

THE

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for American Music

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Spring 1996

WIEN, WOMEN AND SONG: *The Merry Widow* in New York

by Orly Leah Krasner

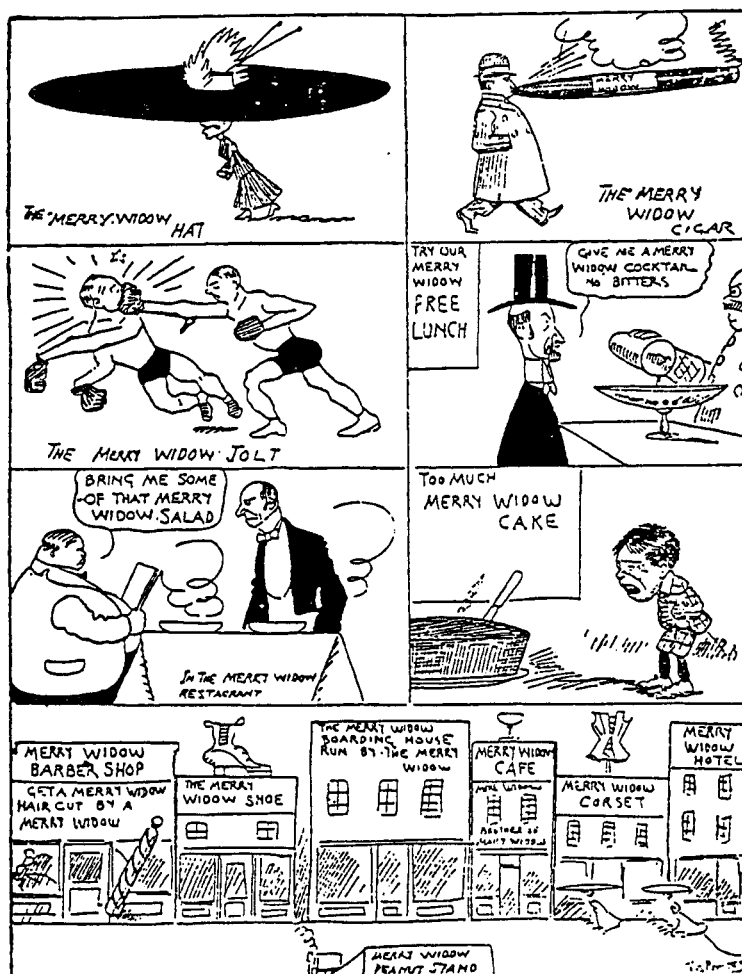
On December 30, 1905, a Viennese audience at the Theater an der Wien attended the premiere of Franz Lehár's three-act operetta *Die lustige Witwe*.¹ Its libretto, written by Victor Léon and Leo Stein, revolves around Hanna Glawari, a rich, young widow from Pontevedro—a transparent disguise for the Balkan Montenegro. Her countrymen fear that she will marry a foreigner while visiting Paris and withdraw her millions from the national bank. This would bankrupt the country, and the Pontevedran delegation to Paris has been advised of the situation. They hope to convince the widow to remarry a fellow countryman, Danilo. He is a loyal Pontevedran, but prefers to associate with Lolo, Dodo, Clo-Clo, Jou-Jou, Frou-Frou, and Margot—the grisettes at Maxim's. The flirtatious bantering between an amorous Frenchman and the highly respectable wife of the Pontevedran Ambassador provides a comic foil for the relationship between Danilo and Hanna.

Lehár exploited "Pontevedran," Parisian, and Viennese color for his score. Act II, for example, opens with an imitation Balkan national dance, followed by "Vilja"—the widow's recounting of a folk tale. Danilo's song in praise of Maxim's captures the sparkle of Parisian nightlife. Most importantly, there are the waltzes, which achieve new prominence in *Die lustige Witwe*. No longer just vocal numbers in triple meter labeled "à la valse," these waltzes are meant to be danced as well as sung. As such, they assume psychological importance in portraying romance and sexual tension. At a remove of nearly a century, *Die lustige Witwe* may seem sentimental and nostalgic. In its day, it was daring and risqué.

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WHEN THE TOWN GOES CRAZY

By T. E. Powers Overlaid 1908 by American-Jewish Museum



The "Merry Widow" in New York.
Cartoon from *The Evening American*
1909

From the President

Dear Friends and Colleagues:

News about our twenty-second national conference will appear in the summer issue of the *Bulletin*. I trust you share some of my joy and excitement: the program, special events, facilities, and planning, just all-around first rate. High marks of appreciation are due to Dianna Eiland and the Local Arrangements Committee and Wayne Shirley and the Program Committee for jobs done with grace and flair. Kudos and flowers.

And if you missed it, start thinking "Seattle." It shouldn't be hard to find an incentive.

Sometime before, during, or shortly after the Washington conference (time/place TBA at this writing), there was a meeting of The Society's Long-Range Planning Committee. On the agenda was a single item: "Publications." This meeting laid some groundwork for on-going discussions, and since all of you are touched by this issue—you're reading this now, aren't you?—I'd like to take this chance to solicit your input, all of which will become part of our conversations.

Several things have conspired to bring The Society's relationship to its publications, present and future, to attention. In the last issue of this *Bulletin* I shared with you some of my thoughts on what confronts our publications in the electronic age. The ACLS made this whole issue a central panel of its meeting in November, which was attended and reported on by our executive director, Kitty Keller. Since, there have been publications from the ACLS on the matter. It is clear that it isn't just The Sonneck Society, but nearly all learned societies in the United States that are grappling, to some degree or other, with the implications. Our concern engages the Long-Range Planning Committee on your behalf.

In addition, but related, is the question of what "Publications by The Sonneck Society for American Music" should mean. For example, we do not sponsor a monograph series on American music, although there are several publishers who have expressed tentative interest in such a venture. Should we? Under what conditions? In what form? By what criteria? With whom? We do not currently have a "Publications Committee," one charged to look at such questions. Should we? If yes, who should be on it?

Then there's the relationship of The Society's periodicals—*American Music*, *The Sonneck Society for American Music Bulletin*, *The Directory*—to the Board and the members of The Society. Some editors, past and present, have expressed to me the felt need for a mechanism by which they could receive guidance, advice, and advocacy on editorial matters. Others have argued compellingly that there should be a rigorous selection process, after which there should be complete

editorial freedom. In important ways, these views are not incompatible, but there are significant degrees of nuance.

I must confess that it is not clear to me how all these questions and perspectives relate. But it does seem clear that the structures that might evolve from thoughtful, serious, and, likely, ongoing discussions could (perhaps, should) provide the framework for what The Sonneck Society for American Music becomes in the twenty-first century.

Let me invite you to dwell for a moment on the whole question of "Publications and The Sonneck Society" and share your thoughts with any member of the Executive Committee (John Graziano, Kathryn Bumpass, Bill Everett, or me), current or future editors (Josephine Wright, Rob Walser, George Keck, or Kitty Keller), or Deane Root, as our ACLS delegate. Your time and ideas are an investment in our common future.

Dale Cockrell

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

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Send all contributions for the *Bulletin* to editor George Keck, 410 Ouachita Street, Ouachita Baptist University, Arkadelphia, AR 71998-3659; e-mail KECKG@ALPHA.OBU.EDU. Materials should be submitted on floppy disk accompanied by a print copy or by e-mail. Your disk will be returned after the issue is complete. Materials which are typed, double-spaced are also welcome.

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.

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Book Review Editor:	Sherrill V. Martin
Record Review Editor:	Elizabeth Ann Sears
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Indexer:	James Farrington

SCHEDULED CONFERENCES

22nd National Conference

March 20-24, 1996

Washington, D.C.

Wayne Shirley, program chair

Dianna Eiland, local arrangements chair

23rd National Conference

March 5-9, 1997

Seattle, Washington

Host: University of Washington

Rae Linda Brown, program chair

Larry Starr, local arrangements chair

AMERICAN MUSIC WEEK

**First full week of November beginning on
Monday**

November 4-10, 1996

November 3-9, 1997

November 2-8, 1998

November 1-7, 1999

THE SONNECK SOCIETY ELECTRONIC ADDRESS BOOK

Sonneck Society Office: sonneck@tmn.com

American Music Network: gopher tmn.com

(Selections in sequence:)

Arts Wire (#5)

Every Arts Wire Gopher (#5)

American Music Network (#3)

Sonneck Society Mailing List:

COMMANDS: listserv@ua1vm.ua.edu

MESSAGES: sonneck@ua1vm.ua.edu

Sonneck Society Mailing List Commands:

SEND TO: list@ua1vm.ua.edu

ADD name: [subscribe sonneck](#) <first
name> <last name>

REMOVE name: [signoff sonneck](#)

HOLD mail: [set nomail](#)

RESTORE mail: [set mail](#)

FEATURES

FRAZIER MOSS:

A Hidden Impact on Fiddlers in Country Music

by Karen Howell

On the back of an elaborately inlaid violin with a scroll carved in the likeness of Frazier Moss, right down to his very thick glasses and his name on the side of the instrument, the following words are inscribed around an artful picture of a mill with a water wheel: "I Fiddle Cause I Just Cain't Hep It."

Frazier Moss is an old-time fiddler currently living in Cookeville, Tennessee.¹ Having won over 100 fiddling contests, he is known and respected among the musicians of Nashville and the Middle Tennessee area. His titles include North American Old Time Fiddle Champion in Omaha, Nebraska; National Fiddling Champion in Weiser, Idaho; and the Tennessee Valley Fiddle King at the Tennessee Valley Old Time Fiddlers Association convention at Athens College in Alabama. The latter title he held for two years, the only person to have ever done so.² He held the prestigious position of being the first performer at the fiftieth anniversary celebration of the Grand Ole Opry; his five records are deposited in the Smithsonian Institute; and he was a participant in "A Tennessee Homecoming," part of the 1976 bicentennial celebrations held by the Festival of American Folklife, in Washington D.C.³ An important figure in old-time fiddling, Moss serves as a link between the older oral traditions of middle Tennessee and modern fiddlers working in the country music recording industry.

Moss's fiddling roots lay deep in the Cumberland plateau Appalachian Mountain region of rural

Tennessee. He was born in Jackson County Tennessee in 1910 and raised in Putman County. He became interested in the fiddle at a young age when fiddlers, guitar, and banjo players brought their instruments to the schoolhouse and played concerts and dances on Friday and Saturday nights. He got his first instrument at the age of eight. One he had won selling Ferry garden seeds. Unfortunately when the fiddle arrived it turned out to be a toy. Disappointed but undaunted, Moss strung up the toy with his mother's sewing thread and tried to play anyway. Because the family was poor it was some time before his father was able to come up with the six dollars necessary to buy a fiddle, but eventually Moss got a playable instrument. His importance to the community where he grew up is shown in a document the Cookeville City Council published in 1987. In their formal declaration of November 21 as Frazier Moss Day they named him "among the last of a breed of authentic Southern Appalachian fiddlers," dedicating this day to Moss because of his work to "promote, preserve and develop an appreciation for fiddle playing and old time music."⁴

Frazier learned to play in an oral tradition. The necessary information and skills being transmitted by word of mouth. While there were public schools available for learning math, spelling, etc., in Putman County, people learned day-to-day skills mostly from each other. Learning to play musical instruments outside the classical tradition was accomplished during leisure time on back porches and under shady trees. Though the Victrola and some fiddle records were available by the early twentieth century, Moss states that most musicians in his area learned tunes by ear from each other in live performance situations. This means that they often only heard a song a few times before the performers moved on to the next tune. Moss has often commented on his ability to memorize tunes quickly, because that was the only way. Frazier learned his first fiddle tune, "Rocky Mountain Goat," from his uncle, Jes Flemmings. After that he learned from anyone he could corner. He played in his first fiddle contest in Gainsboro, Tennessee, in 1922, at the age of 12, winning third place. Another contestant, Uncle Jim Thompson, who would later become the first performer at the Grand Ole Opry, took first.

Moss developed a rather high level of skill, even though his training did not include formal lessons. Moss's playing is clean and precise with intonation being of utmost importance to him. In Moss's version

of the "Champagne Polka" from his 1978 album *Fiddler's Dream*, he not only uses shuffle bowing and double stops but he also switches between pizzicato and bowing rather rapidly.

By the time Moss was fifteen he was playing at house parties and square dances. Though he probably wasn't aware of it, this was when he began collecting the tunes that would later determine his importance to the musical community. The tunes he learned were by then already old-time dance tunes such as *Soldiers Joy*, *Arkansas Traveler*, *Going Across the Sea*, and *Billy in the Low Ground*. Sometimes he played with a banjo player or a guitar player. Other times he played alone. Dances could go on as long as three days, and a fiddler had to keep playing in order to be paid; so fiddlers were always looking for more tunes. Also, most fiddlers played for their own enjoyment as well as others, and playing a few tunes over and over again could get boring for the performer.

Another source of entertainment and income for musicians was the traveling medicine shows and the vaudeville-type shows that played at the schoolhouses. Moss played in both of these. A medicine show would hire local musicians to play and attract a crowd. Between the performances the "medicine man" would sell his wares. Moss states, "it wouldn't really cure anything but it made you feel better cuz it was almost 90 proof liquor."

Moss worked with John Roselle playing vaudeville-type shows at schoolhouses. He met Roselle on the side of the road one day, and Roselle said that his wife was sick, that he had no money, and that he needed someone to help him play shows. They would book schoolhouses to do a show, advertise that day, and do the show that night. Moss boasts that they had thirteen different acts in one show, just the two of them. Among the songs they played were "Tie Me to Your Apron Strings" and "You Got to See Your Momma Every Night or You Can't See Your Momma at All." They did comedy skits and danced, as well as entertaining on other home-made folk instruments like the tin-bucket fiddle and the broomstick.⁵

All of these settings are important, because they were some of the last such shows performed in the Cookeville area. The culture in which Moss grew up—which consisted of house parties and medicine shows with schoolhouse concerts on weekends—was on the brink of change in the late 1920s and early 1930s, a change that would leave behind the places where Moss learned to play. The changes inspired by modern society shifted this face to face folk lifestyle into one influenced by far-away, previously inaccessible places. These new developments were also the beginning of changes which culminated in the 1950s, when the fiddle was replaced by the electric guitar and

Hawaiian steel guitar as lead instruments.⁶

Moss learned to play fiddle in one of the last decades before the oral cultures of Tennessee were unavoidably altered by radio and recording. As radio, the Victrola, and faster modes of transportation became widely available, the culture of small towns began to change. Ease of travel and the availability of radio allowed musicians to be influenced from distant areas and allowed audiences to seek entertainment outside of their hometowns. Whereas the relative isolation of oral cultures encouraged self entertainment and fostered regional styles of fiddle tunes, the dissemination of fiddle tunes over the radio and through records presented not only a fixed way of playing the tunes but also new styles of fiddling. The advent of recordings gave fiddle players the opportunity to listen to a tune over and over again in order to learn it exactly as the performer had played it. With this came a standardization of fiddle tunes into the most recorded and most often heard style at fiddle contests and on the radio, that of Texas-style playing. This style is best represented by Benny Thomasson and his foremost pupil, Mark O'Connor.

There were many regional styles of fiddle playing at this time, and Texas style was one way to play which was markedly different from the Appalachian style fiddling found in the Tennessee Valley during the early twentieth century. Thus, while musicians who grew up and learned to play the fiddle after 1930 still learned tunes by ear, their resources shifted from square dances and schoolhouse parties to the radio and recording industry. This broadened their base of learning possibilities beyond the regional style played in middle Tennessee but also added to the decline of the indigenous styles. The elasticity of the oral tradition allows it to grow and change with time and circumstances. Whether this change is good or bad is not for us to judge, but it does occur, and with change some features are lost and others transformed. The country music recording industry, eventually centered in Nashville, developed within the Tennessee tradition. As fiddlers were recorded, bits of this tradition were saved for posterity, engraved in time. Unfortunately the improvisatory dimension that was a deep part of this tradition has been constricted by the recording. Nowadays when a dance musician learns a piece of music the public demands that the music be very close to what is heard on the radio. While some listeners welcome individuality, many would prefer that the tunes be played uniformly so that they match the recorded versions closely. The musician's traditional role is thus limited by the public that supports them.

Still this has not stopped fiddlers from adding their own ornamentation to the music they play. With the increase in contra-dance and old-time dance groups,

there are still places where the old-time fiddler can play music the old way. Fiddle contests and conventions also encourage the continued development of improvisation in fiddle tunes. It follows that the musicians who value the old ways of learning and who value the individuality that oral tradition allowed are drawn to fiddle players like Moss who had actually experienced his heritage. Some of these same fiddlers have also become some of the most successful musicians in the recording industry.

