripes and some homemade baked goods of indeterminate national origin. But she returned home that day in tears. The teacher was disappointed, and the children accused her of claiming to be more American than others.

Later he writes:

To be sure, all these efforts at diversity are well meaning. Who can argue with the stated objective of cultivating respect for other cultures? But I fear that the present approach creates more self-deception and divisiveness than respect for diversity.

This does have a bearing on our subject, in the sense that the preoccupation with diversity, and the ignoring of unity, tends, as I have said, to call into question the very existence of a clearly defined American music and, indeed, of a clearly defined American culture.

For a long period we were denied our musical identity because it was deemed not worthy of knowing—inferior to that of Europe. Now that we have made a little progress in overcoming this, we face a new challenge to our identity—that it is not worth knowing because we are now being pressured to think in global terms, terms in which American music tends to lose its character and its place. At first subservient to European music, our music is now being made subservient to world music.

Let us not underestimate the current challenge that this poses. The very identity of American music is becoming more and more difficult to establish and maintain. This is true even if we accept the thesis that the boundaries of American music will always remain nebulous and provisional. This provisional nature of the boundaries is a question which is even now provoking profound debate within the Sonneck Society itself.

Just the other day I encountered a striking example of this challenge to the existence of an identifiable American music. While it comes from the area of elementary and secondary schools, it could well be portentous far beyond this, since children are the adults in our future.

By telephone I recently made the descent into that very maelstrom of diversity itself—Southern California. The Los Angeles Music Center has a wing called "The Music Center on Tour." I had a long conversation with its director, Lindsey Nelson. "The Music Center on Tour" has a roster of ninety performers or performing groups, which it sends out to give programs in schools K through 12, but mostly K through 8. These groups represent a wide range of musics, from American cowboy music, to the music of a Baroque ensemble, to music of the South American Andes, to Kulintang music of the Philippines.

Now Lindsey Nelson made no claim that his conclusions would apply to any situation other than that of Los Angeles, which he knows very well. What exactly is the situation in Los Angeles? To begin with, it happens to be the second largest Spanish-speaking city in the world. But the Los Angeles schools do not deal with just two languages; in the student population there are over one hundred languages represented, from eighty identifiable cultures. The programs he sends out are all requested by the schools themselves, selected by them from the available roster. He testifies to a remarkable openness to all of the kinds of music he has to offer them, from the music of Senegal to that of a string quintet.

This situation has led Lindsey Nelson to two conclusions regarding American music: 1) That all music is American music. [It is difficult not to interpret this to mean that, conversely, American music is all music.] 2) That so difficult is it to define an identifiable American music that, except in a few special cases like jazz and cowboy music, it never even occurs to him to use the term American music.

How are we to respond to this challenge, we of the "Sonneck Society for American Music?" How will we define, or redefine, our subject matter? Are we not faced with an elemental problem, the solution of which
is of the utmost importance to the future of the Society itself?

But to restore some perspective to the problem, and proceed to what I see as the third task before us, there are signs, I believe, that the centrifugal forces of this emphasis on diversity have reached, at least on the intellectual cutting edge, the limits of their momentum, and that there is now movement back towards unity, and a common ground of identity. The American Studies Association, acutely sensitive, if not oversensitive, to these winds of change, furnishes a case in point. The ASA had as the theme of their national conference a decade ago, to no one’s surprise, "The Celebration of Diversity." The theme for this year’s conference is "Toward a Common Ground." And Philip Gleason, in an essay entitled "American Identity and Americanization," has concluded that "we cannot even begin to do justice to the problem [of cultural pluralism] as it is posed in our own time unless we grant the same kind of recognition to the imperative of unity that we give to the reality of diversity."

Milton Ezrati’s daughter was made to feel guilty about taking an American flag to school. Should we feel guilty about wanting to bring American music to school? Not, I submit, if we have a secure sense of the worth, and, for all its diversity, the common ground of American music. And not if we are perfectly sure that we are not championing American music out of a narrow, chauvinistic sense of nationalism. Charles Ives, in the Epilogue to his Essays Before a Sonata, deals with this very question, and it is here that he contrasts substance with manner. He warns about "overinsistence upon the national in art. Substance [he writes] tends to create affection; manner prejudice... A true love of country is likely to be so big that it will embrace the virtue one sees in other countries, and in the same breath, so to speak."

If we are, to return to Edith Boroff’s stirring phrase, "to enter the 21st century holding a banner high for American music," we have to be very clear about why we are doing it. And I think some reflection on Ives’ statement gives us the clue. To paraphrase his statement, "a true love of our own country’s music is likely to be so big that it will embrace the virtue one [hears] in other countries’ music." If we accept this, then I believe it is also true that we cannot really embrace the virtues of other countries’ music unless we truly love (and know) our own. This I think is the key to the right relationship between American music and "world music." Of course, world music! Know as much as you can about the wide world, but do it from the secure knowledge of who you are, where you come from. Otherwise, we become permanent musical tourists—musicians without a country.

Emerson, for whom Ives had the greatest regard, wrote in Self-Reliance (and I condense slightly for emphasis), "There is a time in every man’s education when he arrives at the conviction... that he must take himself for better or worse as his portion; that though the wide universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which is given him to till."

There is a sense in which we must take our own music for better or worse as our portion, as the plot of ground which is given us to till. It has brought forth rich, varied, and distinctive crops, and with good tillage will continue to do so. When this conference is over, I hope we can each go back with renewed energy, faith, and pride to our individual toil bestowed on that plot of ground which has been given us to till.

**AMERICAN MUSIC IN AMERICAN SCHOOLS**

**A REPORT OF THE MADISON MEETING, APRIL 9, 1995**

by William Kearns, acting chair

Following Dan Kingman’s plenary address to the Interest Group, participants reassembled in three groups to reflect on and consider the speaker’s charge to make a general assessment of the state of American music in today’s schools as well as outline a program of action. The three discussion groups were divided into pre-college, college-nonmusic-major, and music-major topics. Not surprisingly, the speaker’s concern about emphasis on world music in the curriculum without a corresponding concern for American music, and his quotation from Charles Ives to the effect that an appreciation for our own music enables us to see the virtue in that of others resonated in all three sessions. Another common theme was to seek out additional opportunities to integrate American music with other courses—general history, sociology, European-oriented music history and theory, and World Music itself.

The pre-college group, facilitated by Polly Carder, considered the elementary school an ideal place to fuse the teaching of American music with that of American history. As students move up the educational ladder, demands for college entrance and vocational training restrain the time and opportunity to make a strong impact for American music. American songs could be taught alongside historical facts, thus making history enjoyable and giving the songs themselves a context. A project which could engage the Interest Group is the construction of teaching kits (containing music, pictures, lesson outlines, etc.) to assist elementary teachers in the teaching of American history. Such kits should aim at using primary source materials whenever possible. At the junior high and high school levels, the present tendency toward block scheduling and its effect on music should be investigated. We should find opportunities to discuss this matter with representatives from MENC. Above all, an acquaintance
with American music should foster our sense of social and community identity, which seems so fragile today.

Those interested in college nonmusic-major courses met under the leadership of George Heller. The group discussed three major concerns—the large class sizes of such courses and the limited musical background of the students, American music as a subject in relation to world music and popular music, and the place of American music in a climate of academic retrenchment. Participants shared a large and varied number of their own teaching devices, in an attempt to overcome the deleterious situations sometimes present in large classes—breaking down into discussion and project groups, bringing in performers, class performances, using film clips, and relating music to relevant social situations past and present. A clever take-off on an old aphorism, "Keep them entertained? Rather, keep them involved!" was suggested.

Considerable discussion occurred on the second topic, a direct outgrowth of the plenary address. The group seemed to be in agreement that the definitiveness of American music could only be enhanced if it were taught with relation to "other" musics. Courses in popular music, jazz, and even world music often create artificial boundaries which teachers should strive to overcome. Such a conclusion led naturally into the third topic. The significance of American music as our own and as our yardstick in looking at other music should be a cogent argument for its inclusion in the curriculum despite retrenchment.

Larry Worster chaired the group discussing American music for the music major. A variety of courses and course levels were mentioned, the introductory course in music literature, the general music history course, the graduate seminar, and even the adult education course that encompasses all music in a few sessions. A common concern is the lack of broad cultural background, including music, that the entering, specialist music major has. A quite different matter is the student so thoroughly indoctrinated with the European musical tradition that she is self-conscious about her own. The teacher can draw on a number of techniques that call attention to American music, planning biographical and autobiographical projects, showing that music in America is also American music, using performance of American music to overcome inhibitions about the subject, demonstrating fundamentals with American music, and illustrating style through American music (e.g., American romanticism as a reference point for romanticism itself). Inherent in all these strategies is the desire to make American music a vivid part of the student's entire musical experience.