Fiddlers all over the United States search out fiddle contests and gatherings to exchange ideas and information. The tradition of learning fiddle tunes from another person is still strong today within the fiddle circles. Modern fiddlers do use recordings and printed music to learn tunes, but they still respect the importance of oral tradition in learning from older fiddlers and from each other. In this way the traditions of old-time fiddle music are passed on. The stories that accompany each tune keep it alive and make each one distinctive. The experiences shared become part of the music and are remembered when the songs are performed. Modern fiddlers look to the older fiddle champions for this knowledge.

Moss will tell you that he is satisfied he knows more tunes than anyone else in Tennessee, and he may well be right. He keeps what he calls a small list of about three hundred tunes in his fiddle case, so that he can remember what he plays. He loves the old tunes and cherishes the old ways. Moss also remembers from whom he learned tunes, but he is quick to point out that he has made each of these tunes his own by playing it just a little different from the person from whom he learned them. It is this ability to add unique and original ornamentation to the tunes that is admired in great fiddlers even today.

Mark O'Connor, one of the best known and most talented Grammy winning champion fiddlers in country music today, learned, as stated earlier, from Benny Thomasson, a national Texas-style fiddle champion. Although he is now a recording artist, O'Connor remains a common face at the informal gatherings of fiddlers; he has often sat down to play with Frazier Moss and, as it is called in fiddling circles, "traded tunes." This means the playing of familiar or new tunes for each other to learn the other's licks. Benny Martin, one of the first stars of the Tennessee Hayride, grew up close to Cookeville, Tennessee. He credits Moss as the fiddler who taught him to play standard tuning, as opposed to the old-style cross tuning.⁷

Buddy Spiker, a greatly respected recording session fiddle player and regular fiddler at the Grand Ole Opry, looks for Moss at get-togethers and contests, so that they can catch up on what each has learned since they last played together. John Hartford, a well-known country music song writer, fiddler, and banjo player often drives Moss to parties and tapes Moss's playing

for his own archive of old-time fiddlers. Craig Duncan, an influential fiddler who works and records with many top names in addition to being a regular performer on the Grand Ole Opry, has also come under Moss's influence. He put one of Moss's waltzes, entitled *Frazier's Waltz*, in his well-known beginning fiddle method book.⁸ These fiddlers respect Moss, because he is an important link to the roots of country fiddling.

Roots have always been important to country music, and this is the heritage which Moss offers. The movement to preserve old-time music, which actually grew out of the Henry Ford Fiddle Contests of the 1920s and 1930s, had a new push in the 1980s. This return to the roots of country music helped to highlight Moss as an important person in the preservation of this music at a time when he was entering retirement from his job as a construction worker and was able to play more.

Moss's past, which is also middle Tennessee's past, is alive in his music. It is accessible to others because of his music. Music's ability to transport a listener to specific times or places is what makes Moss an important person in country music's history. This power which music holds to bring the past vividly to the present makes people like Moss priceless. His knowledge of tunes and his experiences are powerful reminders of a lost time and culture. Each time he plays, Moss transmits part of his culture, part of a lost culture, to his listeners.

NOTES

1. Information for this paper was collected by the author in taped interviews from December 1990 to January 1995.

2. Staff writer, "Frazier Moss is Fiddling His Way Into the 'Big Time'," *Cookeville (TN) Herald-Citizen*, January 7, 1985.

3. Press release from the *Festival of American Folklife Smithsonian Institution National Park Service News*, Cameron Judd, "Frazier Moss: Music Makes Him Tick," *Cookeville (TN) Herald Citizen*, July 25, 1982, C:4-7.

4. Mary Jo Denton, "City Honors Fiddlin Frazier," *Cookeville (TN) Herald-Citizen*, November 19, 1987, 1.

5. Jacky Christian, "Frazier Moss," *Steppin' In Time*, Fall 1987.

6. Richard J. Blaustein, *Traditional Music and Social Change: The Old Time Fiddlers Association Movement In the United States* (Ph.D. diss., Indiana University, 1975), 56.

7. Interview with Frazier Moss on February 8, 1991, and with Benny Martin on February 8, 1991.

8. Craig Duncan, *Mel Bay's Deluxe Fiddling Method*, (Pacific, MO, Mel Bay: 1981).

WIEN, WOMEN AND SONG

continued from page 1

Although the Viennese opening-night audience encored several numbers, the critical reviews were mixed. The box office, afraid the work might fold, papered the house until word-of-mouth helped business pick up. By the end of the 1906-07 season, it had become the rage in theaters throughout the German-speaking world.

It did not take nearly that long, however, for English-speaking impresarios to become interested in Lehár's property. They saw the work during the production's first few months in Vienna, and made plans to transport it. The British theatrical manager George Edwardes arranged to translate the work for one of his London theaters, but he only pushed it quickly into production when another scheduled import, Leo Fall's *The Dollar Princess*, remained uncompleted.

The translation of *Die lustige Witwe's* libretto by Basil Hood and with lyrics by Adrian Ross remained, for its day, remarkably faithful to the original. In its transformation from "Witwe" to "Widow," the nationality was changed from Pontevedran to Marsavian, and some of the character's names were altered, most notably Hanna to Sonia, Njegus to Nisch, and Baron Mirko Zeta to Popoff. Lehár's score was left virtually intact. When *The Merry Widow* opened at London's Daly Theatre on June 8, 1907, no one anticipated that it would run for an unprecedented 778 performances; King Edward VII himself attended four of them.²

A week after the London premiere, *Musical America* printed a review under the headline "London Amused by 'The Merry Widow'." The article also reported that Henry W. Savage had acquired the American rights.³ But this was old news. On March 24, 1906, over a year before the London debut, the same periodical quoted Savage upon his return from Europe, where he had contracted for

the reigning German musical success, 'Die Lustige Witwe' (The Joyous Widow)...now creating a furor in Vienna, Hamburg and other German cities, which is one of the few genuine tuneful and laughable foreign novelties of recent years.⁴

Having secured his Viennese operetta, Savage almost immediately pursued a very different woman of the theater—*Madame Butterfly*—and in June 1906, he began arranging for the American premiere of Puccini's opera.⁵ A midsummer news item contained references to both works; Savage was home again from Europe where he had contracted singers for *Butterfly*, and completed arrangements to produce *Die lustige Witwe* in America.⁶

Reports on *Madame Butterfly* overshadowed *The*

Merry Widow in the press. On October 20, 1906, *Musical America's* subscribers could read a review of *Madame Butterfly*, which had appeared for the "First Time in America," sung in English in Washington, DC.⁷ In the same issue they were informed that Savage had two new musical productions in preparation:

"Noah's Ark" by a new author not yet disclosed...[and] the successful comic opera, "Die Lustige Witwe," which has been running in Berlin and Vienna for over a year and is declared by foreign critics to be the best work of its kind in Europe during the past decade.⁸

Once again, the article offered no new information about the production or when audiences could expect to see it. A few weeks later, *Madame Butterfly* arrived in New York. There was no further mention of *The Merry Widow* throughout the winter.

Fresh reports came with the spring breezes. A squib titled "'The Merry Widow' for Americans" and datelined Vienna, April 8, 1907, reported that Savage had attended a performance there. It also promised that "An English version...will be brought to America next season."⁹ A time frame for the work's arrival had finally been established, but little else was reported over the summer, except for reviews of the British production in June.

In an excerpt quoted from the London *Daily Graphic*, an unidentified critic declared that

Musical comedy being dead,...and comic opera not yet resuscitated,...[*The Merry Widow* is] something between the two and partaking of the character of both.¹⁰

Reviewers on both sides of the ocean often tried to draw distinctions between comic opera, musical comedy, operetta, etc. No consistent usage evolved, and the result is a terminological quagmire that continues to hamper scholarship in musical theater.¹¹ What is particularly important here, however, is the perception of a moribund genre on the brink of revivification. As early as 1902 American critics had sounded the death knell of the genre—in spite of the activities of Reginald de Koven and Victor Herbert among other composers, all vitally interested in this new, portentous import.¹²

By the end of August with the advent of the 1907 season fast approaching, reports on the *Widow's* progress began to appear with greater regularity and increasing intensity. Two separate items were published in the August 31 issue of *Musical America*. The first announced that Savage had selected a director, Louis F. Gottschalk, who had previously conducted several of Victor Herbert's shows. In Gottschalk's estimation, Lehár's piece

is superior to any of the Gilbert—Sullivan operas.... I have no hesitancy in saying that 'The Merry Widow' will cause at its première the greatest enthusiasm that a New York audience has evinced

during the course of my experience.¹³

Two pages later, another item reported that Ethel Jackson had been engaged as the prima donna.¹⁴

Ostensibly it was Jackson's friend Grace Luders, wife of the composer Gustav Luders, who suggested that she audition for the role. When her contract was signed, Savage sent her to Paris to choose her costumes, insisting that only the best would do. The Balkan national costume for Act II supposedly cost \$400, an extraordinary amount for 1907.¹⁵ Playing opposite Jackson was Donald Brian in the role of Prince Danilo.¹⁶

By the beginning of September, the pre-New York tryout schedule had been established and announced, several days each in Syracuse, Ithaca, Rochester, Buffalo and Philadelphia.¹⁷ Audiences were being primed to expect "the most sensational success in the history of music."¹⁸ Two days before the New York premiere, *Musical America* boasted that the only thing needed was the biggest theater in the city.¹⁹

On October 21, 1907, *The Merry Widow* finally waltzed into the New Amsterdam Theatre. Although the Marsovian millions were nightly made safe, real-life finances were precarious. Within days of the premiere the Knickerbocker Trust Company closed its doors, precipitating a wave of bank closures. It was the third financial panic in fourteen years.²⁰ But it was not the only hysteria sweeping the nation. "Merry Widow Madness" had also begun.²¹

Vendors peddled readily available sheet music on street corners for a nickel a copy.²² Several touring companies further disseminated its waltzes throughout the country within months of the New York premiere. This in turn prompted a social dance craze.²³ There were even competitions for the best Sonia-Danilo couple.²⁴ Savvy entrepreneurs quickly applied the words "Merry Widow" to a wide range of products as a marketing epithet. Jackson's broad-brimmed, feather-trimmed hat, in particular, created a fashion furor. According to the *Oxford English Dictionary*, the phrase "Merry Widow hat" was already in vogue by the summer.²⁵

The Merry Widow's popularity was further enhanced by the burlesque that opened on January 2, 1908.²⁶ The Weber's Music Hall version ran for 156 performances and worked from a new script written by George V. Hobart; the Lehár score was used by permission of Henry Savage.²⁷ The *New York Dramatic News* reported that the burlesque followed the original closely and was altogether a "capital performance."²⁸ Joe Weber appeared as Disch, the embassy's janitor, and Lulu Glaser starred as Fonia. Charlie Ross as Prince Danilo

contributed at moments a touch not of burlesque but of imitation, raising now and then his songs into the atmosphere of the real "Merry Widow."²⁹

The critic Acton Davies referred to Ross' performance

as "legitimate—in fact, it was too legitimate. That was the trouble with certain scenes of the whole performance."³⁰

This apparent blurring of boundaries between burlesque and legitimate product bothered critics.

A burlesque this transplanted "Merry Widow" can hardly be called, because there never was a musical comedy yet serious enough to offer the contrast needed for real burlesque. You can burlesque grand opera—or Victor Herbert can if you can't, but not operetta.³¹

Reviews of the "real," "legitimate" *Merry Widow* at the New Amsterdam, however, reveal a similar discomfort. Lawrence Levine, in his book *Highbrow/Lowbrow; The Emergence of Cultural Hierarchy in America*, explores the growing separation of opera from popular culture at the end of the nineteenth century, its "sacralization" to use his term.³² He does not discuss, however, the array of works termed light or comic opera, operetta, or musical comedy. Such pieces were designed to be popular, to appeal to the broadest possible audience, and they muddy the distinction between highbrow and low. Although Savage could successfully present both *Madame Butterfly* and *The Merry Widow*, the critics rarely negotiated the highbrow/lowbrow continuum with such equilibrium. Derisive attitudes, especially from the musically well-educated critics, frequently underscored their judgments of "lighter" works. The reviews of Lehár's operetta were unanimously laudatory, but they also show distinct differences in tone.

W. J. Henderson, for example, probably wrote the notice in the *New York Sun*. It ran under the headline "Hail to 'The Merry Widow' / She is Captivating, Graceful and Chic." The review proper praised the show as a "most ingratiating, captivating, alluring and haunting production" beneath which "lies the irresistible seduction of the Viennese waltz, the dance of dances that steals men's souls out by way of their toes."³³ Under a similar banner, "'The Merry Widow' Proves Captivating," the *New York Times* critic, probably Richard Aldrich, wrote that Ethel Jackson "comprehends the verve and joy of the part, as well as its seductiveness. She makes the waltz the dramatic moment in the action, as it should be."³⁴

The critic for the *New York Tribune*, however, was the noted Henry E. Krehbiel. His review, which appears between two columns of obituaries, is sedately labelled "Music. 'The Merry Widow'." Krehbiel did not mention the work's seductiveness, but he commented twice on its lack of vulgarity. As for the waltz, he conceded that it "takes on the color of emotionality in the climax of the dramatic situation." He also anticipated that

to-day will doubtless witness the beginning of the most exquisite torture that the New York wayfarer has had to endure since Isaac Bromley infected the popular mind with his horse car jingle. We shall have

to walk and talk and read and smoke to the waltz rhythms which Franz Lehar [sic] has invented.³⁵

Perhaps the most patrician stance was taken by the *Musical Courier*. Unlike *Musical America*, it adopted the attitude of its cultivated readership, and there were neither preliminary publicity notices for *The Merry Widow* nor a formal review. On October 30, however, an item about Lehar with no headline was buried on page 22.

"The Merry Widow" ...by the way, in the first week of her visit to New York has danced herself deeply into the affections of the metropolitan public and bids fair to be welcome here for an unbroken run of two seasons at least.... It is admitted on every side that Lehar [sic] is not a genius like Strauss, Offenbach, Genée, Lecoq [sic], Sullivan, Milloecker, etc., but nevertheless "The Merry Widow" has been performed thousands of times everywhere in Europe. With no wish to detract in the slightest degree from the great charm of Lehar's previous work, nevertheless that great popularity demonstrates how poor was most of the light stuff which our transatlantic cousins have been getting—and exporting to us—for the past 20 or so. Up to date, Lehar has made over \$100,000 in royalties, which places him in the record together with the composers of "Robin Hood."

"The Belle of New York."³⁶

These two record-holding composers were Gustav Kerker whose *The Belle of New York* opened in 1891 and Reginald de Koven, whose 1891 success *Robin Hood* continued to be revived.

De Koven was active as both composer and journalist at several points during his career. He recently rejoined the staff of the *New York World*, attended the premiere of *The Merry Widow* and wrote that the

dramatic purpose and coherency, the artistic sincerity...shown in "The Merry Widow" last night, came like water in the desert after the tawdry musical inanities which have pervaded and infested Broadway for some years.³⁷

His praise hardly seems self-interested, and the notion of renewal was seconded by Victor Herbert. *Musical America* on October 26, 1907, ran a bold front-page headline, "American Public's Taste is Improved." Printed in slightly smaller type beneath it was, "Victor Herbert Sees Good Signs in Success of 'The Merry Widow' in New York."³⁸ Herbert's name appeared primarily to grab the reader's attention. The review proper, unsigned, appeared elsewhere in the issue, and, in addition to its own accolades, quoted choice phrases from other critics.

In the Old World *Die lustige Witwe* heralded the silver age of the Viennese operetta.³⁹ In the New World *The Merry Widow* was credited with raising audience standards. Historically the success of

American works often hinged on comparison to foreign imports. During the last quarter of the nineteenth century the exemplars were Gilbert and Sullivan and the composers of the Viennese golden age such as Johann Strauss and Franz von Suppé. The triumph of *Robin Hood* in 1891 established a temporary American touchstone. Within a dozen years the native product stood on its own. In 1903, for example, Gustav Luders' *The Prince of Pilsen* was followed by Victor Herbert's *Babes in Toyland*. Later that year Herbert's *Babette* and de Koven's *The Red Feather* opened within a week of each other; for several seasons the two composers had works running competitively. Yet in spite of all this activity the critic for the *New York Times* pointed out that "the name of comic opera, as well as the thing itself, has fallen into disfavor."⁴⁰

The following year George M. Cohan's *Little Johnny Jones* (1904) heralded a new approach to musical theater. Comic opera was not dead yet, but it was indeed changing, and Lehar's work had little to do with the process. The American public, indulging in its inferiority complex toward native creativity, needed affirmation from abroad. The immediate popularity of *The Merry Widow* validated home-grown efforts. American operettas composed after Lehar's New York triumph were not substantially different from those that preceded it, but their creators gained cachet from the association. One example is sufficient.