At the conclusion of the meeting, the leaders gave brief summaries of each group's discussion. The short general question-discussion period that followed centered on the need for acquiring information about materials, particularly multi-media, for use in teaching. The meeting touched on a number of issues, but it also sharpened them to the extent that action can and should be taken on some in the near future.

I am pleased to announce that Larry Worster and Dianna Eiland have accepted invitations to co-chair the American Music in American Schools Interest Group. For our plenary speaker at the Washington 1996 meeting, we plan to invite a representative of the National Association of Schools of Music to address the issue of NASM course recommendations for its constituent schools and the place of American music in such suggestions. We would also like to hear from AMinAS participants about the advisability of breaking down into smaller discussion groups following the plenary talk, as was done at the Madison meeting.

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Notes and Queries

I am seeking any information or experiences regarding the American bandmaster Patrick Conway (1863-1929) for an upcoming biography.

Mark Fonder
School of Music
Ithaca College
Ithaca, NY 14850

The American Music Network Mailing List (otherwise known as a LISTSERV) is now operational. With the help and good offices of Cheryl Taranto, of the University of Alabama, SONNECK is now on-line. As a convenience to Sonneck Society members, all members will be automatically subscribed, at no cost, obviously, after July 1.

**IF YOU DO NOT WISH TO BE SUBSCRIBED, YOU MAY UNSUBSCRIBE BY SENDING A MESSAGE TO: LISTSERV@UA1VM.UA.EDU. SIGNOFF SONNECK.**

Members will receive a notice by email after July 1 that they are subscribed to SONNECK. The address is SONNECK@UA1VM.UA.EDU. You will be asked to confirm your subscription by sending a reply "OK." Anyone with an email address may subscribe. Simply send a message to LISTSERV@UA1VM.UA.EDU. The message (not the subject) should read SUBSTITUTE SONNECK [FULL NAME]. After you are subscribed you may send a message to all the other subscribers, simply by sending a message to SONNECK@UA1VM.UA.EDU. I hope to see you on the American Music Network.

Bob Keller, Chair
American Music Network Committee
Members

In the News

The Concert and Children’s Choirs and Chamber Orchestra of Christ the King Church, Oklahoma City, JOHN DEXTER conducting, gave a performance of Normand Lockwood’s cantata, Love Divine, on May 21. Also on the program was Aaron Copland’s part-song, In the Beginning.

CRAIG RUSSELL was named Outstanding Professor of the Year for 1995. Recipients of this award are chosen from the entire California State University system which includes about twenty-two schools. Craig, a member of the faculty at California Polytechnic State University at San Luis Obispo, was one of two professors so honored out of the thousands who teach in the system. Congratulations from your colleagues in the Sonneck Society on receiving this significant honor.

PAUL A. RICHARDSON, HARRY ESKEW, and DAVID MUSIC are the authors of Singing Baptists: Studies in Baptist Hymnody in America recently published by Church Street Press, Nashville. The work is a collection of articles and research essays that have previously been published in a variety of journals. Paul is in process of moving to Birmingham, Alabama, where he will join the faculty of Samford University this fall.

The Music Library Association Board of Directors awarded a Special Achievement Award to LENORE CORAL in recognition of her contributions toward the establishment of the International Standard Music Number. The award is given for extraordinary service to the profession of music librarianship over a relatively short period of time. MLA President Michael Ochs wrote: "You have educated information specialists, system vendors, publishers, and catalogers about the importance of the number for access to and retrieval of printed music and, in the process, have raised the visibility of music librarians on an international scale." Congratulations from all members of the Sonneck Society on the MLA’s public recognition of your outstanding work.

WILLIAM A. EVERETT received the 1995 Ned N. Fleming Excellence in Teaching Award at Washburn University’s Faculty Recognition Ceremony on April 13. This award is given to two full-time faculty members from the entire university each year. Sonneck Society members congratulate Bill on this outstanding achievement.

ORA FRISBERG SALOMAN is the author of Beethoven’s Symphonies and J.S. Dwight: The Birth of American Music Criticism published in April by Northeastern University Press, Boston. Research for the book was supported by a National Endowment for the Humanities Fellowship for College Teachers. It opens an area connecting European sources to American Beethoven criticism and offers a new perspective on the significance of Dwight’s early career as writer and critic.

MARIA ANNA HARLEY is the winner of the 1994 Eighth Annual Wilk Prize For Research in Polish Music, awarded for a paper entitled At Home With Phenomenology: Ingarden’s “Work of Music” Revisited. This competition is held at the Polish Music Reference Center, University-of Southern California, Los Angeles. The award includes a $1000 prize and a certificate.

For the years 1994-1996, Maria has been awarded a Postdoctoral Fellowship by the Social Sciences and Humanities Research Council of Canada, (held at McGill University, Montreal, Canada, in association with the University of Warsaw, Poland).

Recently Maria has been working as the Artistic Director of the Polish Music Festival, May 31-June 3, 1995. The program of the Festival includes works composed in Poland and North America.

MARK MCKINIGHT was elected one of three new Directors-at-Large on the Board of the Music Library Association during the business meeting at the 1995 annual meeting. During Mark’s two-year term, he will serve as Assistant Fiscal Officer on the Board.

NICHOLAS SLONIMSKY AT 101

The following was received on the internet, forwarded and published here with permission of the author. Nicholas Slonimsky is the first Honorary Member of the Sonneck Society.

Hello all from windy L.A.:

Commemorating Nicolas Slonimsky’s birthday no. 101, which [was last] April 27, I thought I’d offer a brief description of my last visit with him earlier this week. I dropped by to see him with one of our music faculty members, Robert Stevenson, who doesn’t drive.

Slonimsky was sitting in a comfortable arm chair kind of half dozing when we came in. He perked up as we greeted him, and we chatted about his daughter Electra and musical things from his past, especially his relationship with Charles Ives. His hearing had deteriorated, and his sense of awareness was shifting in and out some, but he told some of the same old stories with gusto, interjected with his catchly laugh. Then, with Stevenson’s encouragement to play the piano, he slowly stood, took tiny shuffling steps assisted by a walker to the piano, and played at a couple of Chopin pieces. I was amazed, since he has not been in good physical shape or been able to focus well.

If any of you are so moved he might enjoy a card. His address is 2630 Midvale Avenue, Los Angeles CA 90064.

Visiting him sure beats the heck out of the OJ trial, the tragic bombing in Oklahoma City, and all the other stuff that makes us all less human.

Steve

Stephen M. Fry
UCLA Music Library
LETTER FROM CANADA

Carl Morey
University of Toronto

A common lament in Canada, in virtually every field, is that our accomplishments and activities are not sufficiently recognized in the United States. Musically speaking, it is assumed that few of our composers will be heard in the major American concert centres, especially in orchestra concerts. However, I began to wonder if we are not as guilty here in Canada in respect to American music. I was prompted to this when I read that the Toronto Symphony Orchestra has scheduled Elliott Carter’s Partita in the 1996-97 season, and I idly wondered whether many or, indeed, any of Carter’s orchestra pieces have ever been played in Canada. I did not pursue that particular question, and it may be that I am simply unaware of other performances, but I did make a quick, incomplete and wholly unscientific survey of Canadian orchestra repertoire in 1994-95 and 1995-96 to see how much American music we have been playing.

I should stress that I did not look at small ensembles that specialize in contemporary music. There are several of them in the country, and I know that American music is represented in their programs. Nor did I consider popular music, for here there is not the slightest question about the dominance of music from the USA. Even large-scale musicals have been a staple here, and as I write, Toronto theatres are offering local and phenomenally successful commercial productions of Show Boat and Crazy for You, as well as a less heralded but equally fine production of Into the Woods. Stage productions of American opera, however, are almost unknown. The Montréal Opera had a big success last spring with Menotti’s The Consul, but major works by such composers as Adams, Eaton, or Glass still await a Canadian production.

But to get to my quasi-survey. It was the mainstream concert hall that I looked at. It should be understood that, while virtually every community has an orchestra, there are only about ten orchestras in Canada that could be described as “major,” and among those only about half have seasons comparable to those of major American orchestras. So the possibilities are not great when one considers the emphasis on standard repertoire, the requirement to play Canadian works, and a few twentieth-century pieces by foreign composers other than Americans.

I found that over two seasons there were thirty-eight performances of American works. Copland was in the lead with nine performances, mostly of music from the ballets, but including the Third Symphony in Calgary. Gershwin figured heavily in “Pops” concerts with seven performances, mostly of An American in Paris and the Rhapsody in Blue, but also the Concerto in F in Québec City. Barber was next with six performances, three of them of the famous Adagio, but there were also performances of the violin and piano concertos and the Capricorn Concerto. Bernstein followed with five performances of which three were the Candide overture and one the Symphonic Dances from West-Side Story, the Chichester Psalms being the fifth. Among the remaining works is Ives’ First Symphony, and shorter works by Ives, Chadwick, Foote, Hovhaness, Ruggles, and John Adams.

Over-all, one could wish for a better showing. The American repertoire for Canadian orchestras is overwhelmingly conservative and largely drawn from the “classics.” One probably need not look far for explanations—the reluctance to perform contemporary music and the European orientation of our conductors, phenomena that I understand are not unknown in the United States. From an internationalist point of view, the nationality of a composer should be of no importance, and I suppose it is arguably a good thing that what American music we do hear is performed simply as repertoire and not out of some kind of good-neighbour policy. Nevertheless, my quick review is disappointing; it seems to me that we in Canada are missing a lot of important music, and I would venture to say that we could all benefit from a little more musical reciprocity. At a time when our governments have been so exercised over the commercial aspects of the Free Trade Agreement, it is the greater pity that musicians do not undertake more exchange of serious creative works.

LETTER FROM BRITAIN

David Nicholls
Keele University

In previous letters I’ve commented—usually unfavourably—on various aspects of music-making in Britain. Currently, however, I have something to cheer about, as a result of two notable initiatives emanating from BBC Radio 3.

The first initiative is a year-long festival of British music, which we’re presently half way through, entitled Fairest Isle. Scholars of early music will no doubt have already spotted the allusion to a song by Henry Purcell, the tercentennial of whose death was one of the chief inspirations for the event. (The song refers to Great Britain as “Fairest Isle, all isles
excelling;" this very uncharacteristic display of patriotic sentiment has been matched by the uncharacteristically broad aims of the festival, of which more below.) Given the tercentennial motif, one of the principal features has been the intention of broadcasting every note of Purcell’s music at some point during the year. The most recent major event was the lavish production of King Arthur which reached the Royal Opera House a few weeks ago. However, some controversy surrounded the performances, as the production was jointly sponsored by several other European opera houses (where it had already been seen) and was under the musical direction of the French-based American performer William Christie. Some felt that a flag-waving and trumpet-blowing piece like King Arthur should have been entrusted to British hands; more importantly, others believed that Christie’s emphasis on the very continental influences which underlie Purcell’s music rather detracted from the supposed “Britishness” of the piece. Xenophobia strikes again! The production was, of course, brilliantly done, as one would expect from Christie and Les Arts Florissants.

However, Purcell’s is not the only anniversary being celebrated, as the Proms are one-hundred years old (for the second year running—no one has adequately explained this one to me yet) and various other BBC musical organizations have also reached notable ages. Consequently, the celebrations have encompassed British music and musicians in an extraordinary way. The week commencing May 13 was typical in its programming: the “composer of the week” (45 minutes each weekday morning) was John Dowland; Fairest Isle concerts included music from Purcell, Lawes, and Handel through to Cornelius Cardew and James MacMillan; the BBC Singers gave the first of a series of performances associated with their seventieth anniversary; and other events included the singing of lauds for Northumbria’s St. Cuthbert, choral evensong from Wells Cathedral with mainly British music, and one of eight concerts in the “BBC Festival of Brass” series.

This is all very impressive, but Sonneckers will, of course, have quickly realized that Fairest Isle is only really about art music. There have been a number of half-hearted attempts to bring in “light” music, but most other forms of British musical culture have been conveniently sidelined. It is somewhat paradoxical to discover, then, that the other “notable initiative” of the year—which took place in Birmingham on the weekend of May 25-29—appeared to be doing precisely what Fairest Isle wasn’t. Music Live ’95 brought together Radios 1, 2, 3, and 4 (representing respectively pop, jazz and light music, art music, and current affairs) in a celebration of almost everything musically imaginable, from Byrd to Big Band, with busking, Morris dancing, East 17 and Andrew Lloyd Webber somewhere in there too. However, there’s a qualification: call me a simpleton, but to my mind Music Live ’95 would have been an obvious way of extending Fairest Isle’s patriotic theme into areas other than art music. But no, the majority of the formal events contained the kind of conventional (i.e. cosmopolitan) programmes audiences can hear every day of the year.

In considering the reasons underlying this missed opportunity, it is, I think, of particular significance that the very aspects of the Sonneck Society and other similar organizations which make them work in a meaningful way on behalf of all kinds of American music are almost completely absent in Britain. Firstly, there is no equivalent to the Society itself, let alone the shared sense of musical inclusiveness which motivates and shapes it. Second, it would be difficult to find any British counterpart to the American music research centers located across the States: there is only the art-music orientated British Music Information Centre (sic) of which I wrote in volume XX, number 2. And third, where is the real equivalent to American Music Week? I suspect that in terms of consciousness-raising, one week a year does significantly more than one year a century.

The musical cultures of America and Britain have so much in common—a broad variety of musics, from the traditional through to the experimental, with each country also supporting a diverse and rich range of ethnic groups. Yet our respective methods of self-celebration could not be more different.

The photographic evidence at left proves, David did, indeed, carry out the duty placed on him by the Society to present to Stephen Banfield a plaque as winner of the Society’s Lowens Book Award for 1993 for his Sondheim’s Broadway Musicals. David Nicholls, who attended the recent annual conference, accepted the award on behalf of Stephen, who could not attend.
PERFORMANCES OF AMERICAN MUSIC

The Cabrillo Music Festival, is scheduled for August 1-13, 1995, at the Santa Cruz [California] Art Center. Programs for this year's 33rd annual festival will contain only compositions by twentieth-century American composers, including the world premiere of Gregory Smith's *The Orchestra Games* and the California premiere of Steve Heitzig's *Mahkato Wapka*. For a catalogue of events phone 408-429-3444.

Sonnecker John Schmidt and pianist, Maude Ogle, a student of Leo Sowerby (1895-1968), have been spearheading performances of Sowerby's music this centennial year. The first event was a joint recital of piano and organ music on January 29 in San Marcos, featuring the world premiere of the *Epic Poem*. John has recently been spreading the sound of American organ music in England with performances of music by Sowerby and Paine.

The Center for Contemporary Opera, based in New York City, has scheduled a production during 1997 of William Grant Still's opera *Troubled Island*. The opera about Haiti, on a libretto by Langston Hughes, was finished in 1941, first staged by the New York City Opera in 1949, and has not been produced since.

Karel Husa's Woodwind Quintet, commissioned by the Koussevitzky Foundation, was given its world premiere by the Quintet of the Americas on February 10, 1995, in Carnegie Hall, New York City.

EVENTS IN AMERICAN MUSIC

RILM Abstracts of Music Literature will join the lineup of FirstSearch databases in the fall of 1995. The database offers an international bibliography of scholarly writings on music and related disciplines in 202 languages. The RILM database contains about 200,000 records from 1969 through 1991 and will be updated semi-annually. It will be available to libraries by subscription and on a per-search basis on the FirstSearch service.

Dissertation Abstracts is also available on FirstSearch service. Abstracts are available for dissertations completed since 1980 and for master's theses completed since 1988.

Middlebury College in Middlebury, Vermont, recognized all four members of the Emerson String Quartet at commencement ceremonies on May 28. Violinists Philip Setzer and Eugene Drucker, violist Lawrence Dutton, and cellist David Finckel each received an honorary doctoral degree. The Quartet's latest recording of American music, five quartets dating from 1919 to 1969, was recently reviewed in the pages of this publication, volume 21/1, Spring 1995. Reviewer Douglas Moore pointed out that the Quartet's first recordings were of twentieth-century American music, and that their performances continue to be "uniformly excellent, secure, committed and, as is typical of the Emerson, intense."

The Undine Smith Moore Collection, consisting of original manuscripts of scores by black composers, celebrated its opening at Indiana University, Bloomington, where the collection was on exhibit during the month of February.