Shortly after hearing *The Merry Widow*, de Koven began work on a new script by his long-time librettist Harry B. Smith. To describe his current project to the press, de Koven began by explaining that

The success of "The Merry Widow" was due first and foremost to the fact that it came at the right time, being the first piece of its class for years, and the public was ready for it. It was due also to its legitimate construction, its pretty music and clever love story, and more than all, to its deftly concealed sexual interest. Apart from the last Mr. Smith and myself have built on similar lines in the construction of "The Golden Butterfly."⁴¹

The Golden Butterfly had its premiere a year after *The Merry Widow*, and closed after forty-eight performances.⁴² A review in the highbrow *Musical Courier* noted that the

improvement of taste was manifest,...and this shows that a man like de Koven planted well in his earlier works and helped in the education of the people in what he has done.⁴³

The critics acknowledged de Koven's contribution, implying that the "improvement of taste" credited to Lehar was in fact part of an ongoing process. For years they had been insinuating that American composers should strive to unify book and score into coherent structures that subjugated comedic elements to romance. The de Koven-Smith correspondence reveals that this was de Koven's aim long before the *Widow's*

thrall, when his career was already in decline.⁴⁴

The Merry Widow revitalized American operetta by reinstating a foreign standard. In the years leading up to World War One, the press compared American works to a steady stream of imports, such as Oscar Straus' *The Chocolate Soldier* (1909), and Lehár's *The Count of Luxembourg* (1912). Furthermore, several European emigrés to the United States continued to write operettas, such as Rudolf Friml (*The Firefly*, 1912), and Sigmund Romberg (*Maytime*, 1917). During this time, Victor Herbert, whose early works had been compared to de Koven's *Robin Hood*, composed two of his best-known scores, *Naughty Marietta* (1910) and *Sweethearts* (1913). Two decades later these Herbert works became Hollywood vehicles for Jeanette MacDonald and Nelson Eddy. Works by Romberg and Friml, Straus and Lehár, also made the leap to celluloid. Here, too, *The Merry Widow* was prominent.⁴⁵ In 1934 the director Ernst Lubitsch shot a film version of *The Merry Widow* starring Maurice Chevalier and Jeannette MacDonald.⁴⁶ Its appearance prompted many who recalled the first American performance of Franz Lehár's operetta to reminisce. One writer remembered it this way:

Things happened in 1907. Oklahoma became a state. The Knickerbocker Trust Company blew up. There was a panic on Wall Street.... and the Merry Widow hat, a floppy lace creation topped by a bird of paradise and with a rose under the brim, was worn by Ethel Jackson in "The Merry Widow."⁴⁷

NOTES

1. *Die lustige Witwe* was based on Henri Meilhac's four-act play, *L'attaché d'ambassade* (1861).
2. W. MacQueen-Pope and D. L. Murray, *Fortune's Favourite; The Life and Times of Franz Lehár* (London: Hutchinson, 1953), 123.
3. *Musical America* (June 15, 1907), 7.
4. *Musical America* (March 24, 1906), 3.
5. *Musical America* (June 16, 1906), 3. *Madame Butterfly* had its Italian premiere in February 1904 (rev. May 1904).
6. *Musical America* (July 28, 1906), 2.
7. *Musical America* (October 20, 1906), 5.
8. *Musical America* (October 20, 1906), 11.
9. *Musical America* (April 13, 1907), 4.
10. *Musical America* (June 15, 1907), 7.
11. Gerald Bordman, *American Operetta From H.M.S. Pinafore to Sweeney Todd* (NY: Oxford University Press, 1981), 5.
12. Gerald Bordman, *American Musical Theatre: A Chronicle* (NY: Oxford University Press, 1986), 183. Bordman refers to an article in the *New York Times* dated September 7, 1902.
13. *Musical America* (31 August 1907), 14. Louis F. Gottschalk conducted Herbert's *The Ameer* (1899), *Dream City* and *The Magic Knight* (1906), and *Old Dutch* (1909). *Musical America* mistakenly included *The Idol's Eye* in its report.
14. *Musical America* (August 31, 1907), 16. Ethel Jackson (1877-1957) appeared on stage irregularly from 1897 to 1939, but would be remembered almost entirely for her role as the "Merry Widow." Bordman, *Oxford Companion to American Theatre*, 377.
15. Nat Dorfman, *New York Herald Tribune* (c. 1934), Clipping. *The Merry Widow* production folder #1, Theatre Collection, Museum of the City of New York (hereafter NYMc).

16. Donald Brian (1877-1957) had an active and varied career, including the role of Henry Hapgood in George M. Cohan's *Little Johnny Jones* (1904). He reprised his role as Danilo in the 1932 revival. Bordman, *Oxford Companion to American Theatre*, 102.

17. *Musical America*, (September 7, 1907), 8.

18. *Musical America* (September 14, 1907), 15.

19. *Musical America* (October 19, 1907), 21.

20. Bordman (*Chronicle*, 237) says it was two days later. Fields, (*From the Bowery to Broadway*, 234), says it collapsed the next day.

21. *Musical America* (November 2, 1907), 21.

22. Danton Walker, Unidentified clipping, c. 1945. *The Merry Widow* production folder #1, NYMc.

23. Bordman, *Chronicle*, 236.

24. Bernard Grun, *Gold and Silver: The Life and Times of Franz Lehár* (London: W. H. Allen, 1970), 128.

25. *The Oxford English Dictionary* credits the *Daily Chronicle* (July 9, 1908) with the first written reference: "The women in the galleries took off their "Merry Widow" hats, and waved them frantically."

26. Other burlesques appeared later, including one by the composer Karl von Wegern called *The Merry Widow Remarried* (c. 1909). Material for the show is available in Box 691A of the Tams-Witmark Collection at the University of Wisconsin at Madison Library. Bordman (*Chronicle*, 279) indicates that the burlesque played Chicago's Colonial Theatre during the 1912-13 season.

27. Burns Mantle and Garrison P. Sherwood, eds. *The Best Plays of 1899-1909* (NY: Dodd, Mead and Company, 1947), 554.

28. *New York Dramatic News* (January 11, 1908), Clipping. Billy Rose Theatre Collection, New York Public Library/Lincoln Center (hereafter NYp).

29. Unidentified clipping. Billy Rose Theatre Collection, NYp.

30. Acton Davies, Unidentified clipping. Billy Rose Theatre Collection, NYp.

31. Unidentified clipping [January 3, 1908], Billy Rose Theatre Collection, NYp.

32. Lawrence Levine, *Highbrow/Lowbrow; The Emergence of Cultural Hierarchy in America* (Cambridge, MA: Harvard University Press, 1988).

33. [W. J. Henderson], *New York Sun* (October 22, 1907), 8.

34. [Richard Aldrich], *New York Times* (October 22, 1907), 9.

35. Henry Krehbiel, *New York Tribune* (October 22, 1907), 7.

36. *Musical Courier* (October 30, 1907), 22.

37. *Musical America* (October 26, 1907), 21. The article is quoting from R. de Koven, *New York World* (October 22, 1907).

38. *Musical America* (October 26, 1907), 1.

39. Richard Traubner, *Operetta; A Theatrical History* (New York: Doubleday & Company, 1983), 243.

40. *New York Times* (November 10, 1903), 9. This was part of the review of de Koven's *The Red Feather*.

41. Unidentified clipping, "De Koven" clipping file, Music Division, NYp.

42. *The Golden Butterfly*, starring Grace Van Studdiford, opened at the Broadway Theatre on October 12, 1908.

43. *Musical Courier* (November 11, 1908), 28.

44. Orly Leah Krasner, *Reginald de Koven (1859-1920) and American Comic Opera at the Turn of the Century* (Ph.D. dissertation, City University of New York, 1995).

45. Silent films of *The Merry Widow* appeared as early as 1907. Perhaps the most famous is the two-hour, M-G-M film directed by Erich von Stroheim, released in 1925. The bulk of the scenario extrapolates backwards from Lehár's story; the entire operetta plot is condensed into the last quarter of the film.

46. Chevalier and MacDonald also starred in Lubitsch's film *The Smiling Lieutenant*, a remake of Oscar Straus' *A Waltz Dream*.

47. Ward Morehouse, "Broadway After Dark," (March 3, 1934), Unidentified clipping. *The Merry Widow* production folder #1, NYMc.

Tyrannosaurus Rex of Lex(icography)

A Memorial for Nicholas Slonimsky

by Stephen M. Fry

A Memorial for Nicholas Slonimsky was held on January 22 at the UCLA Faculty Center. I'd like to write about it as much for my own sake, putting together my thoughts about the event, as for my drive to document it. It is the kind of event that will stay with you for a long time, one that seems to represent the end of an era. It was memorable.

About 180 people from New York, Boston, Illinois, Texas, Arizona, and other areas, warm and cold, and from throughout California gathered in the California Room at the UCLA Faculty Center. It is located just across the street from Schoenberg Hall where Nicolas Slonimsky, along with Lukas Foss, Roger Wagner, Roy Harris, John Vincent, and even Arnold Schoenberg himself had taught in the old days. Even now the Musicology Department is chaired by none other than Susan McClary.

How fitting, then, that the California Room was filled with illustrious names in the musical world. There was laughter, and exclamations of surprise, as friends of Nicolas who hadn't seen each other for many years caught up with their respective lives. As we took our seats, Electra Slonimsky Yourke, Nicolas's daughter, came up to the lectern and welcomed everyone to the Memorial. She remarked how happy she was to see so many old friends, thanked us all for coming, and proceeded to explain what it was like to be the daughter of Slonimsky. Her remarks were loving and low-key, setting the tone for the event, as she talked about being a child at the family's dinners with Ruggles, Cowell, Varèse and new-music people. She spoke about Nicolas's fascination with the world about him, especially ideas, and his struggles with his careers. "He was very cerebral, actually," she concluded. Then she introduced composer David Raksin, perhaps Slonimsky's best friend. Raksin served as MC through the evening, introducing each guest speaker in turn with a friendly quip.

Raksin introduced Ernest Fleischmann, Executive Vice President and Managing Director of the Los Angeles Philharmonic, who spoke about Slonimsky's early and short-lived conducting career in Los Angeles, especially at the Hollywood Bowl. He pointed out how

Slonimsky's programs of new music ran against the wishes of the Hollywood Bowl supporters, and his career there was summarily terminated. And yet sixty years later the new music programs of Esa-Pekka Salonen are welcomed. Fleischmann also noted that the essence of each musician in *Baker's* was described perfectly by Slonimsky in just the right word or phrase.

David Raksin then gave his own accounting of his friendship with Slonimsky, offering a series of funny anecdotes but also describing his depth and intellectual capacity. He remarked on the ninetieth-birthday celebration, the ninetieth-birthday event—both in the UCLA Faculty Center—and on the gala one-hundredth birthday celebration at the L.A. Museum of Modern Art, which Frank Zappa attended. He termed Slonimsky as the "Tyrannosaurus Rex of Lex."

Laura Kuhn, Director of the Interdisciplinary Fine Arts program at the Arizona State University West campus in Phoenix, spoke about working with Slonimsky on the late *Baker's* editions and on his biography *Perfect Pitch*. She was bowled over by the events of his life, as reflected in the book, and by the staggering number of interests and endeavors in which Slonimsky excelled.

Lawrence Weschler, whose profiles of Slonimsky graced pages of *The New Yorker* many years ago and in the current issue, talked about how giant a figure Nicolas seemed to be to him at age seven, when Slonimsky visited his grandfather, the composer Ernst Toch, for dinner. Weschler mentioned witnessing Slonimsky in UCLA classes in the mid-1980s when Nicolas was invited to lecture. Then he read from his early *New Yorker* profile.

Karen Murphy, Slonimsky's secretary for many years, chatted about how it was to work with him—the fun, the work, the tribulations, the visitors to his home, the zany pranks, and especially everyone's love for him. Ida James, his housekeeper for many years, was ill with the flu and could not come to speak.

Robert Stevenson, long-time UCLA music and musicology professor (he came to UCLA in 1949!), spoke briefly but with admiration about Slonimsky's stature in the world of music, his many accomplishments, and about many of his recent tributes. David Raksin introduced Stevenson as possibly the only man Slonimsky's intellectual equal. Quite a tribute to both men!

Betty Freeman, wealthy supporter of the arts in Los Angeles and long-time Slonimsky friend, described his

intellect and curiosity about things musical and related two Slonimsky stories. Betty had arranged for his one-hundredth birthday celebration and for the special birthday pieces composed by Leonard Bernstein and Lukas Foss played there.

Jennifer Batten, the wild and comely rock guitarist whose recording of "Flight of the Bumblebee" on her Ibanez electric was a sensation, had been drawn to Slonimsky by his *Thesaurus of Scales and Melodic Patterns*. Following her tour with Michael Jackson a decade ago she became a devotee of Nicolas and had him conduct one of her recordings. She described the slumber party she arranged for Nicolas on his ninety-eighth birthday with the bevy of beautiful women who had worked with him over the years. It was so successful, she said, that she arranged another slumber party, again at his home, for his ninety-ninth birthday, but this time with the addition of a professional stripper. "Ya don't believe it? Here's the scrapbook with the pictures!" (And it was videotaped!)

Slonimsky's personal physician for more than two decades, Dr. Charles Friedman, had brought Nicolas's medical records and gave us details of his health over the years. He said that Nicolas had always had a cholesterol count that fluctuated between 250 and 290, but in those days (the 1960s) no one worried much about it if it didn't reach 300. He said that a colonoscopy had revealed a small colon cancer, which was removed, and in 1991 he had suffered a small stroke. David Raksin quipped that it was probably a semicolonoscopy, knowing Nicolas.

Then it was my turn at the lectern. I described what Slonimsky had meant to music librarians with his work and by his example. I then read an e-mail statement, today's equivalent of the telegram for an event like this, from MLA's own Suki Sommer:

A legend he was—yes. But he was more than that to music librarians who relied on his "Bible," *Baker's Biographical Dictionary*, as their first line of defense in any workaday encounter. As a librarian facing an anxious or demanding questioner, you could count on two things from Nicolas Slonimsky's work, accuracy and opinions.

The accuracy is extraordinary (thank goodness!). The lengths he went to get the facts are documented in his inimitable preface to *Baker's*, which is required reading for all prospective music librarians. And the opinions? Well, shouldn't we all have opinions? But they also served to point a new audience in directions they might want to follow. Too few people today are willing to make those decisions: what WERE his most important works; WHAT did he contribute; WHY was he important? Facts are not enough. We need informed direction, and Nicolas Slonimsky was always ready and willing to point the way.

A self styled Wunderkind, but one who excelled

in the most demanding and exacting of disciplines, he will remain the greatest of music lexicographers, and—in one of his favorite words—diaskuesiasts of our time.

Then Joyce Jones, the first of the bevy of beautiful women who worked for Slonimsky over the years, talked about how she was a student at UCLA and took his editing/secretary/etc. job, because it paid more, \$2.50 an hour, than campus jobs. She recounted working for him for fifteen years, through which time she married a scientist (whom Nicolas adored) and had a baby (for whom Nicolas sat while she worked afternoons at another job).

John Huszar described the documentary film he made about Slonimsky's life and trip to Russia. He said Nicolas was unflappable with all the cameras, lights, and action going on and was as "good" off camera as on camera. He excitedly announced a "recently discovered" seventeen-second segment of silent film showing Slonimsky conducting at the Hollywood Bowl in 1933. The film was from Philip Kahgan's home movie collection which he made as a violist in the L.A. orchestra in the 1920s and 1930s. It was loaned by the UCLA Film and TV Archives and prepared by Charles Barber and Huszar. The segment, and segments from the Slonimsky documentary were shown following the speakers.

The final scheduled speaker was Kate Yourke, Slonimsky's granddaughter, who talked about the women in Slonimsky's life, "the pilgrimage of astonishing women" who worked for or with Nicolas. She spoke of his devotion to the family and the incredible events with which she was associated.

Audience members were invited to speak about Slonimsky, and several came up to the lectern. Jerome Kessler, cellist, spoke about making the recording on the Orion label of Slonimsky's Suite for Cello and Piano, and how Nicolas has made a lasting mark in the world. Gregg Hettensberger, critic for the *Los Angeles Times*, mentioned a few anecdotes and articles he wrote in covering Slonimsky in the *Los Angeles Weekly*. Alan Rich, music critic, described how his entry in *Baker's* was used by enemies to keep him from working for the *Los Angeles Times* when the *Herald Examiner* folded. John Santana, radio station KKGO announcer, described his taped interviews with Slonimsky. Composer Leon Levitch spoke lovingly about Slonimsky as a role model for himself and about his last visit with Nicolas. And finally David Raksin read the poem "Who was That Crying" by Louise Geist, inspired by the death of Slonimsky.

Following the showing of the films, the group gathered for the Faculty Center's excellent food, wine and soft drinks, for reminiscing with each other about Nicolas, and for renewing old acquaintances. It was a beautiful event, and we all left greater people than when we had come, thanks to Nicolas and his family.

NEWS OF THE SOCIETY

ACLS PUBLICATIONS

The Sonneck Society for American Music was elected a Constituent Society of the American Council of Learned Societies in 1995. Deane Root was appointed by the Sonneck Society board as delegate to the Council, which serves as a sort of congress of scholarly organizations in North America.

The ACLS activities include fellowship support for humanistic research, international exchanges, and special projects and publications. As our delegate, Deane Root has been receiving publications issued by ACLS, and will list them occasionally in this *Bulletin*. You may request a copy of any of these titles on a temporary, circulating basis by contacting his office. If demand for particular titles is heavy, you may be referred to the ACLS office.

PAMPHLETS AND REPORTS

American Council of Learned Societies: Annual Report 1993-1994

American Council of Learned Societies: Directory of Constituent Societies 1994-95

"Beyond the Boundaries of the Academy: What is the Learned Society's Obligation to the Larger Public?," Statements by Delegates, ACLS Annual Meeting, 1995

"Fellowships & Grants: Competitions to be held in 1995-96," [ACLS]

Copyright, Public Policy, and the Scholarly Community, [issued by] Association of Research Libraries, July 1995

OCCASIONAL PAPERS

20. "The Humanities in the Schools," 1993

23. "Teaching the Humanities: Essays from the ACLS Elementary and Secondary Schools Teacher Curriculum Development Project," 1994

24. "Perspectives on the Humanities and School-Based Curriculum Development," Sandra Blackman et al., 1994

25. "A Life of Learning," Robert K. Merton, Charles Homer Haskins Lecture, 1994

26. "Changes in the Context for Creating Knowledge," George Keller, Dennis O'Brien, Susanne Hoeber Rudolph, 1994

27. "Rethinking Literary History—Comparatively," Mario J. Valdes and Linda Hutcheon, 1994

28. "The Internationalization of Scholarship and Scholarly Societies," 1995

29. "Poetry In and Out of the Classroom: Essays from the ACLS Elementary and Secondary Schools Teacher Curriculum Development Project," 1995

30. "A Life of Learning," Phyllis Pray Bober, Charles Homes Haskins Lecture, 1995

31. "Beyond the Academy: A Scholar's Obligations," George R. Garrison, Arnita A. Jones, Robert Pollack, Edward W. Said, 1995

BOOKS

Rethinking Liberal Education, edited by Nicholas H. Farnham and Adam Yarmolinsky. New York: Oxford University Press, 1996

JOURNALS

Teaching the Humanities: The Journal of the American Council of Learned Societies Elementary and Secondary Schools Teacher Curriculum Development Project, vol. 1, no. 1 (Summer 1995)

ARL: A Bimonthly Newsletter of Research Library Issues and Actions, no. 180 (May 1995), "Computers and Scholarship: A Pseudo-Hypertext in Ten Parts," Stephen Hilliard

ACLS Newsletter, vol. 4, no. 3 (second series, Winter/Spring 1995), "The Internationalization of Scholarship: Report on the Fall 1994 CAO Retreat"

In December, the ACLS distributed copies of a twenty-eight-page report titled *Difficult Choices. How Can Scholars Help Save Endangered Research Resources?*, prepared by Gerald George, and published by The Commission on Preservation and Access (August, 1995). The Commission provides grants to interest scholars in problems of preservation and access; this report identifies the most useful potential activities for future funding.

If you wish to review the Sonneck Society's copy, please contact me. Additional copies are available for \$10.00 from the Commission, prepaid, with checks payable to "The Commission on Preservation and Access" 1400 16th Street, NW, Suite 740, Washington DC 20036-2217.

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CALL FOR NOMINATIONS

The committee to choose the recipient of the Irving Lowens Award for the best article published in 1995 is soliciting nominations. Any periodical article published during 1995 is eligible; self-nominations are acceptable. A list of the articles chosen for this award in the past several years is published in the Directory. Members of the committee are Wiley Housewright, Fred Crane, and Katherine Preston. Please send nominations by June 1, 1996, to me at Music Department, College of William and Mary, Williamsburg VA 23185. A photocopy of the article (with full bibliographic information) will be greatly appreciated. I will acknowledge receipt of all nominations. Queries should be addressed to kkpres@facstaff.wm.edu or call me at (202) 546-0225 (until mid-May) or (804) 221-1075 (after mid-May).

Katherine Preston, Chair

ELECTION RESULTS

The Society is pleased to announce the results of the election for a President-elect and four new Board Members. Anne Dhu McLucas is President-elect. Carol K. Baron, Ron Pen, Guthrie P. Ramsey, and Marsha J. Reisser were elected to the Board.

Anne Dhu McLucas earned a Ph.D. at Harvard University and is currently Dean of the School of Music, University of Oregon. A Sonneck member since 1975, Anne served the Society as a member of the Board 1984-1986 and as Second Vice-President 1987-1989. Anne is a former president of the College Music Society.

Anne's scholarly interests include British-Celtic-American folksong, Native American music, and British-American musical theater of the eighteenth and nineteenth centuries. She has published two editions of theater music, *The Touchstone* and *Montecristo*; edited and wrote an essay for *Music and Context* (1985); and wrote essays printed in festschrifts honoring Eileen Southern, Rulan Chao Pian, William Kearns, and John M. Ward. Her numerous articles have appeared in various editions of *Groves* and in *American Music*, *JAMS*, and *Ethnomusicology* among many others.

Carol K. Baron was elected to serve a two-year term. A Sonneck member since 1989, Carol is Director of the Bach Aria Festival and Institute, State University of New York, Stony Brook. She was awarded the Ph.D. from the Graduate Center of the City University of New York.

The music of Charles Ives is Carol's main research interest. Her articles are published in *International Journal of Musicology* (1993); *American Music* 10 (1992); and *Perspectives of New Music* (1991).

Ron Pen, elected for a three-year term, holds the Ph.D. from the University of Kentucky. Ron has been a member of the Society since 1988, and he served as

Program Chair for the Madison conference in (1995). He is currently Associate Professor and Associate Director of the University of Kentucky School of Music. Ron's research interests are folk and sacred music. His published works include *Introduction to Music* (McGraw Hill 1992); "The Sacred Harp," *American Music* 12 (1992); and encyclopedia articles on folk and sacred music.

Guthrie P. Ramsey was appointed to fill the remaining two years of an unexpired term. He is an Assistant Professor at Tufts University and a member of the Society since 1989. He earned the Ph.D. degree from the University of Michigan. His research interests are jazz studies and aesthetics in African American music. Publications include "Renaissance Man," *Village Voice Jazz Supplement* (1994) and "Cosmopolitan or Provincial?: Ideology in Early Black Music Historiography 1878-1940," *Black Music Research Journal* 1995.

Marsha J. Reisser, Associate Director and Coordinator of Publications at the Center for Black Music Research, was elected to a three-year term. A Sonneck member since 1986, Marsha is co-author of *Black Music in the United States: An Annotated Bibliography* and managing editor of the *International Dictionary of Black Composers* (1997).

Members of the Society congratulate these officers on their election and thank those who are willing to serve.

THE SONNECK SOCIETY ELECTRONIC ADDRESS BOOK

Sonneck Society Office: sonneck@tmn.com

American Music Network: gopher.tmn.com
(Selections in sequence:)

Arts Wire (#5)

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The Sonneck Society welcomes the following new members:

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 Susan P. Bliss, Monarch Beach, CA
 Laurie Blunsom, Belmont, MA
 Kathryn Boardman, Cooperstown, NY
 Vicki Ohl Braley, Tiffin, OH
 Jack S. Brown, Long Beach, CA
 Jessica Burr, Princeton, NJ
 Nicholas M. Butler, Bloomington, IN
 Roy E. Carter, Knoxville, TN
 Michael Colby, Davis, CA
 John Dougan, Richmond, VA
 Thomas Everett, Arlington, MA
 Karen Falk, Baltimore, MD
 Daleesa Flick, Denton, TX
 Glenn Fulbright, Morehead, KY
 Cecilia Gniewek-Brauer
 Claudia Goreman, Seattle, WA
 Shannon L. Green, Madison, W
 Val Hicks, Ivins, UT
 Audrey Highton, Pullman, WA
 Diana Hallman, Lexington, KY
 Ralph Hartsock, Lewisville, TX
 Constance M. Jessup, Royal Palm Beach, FL
 Rebecca Lanning, Macon, GA
 Christina Mennel, Columbus, OH
 Arthur J. Myers, Jr., Memphis, TN
 Max Morath, Woodcliff Lake, NJ
 Scott D. Morrow, Astoria, NY
 Christine E. Myers, Bowling Green, OH
 Sue Neimoyer, Seattle, WA
 Renee L. Norris, Mt Ranier, MD
 Wendy Powers, New York, NY
 Christopher Reynolds, Davis, CA
 Marc Rice, Louisville, KY
 Johanne Rivest, Montreal, Canada
 Lawrence Schenbeck, Kennesaw, GA
 Tom Schneider, Memphis, TN
 John I. Schwarz, Jr, Flemington, PA
 Gregory Shepherd, Honolulu, HI
 Harris Simon, Williamsburg, VA
 Robert L. Smith, Tallahassee, FL
 Jeffrey L. Snedeker, Ellensburg, WA
 Michael W. Sumner, New York, NY
 University of Exeter, England
 Martha W. Violett, Gunnison, CO
 Scott Warfield, Chapel Hill, NC
 Graham Wood, Minneapolis, MN
 James V. Worman, Oregon, WI

OFFICERS OF THE SOCIETY, 1995-96

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 TAMMY KERNODLE (student chair)

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 US-RILM representative: JEAN GEIL

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 Popular Music: JOHN COVACH
 Research in Gender and American Music: KAY NORTON
 Hispanic Music: HENRIETTA YURCHENCO

CALL FOR PAPERS AND PERFORMANCE PROPOSALS

The Sonneck Society for American Music will hold its twenty-third National Conference in Seattle, Washington, on March 5-9, 1997, hosted by the University of Washington. Proposals for papers and performances involving all aspects of music in America (defined as Canada, United States, Mexico, and the Caribbean) are welcome. While a broad range of topics and approaches is the Program Committee's goal, topics highlighting the cultural diversity of the Pacific Northwest are particularly appropriate.

To foster dialogue and discussion, the Program Committee would like to advocate consideration of various presentation formats including panels, presentations with respondents, and papers integrated with performances.

Papers should be timed to last no longer than twenty minutes and performances not more than thirty minutes. Whether you intend to present a paper or to perform, please submit five copies of a proposal (500 words maximum) and five copies of an abstract in suitable form for publication in the conference program (100 words maximum); performers should also send five copies of an audio cassette tape. Your name should appear on only one copy of your proposal, abstract, and/or cassette. Please also include a list (one copy only) of any audiovisual equipment you will need, and two self-addressed stamped envelopes. The Program Committee requests that presenters of the 1996 Sonneck Society Conference refrain from submitting a proposal for the 1997 conference.

All materials must be received on or before September 1, 1996, by Program Chair Rae Linda Brown, University of California, Irvine, School of the Arts-Music, Irvine, CA 92717. Early submission is encouraged and appreciated. Other members of the Program Committee are Leonard Brown, Tara Browner, Marva Carter, Ingrid Monson, Wayne Shirley, and Marta Robertson.

Sonneck interest groups and committees wishing to meet during the conference should notify the Program Chair, also by September 1, 1996, so that their meetings may be scheduled.

The conference will take place at the Doubletree Hotel near the Seattle-Tacoma Airport. Not to be missed are the famed Seattle Center and Space Needle, Pike Place Market, and the Seattle Art Museum located in downtown Seattle. Jazz and blues fans will enjoy a visit to Dimitriou's Jazz Alley. If we are lucky and the gods of good weather permit, views of Mt. Rainier will provide a breathtaking backdrop for our conference. The Local Arrangements Committee, chaired by Larry Starr, is organizing a wealth of activities and concerts designed to complement the program. A reception and concert on the beautiful University of Washington campus are part of the plans for evening activities.

Rae Linda Brown, Program Chair

MAJOR RESTRUCTURING AT THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Effective on December 4, 1995, the National Endowment for the Humanities (NEH) was redesigned to create a leaner, more focused, and flexible agency in order to adjust to a 1996 budget reduction of almost forty percent.

With the reconfiguration NEH will give greater support to the activities that best meet its guiding tenets: Activities that are best done at the national level; that have long-term impact; that have few other sources of support; that strengthen the institutional base of the humanities; and that reach broad sectors of the American public.

The Endowment will focus on the following areas: Supporting original scholarship; preserving the American cultural heritage; providing learning opportunities for the nation's teachers; and engaging the American public in the humanities.

Structurally, the NEH will consist of three divisions containing a total of seven programs, and a separate office to administer challenge grants. Following are brief descriptions of the programs (by division) with contact information. Application deadline dates through September 1996 are contained in the Summary of NEH Programs.

Division of Preservation and Access: one program with one set of guidelines and one funding cycle, encompassing the following:

Preservation and access projects (which will include support for education and training, regional field service programs, and research and demonstration projects), the stabilization and documentation of material culture collections, and the U.S. newspaper program. Phone: 202/606-8570; e-mail: preservation@neh.fed.us

Division of Public Programs and Enterprise: two programs with one set of guidelines and two funding cycles encompassing:

Public Programs: planning and implementation of public humanities activities, including museum exhibitions, library exhibitions and programs, and radio and television programs.

Enterprise: special initiatives, partnerships with other agencies and the private sector, trans-divisional projects, and other activities. Phone: 202/606-8267; e-mail: publicpgms@neh.fed.us

Division of Research and Education: four programs, each with its corresponding set of guidelines and funding cycles, encompassing the following:

Seminars and Institutes: summer seminars and institutes for higher education faculty and school teachers.

Education Development and Demonstration: materials and model curricula with related professional

development and trial implementation; e.g., teaching with technology.

Fellowships and Stipends: fellowships for university teachers, colleges teachers, and independent scholars; summer stipends; and HBCU faculty graduate study.

Research: editions, translations, basic research, archaeology, humanities study of science and technology, centers, international programs, and conferences. Phone: 202/606-8373; e-mail: education@neh.fed.us

The NEH Office of Challenge Grants will continue to function in its present form, offering support for educational, scholarly, preservation, and public programs in the humanities. Grantees will be required to raise three or four dollars for every dollar they receive from NEH. Phone: 202/606-8309; e-mail: challenge@neh.fed.us

Public and educational programming will also continue under the energetic direction of the fifty-six state humanities councils. For information, contact the NEH Federal-State Partnership office. Phone: 202/606-8254; e-mail: fedstate@neh.fed.us

A new edition of the NEH Overview of Endowment Programs, a brochure that describes Endowment programs, gives eligibility requirements, and lists the state humanities council offices, will be available in early 1996. For copies of the new Overview or for more information about the National Endowment for the Humanities, contact NEH Public Information Office, 1100 Pennsylvania Avenue, N.W., Rm. 402, Washington, D.C. 20506; Phone 202/606-8400; e-mail: info@neh.fed.us

COLLATION PROBLEMS WITH AMERICAN MUSIC

Some early collations of *American Music*, vol. 13, no. 3 (fall 1995) had a problem with pages omitted. The U of I Press thinks that less than ten issues were so affected, and five of them have been found, but there might still be some out there. Could you check your copies and ask your librarian to do likewise. The Press will, of course, send you a clean copy if you received one of the "Collector's Items."

The Society regrets to inform its members of the deaths of the following who contributed so much to American music:

Kenneth Goldstein	November 11, 1995
Dewey P. Williams	November 11, 1995
Sr. Margaret W. McCarthy	December 6, 1995
Claire Polin	December 6, 1995
Nicolas Slonimsky	December 25, 1995
Robert A. Gerson	December 27, 1995
Morton Gould	February 21, 1996

Sr. Margaret W. McCarthy

Sr. Margaret W. McCarthy, C.S.J., Professor of Music at Regis College, Weston, Massachusetts, and a member of the Sisters of St. Joseph of Boston, died December 6, 1995.