GRANT, PRIZE, AND PUBLICATION OPPORTUNITIES

At the annual conference of the Music Library Association in February 1995 it was announced that an endowment had been established through a generous gift from Morton and Dena Epstein to support the Dena Epstein Award for Archival and Library Research in American Music. Applications are now being accepted for one or more grants to be awarded for the year 1996. The decision of the Dena Epstein Award Committee and MLA Board of Directors will be announced at the MLA annual meeting in Seattle, February 7-10, 1996.

A grant may be awarded of up to $1,000 to an individual to support research in libraries or archives, within the United States or abroad, on any aspect of American music. There are no restrictions as to an applicant's age, nationality, profession, or institutional affiliation; applicants need not be members of the Music Library Association. All proposals will be judged solely on the basis of merit.

Applicants must submit four copies of the following
items:
— A brief research proposal (under ten pages) including a description of the project, budget, and justification for the funds requested; the proposal should demonstrate how the applicant’s research will contribute to the study and understanding of American music.
— A curriculum vita of the applicant.
— Three letters of support from librarians and/or music scholars knowledgeable about American music.

Mail these materials to the chair of the Dena Epstein Award Committee at the address below. Deadline for applications is November 15, 1995. Applications received after that date will be considered for funding in 1997. Please note that award funds may be issued to a single individual or divided among multiple applicants during 1996. The committee may also exercise an option of not awarding a grant during any particular year.

Committee members include Victor Cardell, Deane Root, Jean Geil (chair), and Dena Epstein (honorary member). For additional information, contact Jean Geil, Dena Epstein Award Committee, Music Library, University of Illinois, 2136 Music Building, 1114 W. Nevada, Urbana, IL 61801; phone 217-244-0472; email w-geil@uiuc.edu; FAX 217-244-9097.

The New Music Festival of Sandusky, Ohio, solicits new compositions for performance May 9-11, 1996. Compositions must be received by December 1, 1995. For additional information contact Brian Nickoloff, New Music Festival of Sandusky, 2130 Hayes Ave., Sandusky, OH 44870.

Annual deadlines for NEH-sponsored research programs have been revised. Programs of particular interest to scholars in the Sonneck Society include the following:

FELLOWSHIPS FOR UNIVERSITY TEACHERS
Purpose: Grants provide support for members of the faculty of Ph.D.-granting universities to undertake full-time independent research and writing in the humanities.
Eligibility: Individuals
Deadline: May 1, 1996
Contact: Maben Herring, phone 202-606-8466; email mherring@neh.fed.us.

FELLOWSHIPS FOR COLLEGE TEACHERS AND INDEPENDENT SCHOLARS
Purpose: Grants provide support for teachers in two-year, four-year, and five-year colleges and universities that do not grant the Ph.D.; for individuals employed by schools, museums, libraries, etc.; and also for independent scholars and writers to undertake full-time independent research and writing in the humanities.
Eligibility: Individuals
Deadline: May 1, 1996
Contact: Joseph Neville, phone 202-606-8467; email jneville@neh.fed.us.

SUMMER STIPENDS
Purpose: Grants provide support for college and university teachers; individuals employed by schools, museums, libraries, etc.; and individual scholars to undertake full-time independent research and writing in the humanities for two consecutive summer months. Applicants whose projects require travel to libraries, archives, or other collections may also apply for a travel supplement to the stipend.
Eligibility: Individuals. College and university teachers must be nominated by their institutions; others apply directly to the division.
Deadline: October 1, 1995
Contact: Kathleen Mitchell, phone 202-606-8465; email kmitchell@neh.fed.us.

DISSECTATION GRANTS
Purpose: Grants provide support for doctoral candidates in the humanities to complete the writing of their dissertations.
Eligibility: Doctoral candidates who have completed all requirements for the Ph.D. except the dissertation. Applicants must be nominated by their graduate institutions.
Deadline: October 16, 1995
Contact: Kathleen Mitchell, phone 202-606-8465; email kmitchell@neh.fed.us.

NEWS OF OTHER SOCIETIES

The American Musical Instrument Society will hold its twenty-fifth annual meeting at The Shrine to Music Museum, The University of South Dakota, Vermillion, May 16-19, 1996. Proposals for individual papers, lecture demonstrations, panel discussions, etc., about any type of instrument from any historical period, geographical area, or cultural milieu are invited. Each presentation should be limited to twenty minutes, but requests for longer durations will be considered. Two copies of a typed abstract no longer than 250 words, accompanied by an autobiographical statement (100 words or fewer) and a list of necessary audio/visual equipment, must be received by November 15, 1995. Proposals for group sessions should include an abstract and biography from each participant; each abstract will
be evaluated on its own merits. Send materials or inquiries to John Koster, The Shrine to Music Museum, 414 East Clark Street, Vermillion SD 57069.

The National Music Council held its annual "Leadership in Music" symposium and American Eagle Awards luncheon in New York City on June 1. This year’s program brought together leaders from arts education, arts organizations, and the business field for a panel report on the topic "Building Partnerships in Music: Schools, Arts Organizations, and the Business Community." Discussion explored ways that each of these sectors can work together to realize their mutual aspirations for music in America.

This year’s honorees at the American Eagle Award luncheon were Dorothy DeLay, distinguished faculty member of the Julliard School, and Lee Elliot Berk, president of Berklee College of Music. Dorothy DeLay has been described as the world’s foremost teacher of the violin. Among her students are many celebrated solo performers, violinists with the world's major string quartets, and concertmasters of the world's leading orchestras. Her students teach at the outstanding conservatories in the United States and abroad.

Dr. Lee Elliot Berk, President of the Berklee College of Music, is leader of the world's largest independent music college. The Boston school, celebrating its fiftieth anniversary this year, has helped to launch thousands of careers in the world of professional music.

The National Music Council was founded in 1940 to provide a forum for the discussion of this country's national music affairs, to act as a clearing house for the joint opinion and decision of its members, and to work as a force to strengthen the importance of music in our lives and culture. Operating under charter from Congress granted in 1956, the council has a membership of some fifty national music organizations, including the Sonneck Society for American Music, encompassing every form of professional and commercial music activity. The primary focus of the council in 1995 is the elicitation of grass roots support for implementation of the National Standards for Arts Education on a state level.

**MEETINGS AND CONFERENCES**

August 3-6, 1995. **AMERICAN MUSIC-AMERICAN WOMEN: SUSAN PORTER MEMORIAL SUMMER SYMPOSIUM** sponsored by The American Music Research Center at the College of Music, University of Colorado at Boulder. Contact Tom Riis, Campus Box 301, Boulder, CO 80309-0301.


October 19-22, 1995. **SOCIETY FOR ETHNOMUSICOCOLOGY** 40th annual meeting, Baltimore Hotel, Los Angeles. Preconference symposia "Bartók Reconsidered" (October 17-18) and "Music and Technology" (October 18). Contact: Victoria Lindsay Levine, Music Department, Colorado College, 14 E. Cache la Poudre, Colorado Springs, CO 80903.


November 2-5, 1995. Annual meeting of the **AMERICAN MUSICOLOGICAL SOCIETY** together with the **CENTER FOR BLACK MUSIC RESEARCH** and the **SOCIETY FOR MUSIC THEORY** in New York City.


Barbara Garvey Jackson’s "Say Can You Deny Me" is a welcome addition to the reference literature on music composed by women. Admitting her debt to existing bibliographic works, Jackson’s aim here is to provide a comprehensive one-volume source listing of composers, their works (both published and in manuscript), and the libraries in which these works are located. Toward this end, she utilized the holdings of more than four-hundred libraries in Europe, the United States, Canada, Australia, New Zealand, and Latin America. The result is a volume that is sure to prove useful to scholars and performers alike.

The Guide is arranged alphabetically by composer. Birth and death dates (and places) are included when known. Each composition is then listed separately, by title, along with its publication or manuscript information, location, medium of performance, and references. Arrangements of compositions are listed as well, along with the arranger’s name, if other than the composer.

Besides a preface explaining the layout and primary features of the book, Jackson has supplied five helpful appendices. These include a key to collections, sigla, terms and abbreviations used, a list of composers for whom no extant music can be located, a list of male composers previously misidentified as female, information regarding family relationships between included composers, and finally, a list of modern (post 1850) editions of works available. Complementing the end matter, and of particular interest to performers, is an "Index by Medium of Performance."