In August Margaret had presented a paper on Grace Spofford at the American Music American Women Symposium in Boulder, Colorado. She was on sabbatical leave this semester and was pursuing her dream of forwarding the production of a film based on her recently published biography, *Amy Fay: America's Notable Woman of Music*, Harmonie Press, Detroit, MI, 1995. In 1986 she had edited *More Letters of Amy Fay: the American Years 1878-1916*. Her numerous articles appear in the leading scholarly publications of our time. Sonneck Society members may recall her response in the Fall 1992 *Bulletin* to Susan Porter's request for further information on Laura Sedgwick Collins.

Margaret earned music-piano degrees from Manhattanville College, New York; the Pius XII Institute in Florence, Italy; and Boston University. She performed in a duo-piano concerto with the Boston Pops Orchestra under the direction of Arthur Fiedler and as accompanist for solo artists and choral groups.

Margaret was a beloved teacher who knew how to lead her students to the treasures of classical music and opera, American music and musical theater, and, most recently, global music.

Margaret was a woman of many gifts—unassuming, all-inclusive, with a warmth and gentle humor which endeared her to all who knew her.

Morton Gould

Morton Gould, the Pulitzer Prize-winning composer, died February 21, 1996. Gould was noted for the American folk and popular themes in his compositions, which include such titles as *Cowboy Rhapsody*, *Boogie Woogie Etude*, *Foster Gallery* (based on Stephen Foster melodies), *Lincoln Legend*, *Chorale and Fugue for Jazz*, and *Spirituals for Orchestra*.

He won a Pulitzer Prize in 1995 for *Stringmusic*, commissioned by the National Symphony Orchestra as a tribute to its longtime conductor, Mstislav Rostropovich, and he was the recipient of a Kennedy Center Honors Award from President Clinton in 1994. He received a Grammy Award in 1966 for best classical recording, conducting the Chicago Symphony in Charles Ives' *Symphony No. 1 in D Minor*.

Gould composed for orchestra, piano, voice, and various ensembles, using the concert format to synthesize the elements of jazz, pop, folk music, and the marching band. He composed two Broadway musicals, *Billion Dollar Baby* (1945) and *Arms and the Girl* (1950).

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Compiled by Jim Farrington

Letters following name entry indicate: *a*, that the person was author of the citation indexed; *c*, compiler; *e*, editor; *o*, obituary; *p*, performer; *r*, reviewer; *s*, subject; *rec* indicates a recording; numbers refer to Issue Number:Page(s). The indexer welcomes criticisms and suggestions for future indexes.

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- Jackson, Barbara Garvey, a. "Say Can you Deny Me": *A Guide to Surviving Music by Women from the 16th Through the 18th Centuries* (Carter-Schwendler, r), 2:32
- Jazz: *The American Theme Song* (Collier, a; Martin, r), 1:27
- Jenkins, Walter S., a. *The Remarkable Mrs. Beach, American Composer: A Biographical Account Based on Her Diaries, Letters, Newspaper Clippings, and Personal Reminiscences* (Plaut, r), 3:27
- Johnson, Wayne, p. *Piano Music of Alan Hovhaness*, rec (McGinnis, r), 3:31-32
- Jones, Daniel, r. (Feghali, *Valse Nobles*, rec), 1:29; (Russel, *Concierto Romántico*, rec), 1:29-30; (Beckman, *Ox Mountain Suite; Homage to Franz Schubert; Sirens of the Unknown; Earth Day Sonata*, rec), 1:30
- Josten, Werner, a. *Jungle; Concerto Sacro I-II; Canzon Seria; Symphony in F*, rec (Burk, r), 1:32
- Joyner, David, r (Waits, *The Black Rider*), 2:37-38; (Newband Plays Microtonal Works by Harry Partch, Thelonious Monk, Mathew Rosenblum, Dean Drummond & James Pugliese), 2:37-38
- Kalinak, Kathryn, a. *Settling the Score: Music and the Classical Hollywood Film* (Berg, r), 2:32-34
- Kamikaze Ground Crew, p. *Madam Marie's Temple of Knowledge*, rec (McKnight, r), 1:32
- Keller, Sue, p. *Rag Time Sue*, rec (McKnight, r), 1:32
- Kirkland, Eddie, p. *The Devil and Other Blues Demons*, rec (Lornell, r), 1:30
- Krenz, Celeste, a. *Slow Burning Flame*, rec (McKnight, r), 3:36
- Kris, Michael, r (Meckna, *Twentieth-Century Brass Soloists*), 3:29
- Kroeger, Karl, a. *American Fuging-Tunes, 1770-1820* (Van Dyke, r), 3:28-29
- Lamb, Earnest, r (The Mighty Clouds of Joy, *Power*, rec), 3:33; Slim and The Supreme Angels, *Stay Under the Blood*, rec), 3:33; Michael Scott & the Outreach Choir, *Hold On*, rec), 3:33
- Lansky, Paul, a. *More than Idle Chatter*, rec (McKnight, r), 3:36
- Lehrman, Leonard J., r (Bloch, *Works*, rec), 2:36-37
- Lewis, George H., e. *All that Glitters: Country Music in America* (Wells, r), 1:25
- Lockwood, Annea, a. *Red Mesa*, rec (McBride, r), 1:30-31
- Lockwood, Robert Jr., p. *Contrasts*, rec (Lornell, r), 1:30
- Lornell, Kip, r (Kirkland, *The Devil and Other Blues Demons*, rec), 1:30; (Lockwood, *Contrasts*, rec), 1:30
- Lullabies of Hollywood: Movie Music and the Movie Musical, 1915-1992* (Fehr and Vogel, a; Berg, r), 2:32-34
- Lynch, Ray, a. *Nothing Above My Shoulders But the Evening*, rec (McKnight, r), 3:35-36
- Machover, Tod, a. *Bounce: Chansons d'Amour*, rec (McKnight, r), 3:36
- McBride, Renée, r (Goldberg, *Soundbridge*, rec), 1:30-31
- McGinnis, Elizabeth, r (Copland *Piano Music*, rec), 3:31-32; (Piano *Music of Alan Hovhaness*, rec), 3:31-32; (Short *Piano Works*, rec), 3:31-32
- McKenzie, Wallace, r (Myers, *God's Trombones*, rec), 3:32; (Ives, *A Set of Pieces*, rec), 3:32
- MacLeod, Bruce A., a. *Club Date Musicians: Playing the New York party Circuit* (Martin, r), 1:28
- Malone, Bill C., a. *Singing Cowboys and Musical Mountaineers: Southern Culture and the Roots of Country Music* (Wells, r), 1:25
- Mamou Prairie Band, p. *Catch My Hat*, rec (Hobbs, r), 3:33-34
- Marching Along* (Sousa, a; Danner, r), 2:34
- Martino, Donald, a. *Seven Pious Pieces*, rec (McKnight, r), 1:33
- Martirano, Salvatore, a. *Mass*, rec (McKnight, r), 1:33
- Mayer, William, a. *Voices from Lost Realms*, rec (McKnight, r), 1:33
- Meckna, Michael, a. *Twentieth-Century Brass Soloists* (Kris, r), 3:29
- Moore, Douglas B., r (The Emerson String Quartet *Plays 50 Years of American Music*, rec), 1:28-29; (Adler, *Music for Violin*, rec), 1:29
- Morris, Butch, a. *Dust to Dust*, rec (McKnight, r), 3:36
- Movie Song Catalog: Performers and Supporting Crew for the Songs Sung in 1460 Musical and Nonmusical Films, 1928-1988* (Benjamin and Rosenblatt, a; Berg, r), 2:32-34
- Music and the Moderns: The Life and Works of Carol Robinson* (Goss, a; Martin, r), 3:30
- Music at Toronto: A Personal Account* (Beckwith, a; Martin, r), 3:30
- Music from the Road: Views and Reviews, 1978-1992* (Page, a; Martin, r), 1:28
- Music Melting Round: A History of Music in the United States* (Borroff, a; Duda, r), 3:28
- Myers, Gordon, a. *God's Trombones*, rec (McKenzie, r), 3:32
- Nathanson, Robert, r. (Gruhn, *Acoustic Guitars and Other Fretted Instruments*), 1:26-27
- Newband Plays Microtonal Works by Harry Partch, Thelonious Monk, Mathew Rosenblum, Dean Drummond & James Pugliese (Joyner, r), 2:37-38

Opera, 2:34

Page, Tim, a. *Music from the Road: Views and Reviews, 1978-1992* (Martin, r), 1:28

Payola in the Music Industry: A History, 1880-1991 (Segrave, a; Martin, r), 2:35

Pele's Tears: Reclaiming the Lord Gems of Hawaiian Music in Western Music Styles (Sebree, a; Martin, r), 1:28

Perry, William, a and p. *The Beloved Rogue and Other Scores from the Silent Years* (Wright, r), 2:37

Plaut, Linda Burian, r (Jenkins, *The Remarkable Mrs. Beach*), 3:27; (Brown, *Amy Beach and Her Chamber Music*), 3:27

The Remarkable Mrs. Beach, American Composer: A Biographical Account Based on Her Diaries, Letters, Newspaper Clippings, and Personal Reminiscences (Jenkins, a; Plaut, r), 3:27

Rogers, Jr., William F., a. *Dorothy Maynor and the Harlem School of the Arts: The Diva and the Dream* (Martin, r), 3:29-30

Rosenblatt, Arthur and Ruth Benjamin, a. *Movie Song Catalog: Performers and Supporting Crew for the Songs Sung in 1460 Musical and Nonmusical Films, 1928-1988* (Berg, r), 2:32-34

Russel, Craig, a. *Concierto Romántico, Works for Solo Guitar, rec* (Jones, r), 1:29-30

Salvatore, Ramon, p. *Copland Piano Music—Romantic and Modern, rec* (McGinnis, r), 3:31-32

Sarlo, Dorella, p. *Short Piano Works, rec* (McGinnis, r), 3:31-32

"Say Can you Deny Me": *A Guide to Surviving Music by Women from the 16th Through the 18th Centuries* (Jackson, a; Carter-Schwendler, r), 2:32

Scott, Michael, & the Outreach Choir, p. *Hold On, rec* (Lamb, r), 3:33

Sears, Ann, r (*The Songs of Charles Ives and Ernst Bacon, rec*), 3:34-35; (Aaron Copland: *81st Birthday Concert, rec*), 3:34-35; (Argento, *From the Diary of Virginia Woolf, rec*), 3:34-35; (Benson, *Songs for the End of the World, rec*), 3:34-35

Sebree, Shirley, a. *Pele's Tears: Reclaiming the Lord Gems of Hawaiian Music in Western Music Styles* (Martin, r), 1:28

Segrave, Kerry, a. *Payola in the Music Industry: A History, 1880-1991* (Martin, r), 2:35

Semegen, Daria, a. *Rhapsody for Midi-Grand Piano, rec* (McBride, r), 1:30-31

Settling the Score: Music and the Classical Hollywood Film (Kalinak, a; Berg, r), 2:32-34

Shaman, William, et al., a. *EJS: Discography of the Edward J. Smith Recordings: "The Golden Age of Opera," 1956-1971* (Druessedow, r), 2:34

Short Piano Works (Barber, Bernstein, Copland), rec (McGinnis, r), 3:31-32

Simone, Nina and Stephen Cleary, a. *I Put a Spell on You: The Autobiography of Nina Simone* (Martin, r), 3:30

Sims, Ezra, a. *The Microtonal Music of, rec* (McKnight, r), 2:39

A Singer's Guide to the American Art Song: 1870-1980. (Villamil, a; White, r), 1:26

Singing Cowboys and Musical Mountaineers: Southern Culture and the Roots of Country Music (Malone, a; Wells, r), 1:25

Slim and The Supreme Angels, p. *Stay Under the Blood: Live in Baton Rouge, rec* (Lamb, r), 3:33

Smith, Edward J., s 2:34

Songs About Work: Essays in Occupational Culture (Green, e; Martin, r), 2:35

Sonnier, Jr., Austin, a. *A Guide to the Blues: History, Who's Who, Research Sources* (Martin, r), 2:35

Soundpieces 2: Interviews with American Composers (Gagne, a; Martin, r), 2:35

Sousa, John Philip, a. *Marching Along* (Danner, r), 2:34

Tasso, p. *Viens á ma Maison, rec* (Hobbs, r), 1:31

The Mighty Clouds of Joy, p. *Power, rec* (Lamb, r), 3:33

The Tracy Schwarz Cajun Trio, rec (McKnight, r), 1:32

Tucker, Tui St. George, a. *Second Piano Sonata, rec* (McBride, r), 1:30-31

Twentieth-Century Brass Soloists (Meckna, a; Kris, r), 3:29

Van Dyke, Mary Louise, r (Kroeger, *American Fuging-Tunes*), 3:28-29

Villamil, Victoria Etnier, a. *A Singer's Guide to the American Art Song: 1870-1980.* (White, r), 1:26

Vogel, Frederick G. and Richard Fehr, a. *Lullabies of Hollywood: Movie Music and the Movie Musical, 1915-1992* (Berg, r), 2:32-34

Waits, Tom, a. *The Black Rider* (Joyner, r), 2:37-38

Ward, Robert, a. *Divertimento for Orchestra, rec* (McKnight, r), 3:36

Waxman, S. Robert, r. (Heskes, *Yiddish American Popular Songs*), 1:27

Wells, Paul F., r. (Malone, *Singing Cowboys and Musical Mountaineer*) 1:25; (Lewis, *All that Glitters*) 1:25

White, Lori N., r. (Villamil, *A Singer's Guide to the American Art Song*), 1:26; (DeVenney, *American Choral Music Since 1920*), 1:26

Women's music, 2:32

Wright, H. Stephen, r (Perry, *The Beloved Rogue and Other Scores from the Silent Years*), 2:37

Yiddish music, 1:27

Zeltsman, Nancy, p. *Woodcuts, rec* (McKnight, r), 2:38

Members

In the News

GUNTHER SCHULLER turned seventy years old last November. In tribute the New England Conservatory, where he served as president from 1967 to 1977, presented "A Celebration of Gunther Schuller," three days of concerts and a panel discussion. The three-day celebration spanned Schuller's career, from his *Quartet for Double-Basses*, written when he was twenty-two years old, to his *Transformation* (for combined jazz and contemporary ensembles) and String Quartet No. 3. *On Winged Flight: A Divertimento for Band* and Concerto No. 2 for Piano and Orchestra were given their first public performances in Boston.

EDWARD BERLIN's new book, *King of Ragtime: Scott Joplin and His Era*, was the subject of the acrostic puzzle in the *New York Times Magazine* on October 2, 1994. Reviews of the book have appeared in the *New York Times* (July 20, 1994) and *Time* magazine (September 19, 1994), among others.

KAREL HUSA, composer and conductor, has been granted the State Medal Award of Merit, First Class, the Czech Republic's highest civilian recognition. The award was bestowed by President Vaclav Havel at a ceremony on October 28, 1995, that coincided with the celebration of the fiftieth anniversary of the end of World War II. Husa and his corecipients were the first to receive the distinguished award by the new Czech Republic.

RALPH LOCKE has published a study of female opera characters (including Anna I and II in Kurt Weill's *The Seven Deadly Sins*). "What Are These Women Doing in Opera?" appears in Corinne Blackmer and Patricia Juliana Smith, eds., *En travesti: Women, Gender Subversion, Opera* (Columbia University Press, 1995).

ELLIE M. HISAMA has published "The Question of Climax in Ruth Crawford's String Quartet, mvt. 3," in *Concert Music, Rock, and Jazz Since 1945: Essays and Analytical Studies* (Rochester: University of Rochester Press, 1995).

OTTO LUENING's ninety-fifth birthday on June 15, 1995, was celebrated by a performance of this distinguished composer's 1990 work, *Dealer's Choice*. Performed on October 10, 1995, the concert was sponsored by the Society for New Music.

MARY LOUISE VANDYKE has published an article on hymns and hymn writing in Ohio. "Hymnic Highways and Byways in Ohio" appears in *The Hymn* (volume 47, number

1, January 1996). An interview with Mary Louise VanDyke, Librarian/Coordinator of the Dictionary of American Hymnology Project, was published in the July 1995 issue of *The Hymn*.

ELLIOTT SCHWARTZ was honored by the Society for New Music with a concert in celebration of his sixtieth birthday. Music by Schwartz plus brief musical tributes (all premieres) by Scott Brickman, Lukas Foss, Donald Freund, Daniel Godfrey, William Karlins, Ursula Mamlok, Gunther Schuller, Michael Schelle, and David Stock were performed on January 14, 1996, at Merkin Concert Hall, Abraham Goodman House, New York City.