Throughout, Jackson’s presentation of this material is clear and her scholarship enviable. My only disappointment is that the work lacks a chronological listing of composers, so that one could browse to see what works are available for a given time period. Nonetheless, Jackson is to be commended for bringing together such a wealth of information in a concise volume.

Karen L. Carter-Schwendler
University of Kentucky


Film, like jazz, is one of America’s quintessential gifts to world culture. Like jazz, film is also a particularly twentieth-century phenomenon. As new kids on the academic block, jazz and film have faced uphill battles in securing toeholds in academe. Scratching their ways into the post-war halls of ivy, it now seems that these two distinctive American art/entertainment forms have at last been legitimized as subjects worthy of serious study and scholarship.

The academic study of film, especially since taking television under its wing, continues to grow. Though often taught under the rubric of "film" or "cinema" studies, film programs are frequently found in academic homes ranging from comparative literature and English to communication studies and journalism. As a comparatively young discipline, the discourses on the medium’s history, theory, and criticism are just now beginning to take shape. It is an exciting time for film scholars. Horizons seem boundless.

A significant gap in the already considerable literature devoted to film concerns the sound track, especially the musical part of the sound track. Indeed, as I have pointed out elsewhere, the field’s "visual bias," while understandable, has tended to marginalize the unique contributions made by music to film’s communicative system. As film and television’s influence has continued to grow, however, a new group of commentators is bringing a serious consideration of music into the foreground. The best of
this new brigade are trained and sensitive to film’s visual as well as audial tracks. The three books discussed below represent further contributions to this important and growing concern with music’s role in film.

Though not a scholarly study, Richard Fehr and Frederick G. Vogel are part of that legion of super-buffs who have contributed greatly to many areas of American popular culture. For Vogel, a former *Washington Post* film and book reviewer, and Fehr, a novelist and entertainment publicist, *Lullabies of Hollywood* is an obvious and passionate labor of love. Most impressive is the information uncovered in interviews conducted between 1976 and 1988 with twenty-five songwriters, including Sammy Cahn, Hoagy Carmichael, James Van Heusen, and Harry Warren.

The bulk of the book is devoted to a lively narrative tracing the dynamic exchange between the movies and popular music. Thanks to Fehr and Vogel’s journalistic background, the titles, dates and credits—corroborated in searches at the Library of Congress, Museum of Modern Art, the Lincoln Center Library of the Performing Arts, the Academy of Motion Picture Arts and Sciences, and the Songwriters’ Hall of Fame—can be trusted. More problematic are the many quotes from songwriters and industry insiders. Trained historians, or interested parties wishing to check original sources for further elaboration or context, however, will not find a single footnote or endnote. History, of course, is a form of story-telling, and Fehr and Vogel tell a good story, but academic scholars now demand more. If the authors had included standard attributions, their considerable work would have far greater credibility and impact. Furthermore, the rather thin bibliography and inclusion of such questionable or self-serving sources as Hughes Panassie and Madelenin Gautier’s *Jazz* (1956), David Robinson’s *The History of World Cinema* (1973), or Adolph Zukor’s *The Public Is Never Wrong* (1953) raises other questions.

Still, this is a book that I’ll keep close at hand. Useful if idiosyncratic lists found in the “Appendix” include “Most Popular 100 Songs from 1928-33 Films”; “Selected ‘Western’ Songs from American Films”; “Academy Award-Nominated Songs from Walt Disney Productions”; “25 Biggest Shirley Temple Film Songs” and lists of most popular songs covering 1934-65.

*Movie Song Catalog* is another book by buffs. Its husband-wife annotators, Ruth Benjamin and Arthur Rosenblatt, are, respectively, a novelist and an architect. Their task was simple—to compile a book that lists movie songs. For each entry in the alphabetical listing of 1,400 American and British films, we get the film’s principal credits, the songs (along with their performers, composers, and lyricists), and an occasional tidbit about the film’s history, performers, or music. As might be suspected, we are at the mercy of Benjamin and Rosenblatt as to what constitutes “pertinent or intriguing sidelights” (p. xiii). For *About Mrs. Leslie* (1954), we learn from the *New York Times*’s A.H. Weiler, who apparently was responding to the film’s two songs, “I’m in the Mood for Love” and “Kiss the Boys Goodbye,” that “The strains of soap opera are unmistakably clear” (p. 1). This is hardly the stuff of rigorous history. However, it is one of those handy—though maddening, because of its many omissions—guides that might help settle a wager or two about what song came from what movie. To check its completeness, I searched the “Song Index” (there are “Performer” and “Songwriter” indexes as well) for such notable tunes as “Stella By Starlight.” Alas, the great popular/jazz standard by Victor Young and Ned Washington, introduced so effectively in *The Uninvited* (Paramount; 1944; with Ray Milland and Ruth Hussey), was not to be found.

In contrast to the above, Kathryn Kalinak’s *Settling the Score* is a rigorous historical/theoretical study whose aim is to explicate the ways in which Hollywood scoring strategies were developed, primarily as a means of re-enforcing the narrative exposition of the “classical Hollywood film.” Point of information: for film scholars, the term “classical Hollywood film” denotes those thousands of films produced during those decades when all facets of production, including music, were planned and executed under the aegis of a single studio. This was Hollywood’s “golden era” when each of the major studio’s music departments employed hundreds of staff arrangers, writers, conductors, musicians, copyists, and music editors.

Mounting close textual analyses of such Hollywood classics as *Vertigo* (1946; Alfred Hitchcock; music by Bernard Herrmann), *Captain Blood* (1935; Michael Curtiz; music by Erich Wolfgang Korngold), *The Informer* (1935; John Ford; music by Max Steiner), *The Magnificent Ambersons* (1942; Orson Welles; music by Bernard Herrmann), *Laura* (1944; Otto Preminger; music by David Raksin), and *The Empire Strikes Back* (1980; Irwin Kershner; music by John Williams), Kalinak successfully peels back film scholar’s “visual bias” to reveal the intricate and dynamic interactions between image and sound.

In the process of seeking “to stir an appreciation of an oft-neglected component of film and to inspire an interest in its study,” Kalinak walks us through much of film music’s important, though limited, literature. Here, we meet the ideas of Adorno and Eisler, and Wagner and Copland, as well as those of such contemporary film music specialists as Claudia Gorbman and Carol Flinn. Most significantly, we confront the thinking of some of the field’s major practitioners, i.e., composers such as Raksin and Williams. Given her focus on the classical Hollywood score with its late-Romantic antecedents, Kalinak’s critical/theoretical frame works well. *Settling the Score* is an important step in more
systematically mapping the ways in which music works to influence film’s narrative flow. It also is a solid introduction to film music’s serious though still sketchy literature. Kalinak provides copious notes detailing the evolution of her own ideas as well as a solid bibliography. Settling the Score is a major work.

Chuck Berg
University of Kansas


In this recently published revised edition of John Philip Sousa’s Marching Along, Paul Bierley supplements information in the autobiography of the “March King” with appendices, foreword and afterword sections, and a series of footnotes that present additional valuable material about the life and times of John Philip Sousa. The original work, a stream-of-consciousness narrative that provides glimpses into Sousa’s private and professional life, includes accounts of his early bout with pneumonia, struggles with his music teacher, moments with his family, particular accomplishments and disappointments, and life on tour. Sousa candidly affords the reader his personal impressions of the five presidents under whom he served in little more than a decade, when he was the director of the United States Marine Band.

Bierley unravels Sousa’s tangential literary peregrinations and enables the audience to comprehend Sousa’s journalistic style as well as his life style. Bierley adds harmony by not only corroborating and correcting but also by giving order and definition in supplying correct names of places, accurate dates, and the fullest form of personal names.

The material in the original edition of Marching Along chronicles Sousa’s life and career only until 1925, seven years before his death on March 6, 1932, and leaves no report of the following seven-year period of prolific musical creativity. In the revised edition, the appendix records the complete oeuvres of the "March King," thus creating intellectual control over the musical and literary works, and supplants an earlier, incomplete attempt prepared for the first edition.

Printed on acid free paper, this physically attractive, hardbound book that includes newly created art work for the cover; will appeal to a diverse audience.

Paul Bierley has studied and written about the life and music of John Philip Sousa for over three decades and has earned the confidence of members of the Sousa family who authorized this revised edition of Marching Along.

Phyllis Danner
Sousa Librarian
University of Illinois


This is a hefty tome of nearly eight-hundred pages cataloging a 479-item series of privately issued LP recordings produced in a steady stream by Edward J. Smith (1918-1984) from 1958 until November of 1971. An ardent devotee of opera and opera singers, Smith cast an immense net over sound archives of various kinds, drawing in everything from late nineteenth-century Edison cylinders to broadcasts of the Metropolitan Opera to video resources, in order to piece together a potpourri of opera (mostly), recital literature, songs from musicals, folk songs, some instrumental music, and even the spoken word.

According to the authors, the related literature (issued in the form of record labels and printed bulletins with the recordings, which were numbered EJS 100 to EJS 578) is full of inaccuracies and inconsistencies; so the publication at hand is intended to set the record (or records) straight. It does so in a very useful way. There is an extensive introduction, detailed annotations for each citation, and no fewer than nine indexes. It was frequently necessary for the authors to check an individual record label against a reliable source or to correlate pitch levels with turntable speeds. Americanists will want to note the painstakingly researched information concerning such United States- and Canadian-born artists as Howard Barlow, Grace Moore, Wilfred Pelletier, John Charles Thomas, Donald Voorhees, and Leonard Warren.

There is a wealth of information on American broadcasting, especially during the early decades of radio. And there is much interesting and seemingly reliable anecdotal information (such as the dentist noted in EJS 499 who recorded opera broadcasts off-the-air but had to interrupt his work when patients arrived). Taken as a whole, this discography could in some ways be viewed as a series of snapshots taken by a real American opera buff of American musical culture during the first three-quarters of this century.

John E. Drueasedow
Duke University

Segrave has written a fascinating, well-documented study, tracing the practice of payola decade-by-decade from the early bribes to minstrel groups and vaudeville players to modern-day payments to disc jockeys and radio station program directors. The recipients of payola and the reasons that prompted the payments are discussed, with particular attention paid to 1959 and 1960 when attempts were made to eradicate the practice. Segrave includes copious endnotes and an extensive bibliography.


SounDpieces 2 is a significant successor to SounDpieces: Interviews With American Composers, published in 1982 by Cole Gagne and Tracy Caras. In the preface, Gagne states that his goal in SounDpieces 2 is "to represent a wide spectrum of musical attitudes and techniques. Taken together, these interviews should illuminate for readers the areas of crucial concern to our music in the second half of this century" (p. viii). For each of the eighteen composers included (Glenn Branca, Anthony Braxton, Lucia Dlugoszewski, Lou Harrison, Alan Hovhaness, Anne LeBaron, Moondog, Pauline Oliveros, Terry Riley, Ned Rorem, Laurie Spiegel, Morton Subotnick, Sun Ra, James Tenney, "Blue" Gene Tyranny, Christian Wolff, LaMonte Young & Marian Zazeela, and John Zorn), Gagne provides a photograph, an introduction, a chronological list of compositions and discography, and a bibliography. He also includes a key to publishers' abbreviations, and an index.


The essays in Songs About Work were written for Richard August Reuss (1940-1986), whose "detailed research on American folklore and left-wing politics remains unsurpassed" (p. 3). Part I consists of five "remembrances" of Reuss, written by Judith McCulloh, David King Dunaway, Robbie Lieberman, Joyce L. Kornbluh, and Archie Green; Part II contains fourteen essays in occupational culture, written by Lori Elaine Taylor, John Minton, Doug DeNatale, Glenn Hinson, Brenda McCallum, John Cowley, Neil V. Rosenberg, Rebecca B. Schroeder, Donald M. Lance, Archie Green, Michael Heisley, James P. Leary, Richard March, Jeff Ferrell, Richard Ellington, Sam Richards, and Norm Cohen. The remembrances are sensitive and perceptive, the essays are insightful and thought-provoking—Songs about Work is a worthy tribute to Reuss.

MADISON CONFERENCE PROGRAMS AVAILABLE

Nearly three hundred people came to our fabulous conference in Madison! For those unable to attend, a few copies of the program are still available. Send $3 to Kate Van Winkle Keller, 13125 Scarlet Oak Drive, Darnestown, MD 20878.


Ernest Bloch: **BAAL SHEM (THREE PICTURES OF CHASSIDIC LIFE); ABODAH (GOD'S WORSHIP).** Dmitri Shostakovich: **SONATA FOR VIOLIN AND PIANO, OPUS 134.** Pavel Berman, violin; Anne Epperson, piano. Koch International Classics 3-7116-2H1, 1993. One compact disc.

A new batch of Bloch appears on Koch, and if you'll pardon a further push on the alliterational envelope, the result is no blotch on the culinary reputation of either the label or the composer. James Sedaes leads the capable New Zealand Symphony Orchestra in both the first significant (the Three Jewish Poems) and the last orchestral works of the master, along with the cinematic "Evocations" of 1937, which recalls his crowd-(though mostly not critic-)pleasing poems "America" and "Helvetia." The middle movement especially, "Houang Ti (God of War)," though written in Switzerland, seems particularly Hollywood-influenced. (Bloch moved out to California to teach, after resigning as the first director of the Cleveland Institute, when his proposal to abandon exams in favor of music-making there was rejected by the powers that were.)

Flutist Alexa Still, soloist in the "Two Last Poems...(Maybe...)", the qualifier does not appear in the Groves' listings, but is apparently authentic: the piece was written just before Bloch had unsuccessful cancer surgery, and he died a year later, five days before his seventy-ninth birthday, also wrote the charming program notes, with only a few mishaps like "a general exhaustion left him tired...." Bloch is quoted as saying that an artist's function is "to make love and create beautiful works," to which Still appends the information that, according to his daughter Suzanne, "her mother apparently counted at least twenty three mistresses, including Isadora Duncan." Duncan may not have danced to his tunes, at least in public, but others may feel inspired to. This is very lovely, well-orchestrated, rhythmic and melodic music.

Bloch's two neo-classical Concerti Grossi receive a sumptuous, respectful, and respectable treatment from Donald Barra and the San Diego Chamber Orchestra with Susan Dewitt Smith at the piano in no. 1. I've always loved that first piece, especially the long, haunting second movement Dirge. Inspired by the way baroque music was heard throughout the romantic period and all the way up until the revival of the harpischord in the second half of this century (i.e. with piano), it was also most influential on works like Bernstein's "Serenade" and "Age of Anxiety," and so many works by Bloch students like Bernard Rogers, Isadore Freed, Roger Sessions and Leon Kirchner. The no. 2, with solo string quartet and no piano, won the New York Critics' Circle award (as did his String Quartet no. 3) in 1952, but it is the no. 1, especially that Dirge, that sticks with you. The pleasant, six-movement 1925 "Ukrainian Suite" by Quincy Porter (another Bloch student), which fills in the space between the two, is only a couple of minutes longer in its entirety than the Dirge. In fact its last movement is so short that the second concerto grosso seems to begin almost before you know it.

Bloch's violin-piano works could easily fill out an entire CD, or even two. Ignoring the two sonatas, the Hebraic Meditation and the "Nuit exotique"—at least for now—the young violinist Pavel Berman (son of pianist Lazar Berman) and his piano accompanist Anne Epperson have chosen the best-known "Baal Shem" and the lesser-known "Abodah," written originally for the then seven-year-old Yehudi Menuhin. The rest of their album is filled out by the beautiful Shostakovich Sonata, op. 134, unfortunately beyond the scope of this review. I cannot refrain however from pointing out that Rudy Ennis's notes mention its premiere by David Oistrakh and Svatoslav (not "Sviastlav"!) Richter, and make a rather unconvincing case for its alleged theme of "betrayal." Listening to the Bloch "Baal Shem" for the quotation from the Yiddish wedding song "Mezinka," one will not find it as the program notes claim "near the end of the piece." It comes, rather, smack in the middle. The performances seem deeply emotional, though slightly restrained. Compositionally, the "Abodah" seems to contain several endings, the last one the least convincing. Perhaps that's why it's not played too often. All in all, though, a good start at worthy repertoire, the well-known balanced by the
essentially known, by the quintessential Jewish composer of the first half of our century. There are plenty of recordings of his "Schelomo" and "Sacred Service." But these new releases fill a few gaps. Others it is to be hoped may also soon be filled include the five quartets, the two piano quintets, the opera "Macbeth" and at least a dozen other chamber and orchestral works.

Leonard J. Lehrman
Long Island Composers Alliance


The container graphics for this recording suggest that it is simply a collection of silent film scores; however, it is actually a reissue of a soundtrack from a 1971 public television series, The Silent Years. That series has since vanished from the airwaves, so it is uncertain whether it offered complete silent films or highlights.