WALTER S. HARTLEY was commissioned by Frederick Fennell and the Tokyo Kosei Wind Ensemble to write a new work for the centennial of the birth of Howard Hanson (1896-1981). *Centennial Symphony* was completed in September 1995. Recently Hartley has been a guest composer at Transylvania University and at the Brevard Music Center.

WILLIAM BOLCOM and **JOAN MORRIS** performed a concert of American music at Syracuse University last November. Bolcom is currently writing a double concerto for two left-handed pianists, a piano quartet for the Beaux Arts Trio with clarinetist Richard Stoltzman, a piece for the University of Michigan Bands to commemorate their one-hundredth anniversary, and a sixth symphony for the National Symphony Orchestra. The Lyric Opera of Chicago has commissioned an opera for premiere in January 2000 based on *A View from the Bridge* with a libretto by Arthur Miller and Arnold Weinstein.

ELAINE BRADSHAW recently assumed the duties of cataloger of monographs at the University of Oklahoma.

DANIEL KINGMAN's *Fantasy-Mosaic: Homage to Stephen Foster* premiered on the Festival of New American Music, Sacramento, CA, November 5, 1995, with pianist Richard Cionco.

EZRA SCHABAS has won the 1995 City of Toronto Book Award for his book *Sir Ernest MacMillan, The Importance of Being Canadian*, a biography of the renowned Canadian symphony conductor, composer, and music teacher. Schabas, a professor emeritus at the University of Toronto's faculty of music and former principal of the Royal Conservatory of Music, received \$11,000.

COMMUNICATIONS

LETTER FROM CANADA

Carl Morey
University of Toronto

The city of Winnipeg, situated between the lakes and forests of Ontario to the East and the prairies to the West, was settled in the early nineteenth century, but dates its growth and prosperity from the coming of the transcontinental railway later in the century. Relatively isolated from other large Canadian centres, although not too far from Minneapolis across the border, Winnipeg has always been notably resilient and self-reliant in the matters of art and culture. In 1907, the Walker Theatre opened with the Canadian premiere of *Madama Butterfly*, and since the turn of the century there have been strong choral groups in the city. The Royal Winnipeg Ballet, the oldest and one of the finest dance companies in the country, dates from 1939. The Manitoba Theatre Centre was formed in 1958 from a merger of existing theatre organizations to become one of Canada's leading drama producers, quite apart from its recent international splash when it lured film star Keanu Reeves back to Canada to play Hamlet. The Winnipeg Symphony Orchestra began performing in 1949 and soon became one of our important orchestras. In the past five seasons the Orchestra has flashed into the national spotlight with a phenomenally successful festival of contemporary music.

In 1992 conductor Bramwell Tovey, who had become artistic director of the Orchestra in 1989, and composer and Winnipeg-born Glenn Buhr initiated a week-long festival of new music that, against all odds, attracted an audience of 10,500 in a city with a population under 700,000 and no known propensity for adventuring into unknown musical realms. From the beginning the festival has emphasized a generational mix of composers, informality of presentation, variety of repertoire, and good prices at the box office. The result has been a popular success and has attracted audiences that do not usually turn up for the standard subscription concerts. Indeed, it is said that even the regular subscribers are now beginning to attend the festival, if only to see what all the fuss is about. The figures are not in for the 1996 festival as I write, but last year the audiences totalled 13,350, and there is no reason to expect that attendance was anything less for this year's eight concerts, presented during January 19-27.

The Artist-in-Residence was the popular Estonian composer, Arvo Pärt; Glenn Buhr remains as

Composer-in-Residence; Joan Towers, from the United States was Distinguished Visiting Composer. The Hilliard Ensemble were Distinguished Visiting Artists (last year it was the Kronos Quartet). Over past years, visiting composers have included R. Murray Schafer and Alexina Louie from Canada, John Corigliano from the United States, Louis Andriessen from The Netherlands, and Gavin Bryars from Great Britain. Programs in January were an eclectic mix that included many established names such as Cage, Penderecki, Gorecki, Schnittke, Ligeti, Ustvolskaya, Crumb, and Schafer, as well as young composers, such as the three finalists in the Canadian Composers Competition, Roger Bergs, Scott Good, and Ronald Bruce Smith (the latter currently teaches in California). One of the strengths of the festival has been the involvement of local choirs and musicians along with the many guests, and this year the Royal Winnipeg Ballet joined to present a new work based on Schafer's fifth string quartet. The RWB already had in its repertoire a work to Joan Tower's *Sequoia*. The Canadian Broadcasting Corporation broadcast a number of concerts on national radio.

There are several supporters and donors for the festival, but it is called officially the du Maurier Arts Ltd. New Music Festival, reflecting the extensive patronage of the du Maurier company, which is an active sponsor of the arts in Canada. The company, as is well known, is based in the tobacco industry, and the federal government, which has already imposed limitations on that industry in Canada, is now considering forbidding the sponsorship of arts and athletic activities by companies whose chief business is the promotion and sale of tobacco products. The budget for the festival is relatively small given its size and success—under \$500,000—and a significant part of that is covered by du Maurier. If it is forced to withdraw then the cause of new music may go up in smoke in Winnipeg.

For the moment, though, Winnipeg and its Symphony Orchestra with Tovey and Buhr, with the help of du Maurier, have pulled off another coup and continue to give the lie to the notion that hardly anyone wants to hear new music, a notion that usually terrifies our other orchestras. As a coda, I should add that the twentieth century is not entirely alien to the regular winter concerts outside the du Maurier festival. This season's "mainstream" concerts, not including the concert that opened the festival, included works by Robert Turner, Schafer, Eckhardt-Gramatté, and Buhr, as well as by Bartok, Stravinsky, and Hindemith.

LETTER FROM BRITAIN

David Nicholls
Keele University

I'm reneging on my usual responsibilities and enclose with this note a guest "Letter from Britain" written by Julie Crawley of Exeter University Library. The reasons for her (rather than me) writing should be clear from its content! Should anyone be interested in learning more about the Exeter collection, there's a short article about it in the Bulletin, XX/3 (Fall 1994), page 26. Alternatively, they could contact Julie directly at Exeter University Library, Stocker Road, Exeter EX4 4QA; her e-mail address is j.a.crawley@exeter.ac.uk.

David Nicholls

I was delighted at being asked by David Nicholls to write a Letter from Britain for *The Sonneck Society for American Music Bulletin*—and so here it is from the deepest, darkest southwest of England. I am a great lover of all (or most!) things American, having studied for a masters degree in Library and Information Science at Urbana-Champaign, worked for a couple of public libraries in New York State, and for the last seven years worked as a subject librarian, responsible for Music and American Studies, at the University of Exeter. My pride and joy is the American Music Collection at Exeter University Library, consisting of over 10,000 sound recordings, an excellent book and periodical collection, and a cutting file, donated by Paul Oliver, dating back to the 1950s, and still up-dated today. The collection was begun in the 1970s by David Horn, now Director of the Institute of Popular Music at the University of Liverpool. Originally it formed only a small part of the American Studies holdings at Exeter University Library, but through grants and donations it has gradually expanded, and so now, two decades later, it is one of the foremost collections of its type in Europe.

Last May I received a letter from David Nicholls informing me of The Sonneck Society's designation of November 6-12, 1995, as American Music Week. In the past I have been too wrapped up with other commitments but, having just stepped down from the post of General Secretary of the UK Branch of The International Association of Libraries, Archives & Documentation Centres, I was feeling a sense of new found freedom (a very vulnerable state!). Grabbed by my imagination I decided it would be a great idea to organize a program of events to celebrate American music in Exeter. The result was a highly successful week with full audiences attending lectures, films, and concerts—and by the end a totally exhausted subject librarian!

For those of you who are not familiar with Exeter, it is probably the least likely place to be buzzing with American music. Famous for its Devonshire cream teas, thatched cottages, and the rolling hills of Dartmoor and Exmoor, the little city of Exeter (approximately 100,000 population) is not only home of an important American Music Collection but more recently has become a thriving anglo-cajun center! There are dance workshops in jitterbug and zydeco; there is a cajun club (The Jolie Catin Club); and there are local cajun and zydeco bands and a very knowledgeable group of people who form The Exeter Jazz and Blues Society. Against this background, I thought it would be fun to bring everyone together to celebrate American Music Week. The week would

also serve to promote the American Music Collection at the University as well as the bands and local interest groups in American music in Exeter.

Over the summer I contacted people who might be interested in taking part in American Music Week and received very positive replies. To reflect the holdings of the American Music Collection at the University I wanted to represent all types of American music (or as many as I could!). As the week came into shape posters were distributed throughout the southwest and American Music Week received good media coverage. There were several articles in the local newspapers (including the front page of the *Western Morning News*) and listings in the national music journals. I also did a total of six radio interviews on local radio stations, and these were transmitted across the southwest.

The events took place in the city as well as on the University campus, and there was a good mixture of jazz, blues, cajun, zydeco, popular and classical music. There were two exhibitions, one at the University and the other at Exeter City Library, and there were films, concerts, lectures and even a dance workshop. Many of the events were free, thanks to the support of the participants, and the audiences were drawn from all sectors of the community. From Monday to Friday there were at least two events each day, at lunchtimes and in the evenings, and one of the local newspapers even described it as a "US music festival."

The week included some excellent lectures: thanks to the Music Department at Exeter University, David Nicholls was invited to take part in their guest lecture series, which was carefully arranged to coincide with American Music Week. I was very pleased to be able to attend his very stimulating lecture on American music radicalism. There was also a lecture by Paul Oliver on "Shaping the Blues," a very popular lecture by Dave Sanderson (one of our music postgraduates) on the music of Frank Zappa and an interesting talk by a member of The Exeter Jazz and Blues Society on the music of Wynton Marsalis.

The live music involved some very promising local bands. The Booker Johnson Ragtime Jazz Band presented a New Orleans Night at one of the local pubs and the following day they presented an illustrated history of jazz 1900-1939 at Exeter City Library. People were spilling out onto the streets of the local pub for the New Orleans Night, and the talk the following day was similarly well attended. The cajun and zydeco evenings attracted their usual following, including several new recruits, and the American dance workshop covering demonstrations of jitterbug and zydeco, as well as American line dancing, soon ensured their conversion was complete.

All in all American Music Week in Exeter was a great success. When asked whether I will do it again I immediately reply "ask my boss," who with admirable fortitude was prepared from the outset to cover my losses. Despite selling T-shirts and greetings cards and seeking sponsors and advertisers, I was not quite able to meet my costs, but it proved an inspiration and education into the wealth and diversity of American music for many people in and around Exeter and strengthened the already large support for the local bands, dance workshops, academics, and librarians committed to American music.

Julie Crawley
Exeter University Library

THE BULLETIN BOARD

PERFORMANCES OF AMERICAN MUSIC

Society member James Willey's *The North Shore* was premiered by the University of Miami Wind Ensemble in April 1995, and *Icicles, Birds, Snow*, six settings of poems by Robert Frost, was premiered at the 1995 international Horn Society Workshop at Sakata, Japan. The premiere of Willey's *Duo* for flute and piano took place on September 15, 1995, at Michigan State University with Richard Sherman, flute, and Ralph Votapek, piano.

William Mayer's *Distant Playing Fields* was premiered December 14, 1995, at Carnegie Hall as part of a seventieth-birthday celebration for the composer. Sonneck Society member Mayer's music is receiving numerous performances throughout the United States this season partly in tribute to Mayer's seventieth birthday.

Marilyn Ziffrin's *Symphony for Voice and Orchestra*, with Neva Pilgrim, soprano, has been favorably reviewed by the press. Last March, her *Colors* for orchestra was performed in Winona, Minnesota, by the Winona Symphony Orchestra conducted by Valerie Taylor. This orchestra was founded and conducted by Carl Ruggles. Ziffrin is the author of the Ruggles biography published by the University of Illinois Press.

T.J. Anderson's *Cabaret Songs* (1994) premiered on September 19, 1995, at North Carolina Central University. The piece, commissioned by the Mallarmé Chamber Players who premiered the work with jazz vocalist Nnenna Freeman, is based on poems from *Muse and Drudge* by Harryette Mullen.

W. Francis McBeth's *The Sea Treaders*, commissioned by the U.S. Naval Academy Band in celebration of their 150th anniversary, was premiered by the band in Annapolis, Maryland, on October 10, 1995. Commander Thomas E. Metcalf conducted the performance.

EVENTS IN AMERICAN MUSIC

An updated version of Steven L. Sabol's *Sacred Harp and Related Shape-Note Music: Resources*, a forty-page list of books, newsletters, singing schedules, internet resources, recordings, and more is available from the following sources: for a photocopy send \$5 to The Hymn Society, Box 30854, Fort Worth TX 76129; on Internet by e-mail consult the Fasola Home Page on World Wide Web; or consult the Gopher server of the University of Mississippi.

Bridge Records will issue early in 1996 the first recordings in its new series "Great Performers at the Library of Congress," a series of recordings from the Library Music Division's concert archives which contain thousands of never-before released recordings, dating from 1937 to the present day. The recordings were all made in Washington D.C. in the Library's Coolidge Auditorium. The archives includes several generations of this century's greatest concert artists.

For a September 1995 project sponsored by the Ministry of Culture of Rheinland-Pfalz, Germany, the Florida State Brass Quintet performed a series of concerts in Germany with Splendid Brass, a German ensemble. The American brass quintet played music by American composers, and the German group performed German music. Americans represented on the programs included J. W. Friedrich, John Philip Sousa, Leonard Bernstein, and a number of contemporary composers. Members of the Florida State Brass Quintet are members of the faculty of the Florida State University.

Innova Recordings announces the release of *Harry Partch: Enclosure One*, four films by Madeline Tourtelot with music by Harry Partch. The video includes *Music Studio* (1958), *Rotate the Body in All its Planes* (1961), *U.S. Highball* (1958-68), and *Windsong* (1968). The seventy-four minute video (innova 400.NTSC) is \$24 plus \$4 postage and handling from Minnesota Composers Forum, 332 Minnesota Street, E-145, St. Paul, MN 55101.

The NEA has recently commissioned a series of monographs, analyzing the results of the 1992 Survey on Public Participation in the Arts (SPPA), and available to the public through Seven Locks Press of California. One of the monographs is Scott DeVeaux's *Jazz in America: Who's Listening?* which examines the audience for jazz as revealed by these data from a number of different perspectives: race, gender, age, educational level, income; participation by concert attendance and through the media; expressed preference for other musical genres, etc.; and even information from readership surveys by major jazz magazines.

Other monographs now available include discussions of "Opera/Musical Theater" and "arts participation through the media." Order the monographs from Seven Locks Press, P.O. Box 25689, Santa Ana CA 92799; phone 1-800-354-5348. The cost is \$10.95; libraries receive a twenty percent discount.

A-R Editions has just published volume four in the MUSA series, Karl Kroeger's edition of *Daniel Read: Collected Works*. Read ranks with William Billings as a key figure in American psalmody. This edition features the ninety-four compositions that Read published between 1785 and 1810, as well as an appendix with pieces dating from a 1770s manuscript and later works in which Read, in response to the psalmody reform movement, repudiated his earlier style. The edition also includes Read's influential Introduction to the *American Singing Book*, which Kroeger calls "the central document of his intellectual legacy." Tunebook compilers borrowed from it for many years after its 1785 publication. Preceded by an introductory essay by Kroeger and Richard Crawford, the volume promises to be an important contribution to early American music scholarship and a valuable addition to the choral repertory. Like the other three MUSA volumes, it may be purchased from A-R Editions, 801 Deming Way, Madison, WI 53717; phone 1-800-736-0070.

The College Music Society recently announced a new release in its series *Monographs and Bibliographies in American Music*, number 15, titled *Source Readings in American Choral Music* (\$25.00 cloth; \$15 paper) by David P. De Benney, a member of the choral faculty of the University of Arizona. The volume represents the first attempt to collect and present important documents relating to the history and performance of choral literature written in the United

States. While a broad variety of concerns is addressed in the work, three themes are emphasized, reflections by major composers on the nature and purposes of choral music, critical responses to landmark works, and instructions on performance practice. Orders may be placed with the College Music Society.

GRANT, PRIZE, AND PUBLICATION OPPORTUNITIES

Dena Epstein Award Announcement, 1996. The Dena Epstein Award for Archival and Library Research in American Music was established by a generous gift from Morton and Dena Epstein to the Music Library Association in 1995. Applications are now being accepted for one or more grants to be awarded for the year 1997. The 1996 award was for up to \$1,000. The decision of the Dena Epstein Award Committee and MLA Board of Directors will be announced at the MLA annual meeting in New Orleans, January 29-February 2, 1997.

A grant may be awarded 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; 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 10 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 vitae of the applicant; and three letters of support from librarians and/or scholars knowledgeable about American music. Mail these materials to the chair of the Dena Epstein Award Committee at the address below. Award funds may be issued to a single individual or divided among multiple applicants during 1997. The committee may also exercise an option of not awarding a grant during any particular year. For additional information, contact Deane L. Root, Chair; Dena Epstein Award Committee; Foster Hall Collection; University of Pittsburgh; Pittsburgh PA 15260; phone 412-624-4100; e-mail dlr+@pitt.edu

The deadline for receipt of applications is May 15, 1996. Applications received after that date will be considered for funding in 1998.

Heinrich Complete Edition. With the issue of *Piano Music*, Vol. I, Kallisti Music Press announces the expansion of its series of A. P. Heinrich publications into a complete edition of the early American composer's works. Scholars are urged to consider editing one or more volumes and to suggest the same to their colleagues and graduate students. Materials must be prepared using Finale music notation software in either Mac or Windows format.

Send queries and proposals to Andrew Stiller; Kallisti Music Press; e-mail kallisti@pacs.pha.pa.us

Fulbright Awards 1997-98. Opportunities for lecturing or advanced research in over 135 countries are available to college and university faculty and professionals outside academe. U.S. citizenship and the Ph.D. or comparable professional qualifications are required. For lecturing awards university or college teaching experience is expected. Foreign language skills are needed for some countries, but most lecturing assignments are in English.

The deadline for lecturing or research grants for 1997-98 is August 1, 1996. Other deadlines are in place for special programs: distinguished Fulbright chairs in Western Europe and Canada (May 1) and Fulbright seminars for international education and academic administrators (November 1).

Contact the USIA Fulbright Senior Scholar Program, Council for International Exchange of Scholars, 3007 Tilden Street, N.W., Suite 5M, Box GNEWS, Washington DC 20008-3009; phone 202-686-7877; Web Page: <http://www.cies.org>; e-mail cies1@ciesnet.cies.org

Music in African American Culture, A New Garland Series. Garland Publishing announces a book series devoted to new research in African American music. Josephine Wright is series editor. Volumes in the series will consist of edited collections of new essays and monographs that explore new research on African American music, placing these rich and diverse musical traditions within a social, historical, and cultural context. Proposals are invited for books that focus on the following themes: classical composers, performers, and artistic movements; folk music traditions and performance practices; jazz and jazz theory; music education and educators; musical institutions and societies; musical theater; popular music; religious music; and women in music.

Proposals should include a description of the volume, a list of potential contributors, and a tentative outline. Please direct inquiries and submissions to Josephine Wright, Department of

Music, The College of Wooster, Wooster OH 44691; phone 216-263-2044; fax 216-263-2051; e-mail jwright@acs.wooster.edu

NEWS OF OTHER SOCIETIES

AAUP LAUNCHES ON-LINE CATALOG AND BOOKSTORE. A useful resource has been unveiled on the Internet by the Association of American University Presses (AAUP). The AAUP On-line Catalog and Bookstore contains fully searchable bibliographic data and descriptive text from more than fifty scholarly publishers. Currently, 65,000-plus titles are represented, and this number is expected to climb rapidly to more than 100,000 titles from nearly 100 presses.

The free on-line catalog includes scholarly monographs in the humanities, social sciences, and natural sciences as well as general interest trade books and regional titles, reference works, electronic publishing projects, and nearly four hundred scholarly journals published by AAUP member presses. The on-line catalog can be searched over the Internet by author, title, keywords, and Library of Congress subject headings. Searches can also be confined to specific subject areas or individual publishers. After reading a book's description the user has the option of downloading a customized order form that can be faxed or mailed to the appropriate publisher.

Users may access and search this resource via the World Wide Web or Gopher at [//aaup.princeton.edu](http://aaup.princeton.edu) or [//press-gopher.uchicago.edu](http://press-gopher.uchicago.edu)

For more information about the AAUP, send e-mail to aaupco@ix.netcom.com or contact Peter Grenquist, Executive Director, AAUP, 584 Broadway, Suite 410, New York, NY 10012.

American Music Center. The American Music Center is now participating in the Sonneck Society list. Information about repertory is available at WWW site <http://www.amc.net/amc>. Members can also ask for customized repertory listings. The Center's library consists of over 55,000 scores and recordings, with 25,000 scores listed at WWW site <http://www.amc.net/amc/scores.htm>. These scores can be checked out by members for up to thirty days. Information on membership is available upon request.

Minnesota Composers Forum Changes Names. The Minnesota Composers Forum is changing its name to *American Composers Forum*—a name that recognizes formally the gradual expansion of membership and activities over more than a decade. This is essentially a change in labels, not identity. Rather than signalling some new direction, it registers what the organization has become, a national organization that promotes the performance of contemporary music. Contact the Minnesota Composers Forum at 332 Minnesota Street, Suite East-145, St. Paul MN 55101-1300; phone 612-228-1407; fax 612-291-7978; e-mail compfrm@maroon.tc.umn.edu

Kurt Weill Prize Winners. In November two winners received the 1995 Kurt Weill Prize, a cash award of \$1,500 each. The winners are Sonneck member Stephen Banfield for *Sondheim's Broadway Musicals* (University of Michigan Press, 1993) and Armond Fields and L. Marc Fields for *From the Bowery to Broadway: Lew Fields and the Roots of American Popular Theater* (Oxford University Press, 1993).

MEETINGS AND CONFERENCES

March 20-24, 1996. **SONNECK SOCIETY FOR AMERICAN MUSIC.** 22nd national conference, Washington, D.C.

April 5-6, 1996. **1ST ANNUAL CONFERENCE ON POPULAR MUSIC AND CULTURE.** Drake University. Contact John Sloop, Dept. of Speech Communication, Drake University, Des Moines IA 50311; phone 515-271-2265; e-mail ts9911r@acad.drake.edu.

April 18-20, 1996. **CENTER FOR POPULAR MUSIC AT MIDDLE TENNESSEE STATE UNIVERSITY.** Crossroads: Intersections in American Vernacular Music, a conference to celebrate the tenth anniversary of the Center. Contact Paul Wells, Box 41, Middle Tennessee State University, Murfreesboro, TN 37132.

April 26-27, 1996. **CULTURAL RESPONSES TO COLONIALISM,** an interdisciplinary conference sponsored by Reynolda House Museum of American Art. Contact Gloria Fitzgibbon, P.O. Box 11765, Winston-Salem NC 27116; fax 910-721-0991.

May 8-11, 1996. **ASSOCIATION FOR RECORDED SOUND COLLECTIONS,** annual conference, University of Missouri at Kansas City.

May 16-19, 1996. **AMERICAN MUSICAL INSTRUMENT SOCIETY,** annual meeting, The Shrine to Music Museum, The University of South Dakota, Vermillion. Contact: John Koster, The Shrine to Music Museum, 414 East Clark Street, Vermillion SD 57069.

June 15-22, 1996. **COLLEGE MUSIC SOCIETY.** Institute for Women, Music, and Gender. Indiana University. Contact College Music Society, 202 West Spruce Street, Missoula MT 59802; phone 406-721-9616; e-mail cms@music.org.

June 24-July 14, 1996. **CROSSROADS OF TRADITIONS: THE SECOND INTER-AMERICAN COMPOSITION WORKSHOP.** Indiana University. Contact Latin American Music Center, School of Music Indiana University, Bloomington IN 47405; fax 812-855-4936; e-mail gdirie@indiana.edu.

June 22-23, 1996. **THE DUBLIN SEMINAR FOR NEW ENGLAND FOLKLIFE,** in conjunction with Boston University, American Antiquarian Society, Sonneck Society for American Music, and Historic Deerfield. 1996 topic *New England Music: The Public sphere, 1600-1900.* Contact Peter Benes, the Dublin Seminar for New England Folklife, 249 Harrington Avenue, Concord MA 01742; phone 508-369-7382.

July 14-18, 1996. **HYMN SOCIETY ANNUAL CONFERENCE.** Oberlin College, Oberlin OH.

October 30-November 2, 1996. **SOCIETY FOR ETHNOMUSICOLOGY.** 41st Annual Meeting. Westbury Hotel, Toronto, Canada. Contact Beverley Diamond, Music Department, York University, 4700 Keele Street, North York, Ontario, Canada, M3J 1P3; e-mail bdiamond@yorku.ca

November 7-10, 1996. **AMERICAN MUSICOLOGICAL SOCIETY ANNUAL MEETING.** Cincinnati, Ohio.

August 13-17, 1997. **INTER-AMERICAN CONFERENCE ON BLACK MUSIC RESEARCH.** Rescheduled from 1996 the conference will be in St. Thomas, U.S. Virgin Islands and sponsored by the Center for Black Music Research.

REVIEWS OF BOOKS
Edited by Sherrill V. Martin
University of North Carolina—Wilmington

NICOLAS SLONIMSKY: THE FIRST HUNDRED YEARS. Edited, with an Introduction, by Richard Kostelanetz. New York: Schirmer Books, 1994. ISBN 0-02-871845-3. Pp. xix, 393. \$35.

In the whole history of music, no one, at least in America, can surpass the manifold accomplishments and genius of Nicolas Slonimsky. No doubt that was one reason why, in 1978, Irving Lowens suggested that Slonimsky be awarded the first honorary life membership of the Sonneck Society. Having known him for many years, Irving thought of this honor as partial reparation for the inexplicable fact that Slonimsky had been consistently passed over for a permanent, full-time orchestral conductorship or academic post by American cultural institutions. Paradoxically, the one field, that of lexicography, in which Slonimsky is held supreme, is the very one to which he did not aspire.

His voluminous contribution to lexicography still remains the most interesting and authoritative work in the field precisely because of its personal quirkiness in an age of bland, industrial musicological research. His relentless, ceaseless questing after the truth can be documented by literally thousands of personal inquiries, made in pre-computer days by means of phone calls, letters, and postal cards (often devilishly risqué ones to close friends). Unfortunately, however, unsuspecting researchers can sometimes get caught in Nicky's well-meant, occasional concoctions, especially those fictional embarrassments-in-print in biographical entries about some of his old and dearest friends!

With such a profusion of Slonimskiana, it is strange that no collection of his writings had ever appeared in print prior to this compendium edited by Richard Kostelanetz and published on the occasion of Slonimsky's hundredth birthday, April 27, 1994. This admirable, one-volume confection of Slonimsky's prose writings includes at least 15 autobiographical and 131 biographical entries, 11 "histories," 163 definitions, and 3 (of his many) translations. For those whose personal libraries contain only one or two of Slonimsky's editions of *Baker's Biographical Dictionary of Musicians*, this book will not only give its readers enormous pleasure but will certainly whet the appetite for more Slonimsky.

Margery Morgan Lowens
 Baltimore, Maryland

DANCING IN YOUR HEAD: JAZZ, BLUES, ROCK AND BEYOND. By Gene Santoro. New York: Oxford University Press. ISBN 0-19-507887-X. Pp. xi, 308. \$25.

Dancing in Your Head compiles the best of a decade's worth of music reviews and essays by Gene Santoro,

music columnist for *The Nation*. Taking its title from a radically eclectic Ornette Coleman album, Santoro's collection covers the full range of (mostly) American musical styles, examining their emergence and character with a variety of critical resources.

Having been written for periodicals, most of the pieces respond to a current event. What makes these essays worth reading now is that Santoro seizes the release of each new record, box set, or book as an opportunity to educate his audience on the cultural, historical, political, economical, and technological issues that surround the object. Only then, having demonstrated what criteria will be valid in a particular context, does he evaluate in the normal mode of a reviewer.

Besides providing a travelogue of the landscape of popular music that reflects a large body of knowledge and careful research, Santoro asks philosophical questions relevant to all areas of postmodern cultural criticism. Reviews of box sets raise questions of historicity and canonization. An explanation of the commercially constructed genealogy of country music (the "guilty dream of America") becomes a meditation on nostalgia. Several essays discuss racism in the musical industry and the relationship between racial and musical identity.

Another important and recurring theme is the effect of capitalism on musical culture. Santoro asks: "Does anyone—can anyone—in a culture as commercially fractured and driven as ours actually respond in a lasting, meaningful way to messages about revolution, racism, poverty, sexual freedom, child abuse, and teenage pregnancy that are sandwiched between the same old thirty-second spots about acne medicine and chewing gum?" (p. 102).

He answers by demonstrating his love for music that, while it cannot escape the market, does actually reveal and respond to issues, that moves, that defies categories, and that keeps dancing in your head.

Matthew A. Levy
 University of Texas at Arlington

JEAN SIBELIUS AND OLIN DOWNES: MUSIC, FRIENDSHIP, CRITICISM. By Glenda Dawn Goss. Boston: Northeastern University Press, 1995. ISBN 1-55553-200-4. Pp. xi, 274. \$35.

This elegant book packs a good deal into its 274 pages: dual biographies of Jean Sibelius and Olin Downes; a chronicle of their friendship, including a transcription of their entire correspondence; a reception history of Sibelius in America and elsewhere; analyses of Sibelius's seven symphonies and smaller works (all artfully interwoven into the larger narrative); and a full bibliography in English on this specialized topic.

Olin Downes, as Sonneck members surely know, was one of the most prominent American music critics of the first half of this century. And Sibelius, as Goss reveals, was the greatest of his many passions. Reviewing a performance of Sibelius's First Symphony in 1907, Downes exclaimed, "Here, oh God, was again grandeur, honor, nobility," etc. Downes kept up that kind of rhetoric for another five decades, writing awed letters to a pleased and grateful but rather aloof Sibelius, and visiting the master in Finland a number of times. Along with Stokowski and Koussevitzky, Downes helped establish Sibelius's preeminence in America among contemporary symphonists, especially in the 1930s.

Goss outlines the forces that helped shape Downes's Sibeliusmania, including the writings of Walt Whitman, Philip Hale, and Romain Rolland, and revelatory performances by Karl Muck and Max Fiedler. Goss also emphasizes the unusual circumstances of Downes's youth: when Olin was nine, his father, Edwin Quigley, was sent to Sing-Sing for fifteen years on a forgery charge, and his mother Louise, an outspoken feminist like her own remarkable suffragette mother, subsequently disowned Quigley and adopted her maiden name, Downes. The combination of a missing, disgraced father and a strong-willed, high-minded mother apparently provided fertile ground for Downes's eventual hero worship of Sibelius.

While Goss portrays Downes with sympathetic objectivity, she shares his ardent affection for Sibelius. So, when the Sibelius detractors enter the scene—in particular, Adorno, embodying the Schoenbergian point of view, and Thomson, representing the "Boulangerie"—the book becomes rather partisan in favor of Sibelius. Whatever one's own stand among these thorny matters of taste and aesthetics, I doubt the reader will leave this engaging book without a heightened and invigorated appreciation for the Finnish composer.

Howard Pollack
University of Houston

A STUDY OF OMAHA INDIAN MUSIC. By Alice C. Fletcher, aided by Francis La Flesche, reprint from 1893 edition, new introduction (with bibliography) by Helen Myers. Lincoln and London: University of Nebraska Press, 1994. ISBN 0-8032-6887-4 (pbk.). Pp. xxix, 152. \$5.95 (pbk.).

INDIAN GAMES AND DANCES WITH NATIVE SONGS. By Alice C. Fletcher, reprint from 1915 edition, new introduction by Helen Myers. Lincoln and London: University of Nebraska Press, 1994. ISBN 0-8032-6886-6 (pbk.). Pp. xxii, 139. \$5.95 (pbk.).

Content warnings should accompany these reprints. There is no questioning the sincerity of these venerable pioneers; however, it is imperative to recognize that not only is the first book based on notions of cultural evolution and the "primitive," but that both books contain "Indian" music presented after considerable adaptation by their well-intentioned author.

Alice Fletcher first visited the Omahas over a century ago, becoming their political advocate and cultural

preservationist. In *A Study of Omaha Indian Music* (1893), Fletcher described the tribe's music culture and subjected her transcriptions to analyses by musicologist James Comfort Fillmore, whose essay "Report on the Structural Peculiarities of the Music" and whose harmonizing accompaniments to the songs are included. Fletcher and Fillmore theorized that the "latent harmony" (p. 76) and "nascent poetry" (p. 17) in Omaha songs demonstrated the strivings of a primitive people to attain to civilized modes of artistic expression. Of cosmology and lifeways Fletcher concludes the Omahas "had not yet comprehended the possibility of an intellectual, independent and external relation to the natural world" (p. 57). These notions were discarded by academe years ago, and Fletcher's own thinking underwent an evolution after decades of association with native people, notably her Omaha colleague and adopted son, Francis La Flesche.