The brevity of the scores presented here suggests the latter; Jane Iredale’s notes do not say if these are complete works or condensations. The packaging also coyly withholds any information about the instrumentation; we are merely told that this music is "composed and performed by William Perry." One must actually play the disc to learn that it is for solo piano. Once one gets beyond this unnecessary camouflage, the music that emerges is pleasant enough. Perry is a composer of some note, with some other television scores and concert works to his credit, and an accompanist for silent films; based on what is heard in this recording he is probably a fluent practitioner of that art (though he is hardly, as Iredale’s notes absurdly imply, the only practitioner). In these scores, Perry avoids the noisy chromatic cliches that are associated with silent film music; his music falls affably upon the ear and suggests the drama and spectacle of the films with economy. Perry does not concern himself with replicating what period audiences heard. Indeed, his music is more redolent of contemporary Hollywood and Broadway than anything from the 1920s; his dramatic moments (particularly in BLOOD AND SAND) are reminiscent of Miklos Rozsa’s epic scores of the 1950s, while his romantic themes recall the ballads of Andrew Lloyd Webber. This is an inoffensive though unmemorable recording, and will probably go unnoticed by both fans and scholars of film music.

H. Stephen Wright
Northern Illinois University


The Black Rider is a theater work developed by director Robert Wilson and writer William Burroughs for the Thalia Theatre in Hamburg. Waits was commissioned to compose and arrange the incidental music in collaboration with Greg Cohen and Gerd Bessler. The original German ensemble is a mixed consort of everything from viola and bassoon to calliope and saw. Waits aspired to a deliberate crudity all around, in the songwriting, performing, and recording, to create the effect of an European street ensemble. To this end, he eventually abandoned the use of written music and had the ensemble work more from tapes and intuition.

Four years after the initial performances of The Black Rider, Waits assembled a California studio group of similar approach and instrumentation to finish this album project. "Lucky Day" serves as the overture to the album. A clunky circus ensemble sways through a gentle waltz underscoring Waits as the carnival barker, alternately titillating the crowd with a list of human oddities and plugging the park’s snack bar. This is followed by the title cut. The Black Rider is a ghastly, vampirish cabaret host with an accent (German, French, Hungarian, or just plain mock-European). In fact, the song is suspiciously close to Joel Gray’s "Willkommen" song from the musical Cabaret.

"November" is a particularly brooding piece, its wailing mood enhanced by the addition of a musical saw.

"Just the Right Bullets" is a lively contrast. The overblown contrabassoon is the perfect complement to Waits’s low, gravelly vocal timbre. At the half-way point and the coda, there is a startling instrumental interlude, combining a mambo rhythm on wood blocks with heavily reverberated "spaghetti western" guitar. "T’ain’t No Sin" features a "vocal" by William Burroughs, a deliberately atonal and arhythmic treatment of an old Walter Donaldson song that pits Burroughs’s aged voice against the more modern sound of a synthesized bass clarinet. That’s the Way shows Waits’s trademark satire of cliché phrases.

There is an instrumental "Russian Dance" that features a number of stompers in boots as the percussion section. "I’ll Shoot the Moon" is an awkward love song, an occasionally morbid ode with lines like "I’ll be the flowers after you’re dead, for you baby." "Crossroads" once again creates a movie-western flavor as Waits becomes the dark stranger and the reverberated guitar hammers out a doo-wop calypso beat. "Gospel Train" combines elements of
Polynesia, Africa, and Sister Rosetta Tharpe. A similar tropical flavor is created on "Oily Night," with log drums/jungle-animal noises from the instrumentalists, and a chant of "Oily Night" by Waits. "Lucky Day" is a mock Irish ballad, typically combining sentimental, perfumed reminiscences with hard-core urban street images, such as "And old Johnny O'Toole, I'll still beat you at pool."

Tom Waits was obviously the right musician for the job of creating music for The Black Rider. He is unsurpassed for combining dingy dreariness with a sardonic wit. The instrumental tracks demonstrate inventiveness and originality while cleverly drawing upon styles ranging from folk music to cinema.

Newband is a contemporary chamber group currently in residence at the Music Division of the State University of New York at Purchase. The group was formed by Dean Drummond in 1977 and performs a repertoire based on unusual instruments and microtonal tuning. After performing Harry Partch's The Wayward in 1981, they earned the distinction of acquiring the unique Partch instrument collection on permanent loan.

The opening work is Harry Partch's "Daphne of the Dunes," originally composed as the soundtrack for the Madeline Toutelet film Windsong. It uses eight musicians and a prerecorded tape of five short segments played back at double speed. James Pugliese's "Freeze" is for alto flute, a Yamaha DXII (capable of microtonal tuning), and an invention of Dean Drummond, the zoomoozophone, a microtonal vibraphonish-sounding instrument. The piece is based on American Indian tunings.

Drummond's other instrument inventions are heard on his composition "Different Drums for Different Strokes," which also incorporates digital drum machines played in real time from a synthesizer. "Circadian Rhythms" is a four-movement work by Mathew Rosenblum, utilizing a nineteen-note scale and influenced by Javanese music, rock, and the work of composer LaMonte Young. The CD concludes with a rendition of Thelonious Monk's "Round Midnight," featuring a solo cello accompanied by Drummond's zoomoozophone.

David Joyner
University of North Texas


Illinois-born composer and conductor Edward Joseph Collins (1889-1951), like his slightly older and better-known contemporaries Amy Beach and Edward MacDowell, was regarded for his well-crafted works in the conservative European tradition. In the works on this disc we also find a slight nod to French impressionism, Scriabin-esque modernism, and American folk idioms. Collins's set of waltzes from op. 18 display the former two influences, his arrangements of Negro spirituals ("All God's Chillun' Got Wings," Didn't My Lord Deliver Daniel," Lil' David Play on Yo' Harp," and "The Gospel Train") and his "Cowboy's Breakdown," the latter. The piano works on the album are all beautifully performed by the renowned Earl Wild. The Manhattan String Quartet offers a spirited reading of Collins's "Allegro Piaciervole" in D minor, which rounds out the disc. This work's forward-looking additive meter (3 3/4) is its most unusual and interesting feature. It may strike some listeners as odd to find a label that usually produces contemporary music issuing such a "retro" recording; enthusiasts of early twentieth-century American music will find it a welcome addition.


The selections on this recording comprise both "serious," original compositions for marimba (by Daniel Levitan, Andrew Thomas, Nick Kirgo, Caleb Morgan, and Robert Aldridge) as well as transcriptions of popular music by Astor Piazzolla, Suzanne Vega, and Michael Hedges. The performer also offers her own multi-layered work (after the title of the disc), scored for triangle, maracas, kalimba, and vocals, in addition to five layers of marimba, all performed by Zeltsman.

Zeltsman may be better known for her collaboration with violinist Sharan Leventhal as the duo Marimolin. Woodcut is her first solo recording. According to the disc's accompanying notes, more than seventy-five works for solo marimba or for chamber music with marimba have been created for her, a fact which should testify to her accomplishments and talent.


This disc contains a digitally remastered re-release of Easley Blackwood's Twelve Microtonal Etudes for Electronic Music Media, op. 28, originally issued on LP in 1980. In the accompanying program notes,

Notes in Passing: Recordings

by Mark McKnight

ROMANTIC MUSIC OF EDWARD JOSEPH COLLINS.
Earl Wild, piano; The Manhattan String Quartet.
Blackwood states that the Etudes were composed as the result of a National Endowment for the Humanities-funded project "to explore the tonal and modal behavior of all the equal tunings of 13 through 24 notes (to the octave), devise a notation for each tuning, and write a composition in each tuning to illustrate good chord progressions and the practical application of the notation." The Fanfare was the result of a commission by Chicago fine arts radio station WFMT (the composer has been on the faculty at the University of Chicago since 1958), as part of a series of fanfares by various composers to celebrate its thirtieth anniversary. The last work on the disc, for refretted guitar, consists of four Baroque dance movements (Prelude, Sarabande, Gavotte, Gigue).

THE MICROTONAL MUSIC OF EZRA SIMS: QUINTET; NIGHT PIECE; SOLO IN FOUR MOVEMENTS; FLIGHT; CONCERT PIECE. Members of The Dinosaur Annex Music Ensemble; Pro Arte Chamber Orchestra of Boston; Gisèle Ben-Dor, conductor. Composers Recordings CD 643, 1993. One compact disc.

This disc offers, in contrast to the recording above, a program of microtonal works principally performed on standard acoustic instruments. In the program notes composer Ezra Sims observes that he has been composing microtonal music for the "last 32 years," and that for the last twenty-nine, he has used a seventy-two-note division of the octave. He credits the Boston new-music group Dinosaur Annex for providing an outlet for the realization of his experiments. He writes that he has written for them "a new piece or two every year." Most of the works on this disc are for small ensemble or solo (one solo flute, one solo cello).

The final work, however, for chamber orchestra, with solo viola and flute, clarinet, and cello, presents greater performance challenges. Sims writes that since many members of the Pro Arte Chamber Orchestra had at one time performed with Dinosaur Annex, they were familiar with his music and therefore able to meet the demands of his compositional system.


In 1987 Composers Recordings, Inc. (CRI) received a citation from the American Academy of Arts & Letters commending the organization for recording "more American music and for a longer time than any other recording company in the world." This forty-year retrospective offers highlights from over 500 full-length recordings issued by the nonprofit company, founded in September 1954 by Otto Luening and Douglas Moore of Columbia University, together with Oliver Daniel, formerly of CBS Radio. As the program notes state, "virtually every significant American composer has been recorded under the label's banner," including thirty-seven Pulitzer-Prize winners. Selecting from among this array of luminaries was no doubt difficult. The seventeen works that were chosen, including recordings by Henry Cowell, Hary Partch, Irving Fine, Luening, Virgil Thomson, Ned Rorem, Joan Tower, Tan Dun, and Alice Shields, range from 1923 (Cowell's "Aeolian Harp") to the 1993 release of Shields's electronic opera Apocalypsis. This offering is as fine a one-disc sampler of twentieth-century composers performing their own works as one is likely to find anywhere.


FANFARE 18/3 (Jan-Feb 95): Royal S. Brown, "The San Diego Chamber Orchestra: Ten Years Young," 26-34; James H. North, "The Boston Symphony Orchestra Preserves Its History: the BSO Archives and BSO Classics Compact Discs," 34-40. Revs. of Barber, Concerto for Violin and Orchestra, music of Korgold (Deutsche Grammophon and Canyon/ Emergo, 104; Early songs of Irving Berlin (Oakton Recordings), 120; John Cage piano music (New Albion), Europa 5 (Mode 36), and Freeman Etudes [Violin] (Mode 32,37), 137-41; Stephen Foster songs (Albany), 158-59; Kenneth Gaburo's Antiphony IX (Music and Arts), 160-61; Gershwin songs and piano music (ASV Whitleine & Disques Fy et du solstice), 162-63; Griffes' The Kairn of Koridwen (Koch), 166-67; Halec computer music and Illegal Edge (Qualiton), 168-69; Anne LeBaron's Rana, Ritual, and Revelations (Koch), 185; Jeffrey Mumford's chamber music (CRI), 215; R. Carlos Nakai Native American flute music (Canyon Records), 218; H. Parker's Hora Novissima and Organ Concerto
(Albany), 224-26; Rochberg chamber music (New World), 245; William (Bill) Russell complete works, (Mode 34), 252; Christian Wolff chamber music (Art Now Series), 311; Wuorinen chamber music (Koch), 312; American song collections: Songs by American Composers, Mary Ann Hart, sop. & Dennis Helmrich, piano (Albany); Mostly Americana Jennifer Poffenberger, sop., & Lori Pitz, piano (Ars Antiqua), 325; American choral: Shanandoah, part-songs by MacDowell, Barber, Stevens, Mechem, and Rutenberg, sung by LA Chamber Singers, Peter Rutenberg, cond. (Albany), 339; American guitar music: Hand, Adler, Rorem, Schiffman, Blanchard—played by Stephen Robinson (Qualiton), 350; The American Indianists, music by MacDowell, Cadman, Gilbert, Farwell, Strong, Fairchild (Marco Polo); Music of the Federal Era (New World), 369. 18/4 (Mar-Apr 95): Revs. of Robert Ashley, ElAficianado (Lovely Music), 106; John Becker, orchestra pieces (Koch), 120; Blitzstein, Airborne Symphony & Dusty Sun, con’d Bernstein (RCA rerelease), 135; Cage piano music perf. by Margaret Long Tan (New Albion), 151; Rebecca Clark’s Sonata for Cello and Piano & Beach’s Sonata for Violin and Piano (arr. for cello), Pamela Frame, cellist (Koch), 154; Cowell chamber music, Persichetti’s hollow Men, MacDowell, To a Wild Rose (arr.), R. Clark & Manhattan Chamber Orch. (Koch), 156; Hanson choral-orchestra pieces, Schwartz & Seattle (Delos); Hanson choral and chamber music, D. Fetler & Rochester Chamber Orch. et al. (Albany); Hanson’s Symphony No. 2, Copland’s Billy the Kid, Griffes’ White Peacock, Pleasure Dome of Kubla Kahn, and Gould Tropical, misc. orchestras (Chesky), 182; Katherine Hoover’s Quintet, Halsey Stevens’ Quintet, Loeffler’s Music for Four Stringed Instruments, Montclair Quartet et al. (Koch), 192; Husa’s Fresque, Reflections, Music for Prague 1968, B. Kolman & Slovak Radio Orch. (Marco Polo), 194; Leroy Jenkins’ jazz improvisational chamber music (CRI), 200; Udo Kasemets’ Requiem Renga, Palistrina on Devil’s Staircase, The Eight Houses of the I Ching (Koch), 202; Rolf Liebermann & Stravinsky jazz-band concertos & Ellington’s Harlem, Orchestre Philharmonique de Montpellier (Arkadia), 209; Alvin Lucier’s electronic music (Lovely), 213; Pauline Oliveros’ St. George and the Dragon [accordion], In Memoriam Mr. Whitney [choral] (Mode 40), 249; Jack Stamp wind band pieces, misc. wind ensembles (Citadel), 307; Robert Ward’s Concerto for Violin and Orchestra, The Scarlet Letter: Suite, (Albany); R. Ward wind music, Jack Stamp & Keystone Wind Ensemble (Citadel), 338; Hugo Weisgall’s Six Characters in Search of an Author, Chicago Lyric Opera (New World), 344. Collections: A Night in Tunisia, A Week in Detroit, Turtle Island String Quartet & Detroit Symphony (Chandos), 361.


INTERNATIONAL LEAGUE OF WOMEN COMPOSERS JOURNAL (Feb 95): Jeannie Pool, “Peggy Gilbert, Saxophonist and Bandleader, Turns 90,” 4-5.


JOURNAL OF AMERICAN HISTORY 81/4 (Mar 95): Pamela Grundy, “We Always Tried to be Good People”: Respectability, Crazy Water Crystals, and Hillbilly Music on the Air, 1933-35,” 1591-620; revs. of R. Crawford’s The American Musical Landscape, by Barbara Tischler, 1666; George Martin’s Verdi at the Golden Gate & John Dizikis’ Opera in America, by Katherine Preston, 1699; Katherine Preston’s Opera on the Road, by Karen Ahlquist, 1701.


JOURNAL OF AMERICAN STUDIES 29/1 (Apr 95):

**JOURNAL OF THE INTERNATIONAL TRUMPET GUILD** 19/3 (Feb 95): André M. Smith, "The Life and Work of Vincent Bach: 1890-1976 (and Beyond)," Pt. 2, 4-34.


**MID-AMERICA FOLKLORE** 22/2 (Fall 94): Roberta Vidrick, "House Dances in the Flint Hills or Whad'ja Do for Fun, Granny," 68-72.


**NEW ENGLAND QUARTERLY** (Sept 94): Rev. of Stuart Feder's Charles Ives: "My Father's Song," by Judith Tick, 520-25.


PIANO & KEYBOARD 173 (Mar-Apr 95): Michael Boriskin discusses Lou Harrison's piano music, 30-34. 174 (May-June 95): Michael Boriskin interviews George Perle about his piano music, 32-35; Bruce Livingston discusses Perle's Fantasy for piano, 36-37.


SHEET MUSIC 19/1 (Jan-Feb 95): Ed Shanaphy, "The Man Who Was Laura [David Raskin]," 2-4. 58. 19/2 (Mar-Apr 95): Peter Coughlin, "The Song...and How to Sing It [Tom Jones]," 4, 6.