Fletcher's testimonial of change ("I suddenly realized with a rude shock that, unlike my Indian friends, I was an alien, a stranger in my native land..." [p. xxi]) prefaces *Indian Games and Dances with Native Songs* (1915). Fletcher's book, containing musical dance pageants, games, songs, and a naming ceremony, was dedicated "To the Youth of America" and became a handbook for recreation leaders in the first half of the twentieth century. Two songs from *A Study of Omaha and Indian Music* (nos. 29 and 30) appear in *Indian Games* (pp. 96 and 114), with concocted vocables or English words supplied.

There are no resemblances between the ceremonies described in *A Study of Omaha Indian Music* and *Indian Games* (the "adaptations" involving drapery and dramatic sweeping movements reminiscent of the modern dance divas of the day). On the other hand, to suggest the accurate re-enactment of Omaha sacred ceremonies by campers would be highly inappropriate. Fletcher does, however, suggest a naming ceremony that would likely be considered offensive to tribal people today.

Both books reflect Fletcher's desire to bring positive attention to American Indian music and culture. Good intentions notwithstanding, there is danger in re-issuing these publications without adequate introduction for readers in the nineties. Because multiculturalism in music education implies inclusion of Native American music, today's teachers are on the lookout for "authentic" music. These Fletcher reprints are attractive, inexpensive, and readily available to unsuspecting teachers searching for engaging classroom materials. In Myers' introductions, she neglects to address the issue of the books' validity and accuracy as regards content, dwelling instead on the remarkable person of Fletcher and of her work's importance to the history of ethnomusicology.

That these books are of questionable value, however, for teaching Native American music in grade schools, camps, or anywhere else should have been made clear. Such a statement would not have dishonored Fletcher's intentions and scholarship, but would have undergirded contemporary efforts to eradicate unfortunate stereotypes perpetrated by the inappropriate children's "Indian" activities of the past.

Virginia Giglio
Rocky Hill, Connecticut

SOUTHERN CHEYENNE WOMEN'S SONGS. By Virginia Giglio. Norman and London: University of Oklahoma Press, 1994. ISBN 0-8061-2605-1. Pp. xxi, 243. \$29.95.

STABILITY AND VARIATION IN HOPI SONG. By George List. Philadelphia: American Philosophical Society, 1993. ISBN 0-87169-204-X. Pp. 102. \$28.00.

While differing significantly from each other in regard to scope and intent, both of these recent publications make valuable contributions to the literature on Native American music.

Giglio's book, which derives from her doctoral dissertation, focuses on thirty-two songs and variants drawn from the following genres: lullabies, children's songs, social songs, and Christian spiritual hymns. Giglio makes it clear that her approach to fieldwork fully embraces the recent mode of the fully involved apprentice, rather than that of the more distant "objective observer" of classic ethnomusicological fieldwork. This is reflected (attractively) in the warmth and reverence with which she discusses both the social context of the genres involved and the background and contributions of her consultants. In the course of her discussions, she makes it clear that this music plays a significant role in confirming the Cheyenne culture in the present even as she relates the repertory to the Cheyenne music of the past, including the repertory documented in Francis Densmore's 1936 book, *Cheyenne and Arapaho Music*.

While Giglio's description of her four main genres derives mostly from the information supplied by her consultants, the author provides some useful insights of her own, especially in regard to traditional performance practices. While there may be relatively little in this book for the specialist, it does provide a useful late twentieth-century update regarding the social and musical practices associated with family funerals and the function of the forty-nine dances among other topics. A useful index of closely related Arapaho songs and a brief Cheyenne glossary is provided. A tape of the musical examples is also available.

Stability and Variation in Hopi Song, an affirmation and extension of some of the findings presented in List's seminal articles on Hopi music written over several decades, focuses on the detailed analysis of performance variants of kachina dance songs and lullabies recorded in three different time periods spanning over sixty years and in two areas of the Hopi reservation. The author's intention is to "determine what is meant when a Hopi man or woman states that two or more performances are those of the same song" (p. 1) and to conclusively confirm his previously published hypothesis that the Hopi "conceived of their melodies as a series of contours rather than as a series of discreet pitches" (p. 6). To this end, List provides numerous comparative scores that juxtapose performances of each segment of the primary section of recorded kachina dance songs and lullabies (notated in "pitch bands" with a width of one whole step), as well as various graphs and tables. List also provides a comparative analysis of variants relating to the song texts, breath accents, vocables and other parameters.

While List himself generally takes a global view in his

analysis of the transcriptions, only occasionally focusing on the individual differences between two variants, other scholars may well find that his scores, charts and graphs provide an excellent opportunity to delve more deeply into such differences, especially when useful comparisons can be made to the repertories they are studying. The book also includes, as an appendix, a useful "Guide to Hopi Pronunciation."

Terence J. O'Grady

University of Wisconsin-Green Bay

Notes in Passing: Books

by Sherrill V. Martin

TWENTIETH-CENTURY COMPOSERS IN THE CHESAPEAKE REGION: A BIO-BIBLIOGRAPHY AND GUIDE TO LIBRARY HOLDINGS. By Bonnie Hedges and Bonlyn Hall. Richmond: Chesapeake Chapter, Music Library Association, 1994. Pp. viii, 168. \$15.

Bonnie Hedges, Music Librarian at the University of Richmond, and Bonlyn Hall, Assistant Curator of Collections of The Historical Society of Washington, DC, have compiled and edited this initial survey of twentieth-century composers born or active in Delaware, Maryland, Virginia, West Virginia, and the District of Columbia. Part I of this bio-bibliography consists of brief bio-bibliographical entries for approximately 300 composers; Part II contains detailed bio-bibliographic guides for a selected group of composers.

Hedges and Hall state in the introduction that this volume, compiled to "foster scholarly study of regional composers and their cultural significance and to promote sharing of bio-bibliographic information," is only part of a continuing project: their information on many composers is incomplete, numerous other equally worthy composers should have detailed bio-bibliographies, and folk and ethnic styles of music should be added. "To articulate the musical climate of the eras and areas surveyed in this study and to provide details that bring vitality and meaning to our understanding of the lives of the music-makers is a task we leave to future researchers. It is the hope of the authors of this study that our work will make theirs less arduous" (p. i).

LOUIS ARMSTRONG: A CULTURAL LEGACY. Ed. by Marc Miller, Richard A. Long, Dan Morgenstern, and Donald Bogle. New York: Queens Museum of Art, in association with Seattle, London: University of Washington Press, 1994. ISBN 0-295-97382-X (cloth); 0-295-97383-8 (pbk.). Pp. 248. \$50 (cloth); \$29.95 (pbk.).

This catalog has been prepared to accompany "Louis Armstrong: A Cultural Legacy," an exhibition organized by the Queens Museum of Art, in cooperation with the Louis Armstrong Archives at Queens College, City University of New York. The exhibition is part of America's Jazz Heritage, A Partnership of the Lila Wallace-Reader's Digest Fund and the Smithsonian Institution.

The catalog consists of five essays, each written by an outstanding scholar on Armstrong: "Louis Armstrong: A Cultural Legacy" (Marc H. Miller); "Louis Armstrong and African-American Culture" (Richard A. Long); "Louis Armstrong and the Development & Diffusion of Jazz" (Dan Morgenstern); "Louis Armstrong: The Films" (Donald Bogle); and "Louis Armstrong: A Portrait Record" (Marc H. Miller). Every section of this remarkable catalog is filled with color and black-and-white reproductions of paintings, photographs, snapshots, collages, handwritten scores, and prints not only from The Louis Armstrong Archives, but also from the Historic New Orleans Collection; Hogan Jazz Archive, Tulane University; Howard University Gallery of Art; Frank Driggs Collection; Institute of Jazz Studies, Rutgers University; and the John Kisch Separate Cinema Collection.

Armstrong wrote in his diary: "It is really too bad that the world did not have a chance to dig the real Joe King Oliver and his greatness. His conceptions of things—life, music, people in general were really wonderful" (p. 13). This catalog sensitively reveals the spirit of Armstrong, and presents us with a chance "to dig the real [Louis Armstrong]."

JAZZ PEOPLE. By Ole Brask and Dan Morgenstern. Foreword by Dizzy Gillespie; introduction by James Jones. New York: Da Capo Press, 1993. ISBN 0-306-80527-8. Pp. 300. \$24.50.

In *Jazz People*, jazz scholar Dan Morgenstern and eminent photographer Ole Brask expose the personalities and capture the spirit of jazz musicians. Morgenstern's perceptive, exuberant text, focusing on the careers and contributions of the early greats, the giants of the golden age, and modern masters of jazz, is complemented by 175 of Brask's portraits of many of these jazz masters, as well as rare vintage photos. *Jazz People* also includes a selected bibliography, discography, and index.

Dan Morgenstern, editor-in-chief of *Down Beat* for many years, has won five Grammy awards for his liner notes to jazz records. He is Director of the Institute of Jazz Studies at Rutgers University in Newark. Ole Brask, whose photographs have appeared in numerous magazines and on the covers of jazz albums, has been involved in almost one hundred major documentary films.

Jazz People was originally published in 1978.

OPERA ODYSSEY: TOWARD A HISTORY OF OPERA IN NINETEENTH-CENTURY AMERICA. By June C. Ottenberg. Contributions to the Study of Music and Dance, no. 32. Westport, London: Greenwood Press, 1994. ISBN 0-313-27841-5. Pp. xi, 203. \$49.95.

In *Opera Odyssey*, Ottenberg "aims to review the emerging picture [of nineteenth-century opera in America], offer some new perspectives, and, most important, to draw together the images of this wonderful collage of our musical culture and history" (p. xi). By using primary sources, annals, memoirs, scholarly articles and books, she successfully casts new light on the variety, popularity, and appeal of opera in America throughout the nineteenth-century. She carefully documents her research with

numerous notes at the end of each chapter; she also includes a selected bibliography, and an index.

Intended as an introductory study for the general music lover, music student, or musician, this fascinating contribution to America's musical and cultural history may have limited value for American opera specialists.

AN INTRODUCTION TO THE MUSIC OF MILTON BABBITT. By Andrew Mead. Princeton: Princeton University Press, 1994. ISBN 0-691-03314-5. Pp. xi, 321. \$29.95.

Andrew Mead explores the music of one of the central figures in contemporary American music in this celebration of Milton Babbitt's craft. After explaining the underlying principles of twelve-tone composition and Babbitt's pitch and rhythmic structures, Mead devotes a chapter to "Mapping Trichordal Pathways (1947-1960)"; "Expansion and Consolidation (1961-1980)," including the effects of all-partition arrays; and "The Grand Synthesis (1981-)," based on trichordal arrays and superarrays. A theorist at the University of Michigan, Mead provides theoretical analyses of twelve-tone compositions from each of these significant periods of Babbitt's career, a catalogue of his compositions, a listing of the all-partition arrays in *My Ends Are My Beginnings*, copious notes, an extensive bibliography of Babbitt's writings as well as writings about Babbitt, a discography, and an index.

Although this book may be too technical for many musicians, it provides a wealth of information for music theorists, performers, and music historians who are enthusiastic about the music of Babbitt, or curious about contemporary music in general.

RUDOLPH GANZ: A MUSICAL PIONEER. By Jeanne Colette Colletter. Metuchen and London: Scarecrow Press, 1995. ISBN 0-8108-2883-9. Pp. xiv, 178. \$29.50.

Rudolph Ganz (1877-1972), a world-renowned pianist, was also one of America's most imaginative and influential music educators and conductors. In this first biography of Ganz, Colletter traces his career as a pianist in the "golden age" of pianism; as conductor of the children and young people's concerts in St. Louis (1922-27), New York (1939-48), San Francisco (1939-48), and Chicago (1944-46); as president of the Chicago Musical College (1934-54) and a member of its faculty (1900-05 and 1928-69); and his efforts to pioneer new music. The biography is illustrated and includes extensive endnotes and appendices.

Colletter bases her remarkable biography primarily on two sources: (1) the twenty-five boxes of family and celebrity correspondence, clippings, photographs, programs, lectures and Ganz's other writings in the Rudolph Ganz Collection at The Newberry Library, Chicago, Illinois; and (2) the taped interviews with and performances by Rudolph Ganz at radio station WFMT, Chicago. Although this biography does not emphasize Colletter's personal recollections of this great musical pioneer whom she knew during his later years, it is filled with her deep love and respect for him—he was her stepfather.

REVIEWS OF RECORDINGS
Edited by Elizabeth Ann Sears
 Wheaton College

Homesick James [Williamson]: **GOIN' BACK IN THE TIMES**. Homesick James, guitar and vocal; Honeyboy Edwards, guitar. Earwig CD4929, 1994. One compact disc.

Lovie Lee. **GOOD CANDY**. Lovie Lee, piano and vocal. Lovie Lee's Blues Band accompanies on all tracks. Earwig CD4928, 1994. One compact disc.

These two discs by Chicago-based blues musicians represent a study in contrasts. Though both men are African American, over seventy years of age (Homesick James is into his eighties), and are veterans of the "electric" blues scene, these sessions reflect two sides of this well-known genre. Lee fronts a full (and fairly typical) Chicago band replete with rhythm section and amplified harp, along with the occasional brass and reed player. By way of contrast, Williamson performs most of his selections as a solo artist, with the exception of back-up guitar provided on three tracks by fellow traveler Honeyboy Edwards.

"Good Candy" is a satisfactory effort, but nothing more. The disc has several pluses: nicely mixed tempos, four different (though sometimes overlapping) bands, Carey Bell's strong harmonica accompaniment, and a few original compositions. The production values are fine as is Lee's own singing and piano playing. What's missing is the intangible: emotion, drive, funk—call it what you will. Despite the fact that the disc comes from three different sessions, mostly from 1989 and 1992, the music rarely catches fire in the same way that the classic Muddy Waters bands from the early 1950s did. This early group defined the genre and while Lee sometimes approaches this level of excellence, "Good Candy" never attains that much sought after plateau.

"Goin' Back in Time" is more personal, intimate, and ultimately more interesting than its uptown counterpart. Although Williamson played his part in the electric blues scene (his Chance Recordings from the early 1950s contain a few gems), he has had more success in the realm of downhome playing. In a career that has stretched out for nearly sixty years, he has performed with such distinguished musicians as Sonny Boy Williamson #1, Sleepy John Estes, Snooky Pryor, and Tampa Red. Now in the twilight of his years, he still plays and sings with conviction and assurance. This most recent of his recordings (made on August 27, 1992) is not a landmark work; think of it rather as a musing, a largely personal statement about his music and life. The musical format may be familiar, but it contains enough of the unexpected and the original to catch your attention. Selections such as "Liven' Like a Bear" and "Crossroads Years Ago" have a wistful quality to them that reminds me of later day Scrapper Blackwell and even of a more tranquil, less

intense Robert Pete Williams. Ultimately, this is the work of a man who knows the blues tradition as well as any human being and still finds that creative inspiration often enough to satisfy even the most critical listener.

Kip Lornell
 Smithsonian Institution

THE AUTHENTIC GEORGE GERSHWIN, Vol. 3 (1931-1937). Jack Gibbons, piano. ASV CD WHL 2802, 1994. One compact disc.

In the last few years, British pianist Jack Gibbons has become a one-man tour-de-force playing the music of Gershwin. The disc under review is the third and last in the "authentic" series. All but four of the works on this volume are Gibbons' own arrangements.

This is Gershwin for those who like him more Lisztian than Mozartean. Make no mistake, Gibbons is a first-class pyrotechnician, with impressive dexterity. However, I find this approach to every piece too much to bear over almost seventy-seven minutes. By the end, phrases like "heavy-handed," or even "ham-fisted" start coming to mind.

Take, for example, "Let's Call the Whole Thing Off," that disarming "tomato/tomatoe" song from the 1936 film *Shall We Dance?* In what may be his attempt at having a good time, Gibbons takes the approach throughout that the song is more of a stride-like romp. Gibbons goes for the full-bellied guffaw, missing the witticism inherent in the music as well as the text. Similarly, in the *Second Rhapsody*, *Cuban Overture*, or the *Variations on "I Got Rhythm"*, Gibbons seems to make the extra effort not to miss many of the notes of Gershwin's two-piano or four-hand versions. While this is dazzling pianistically, the overall musical impression is less convincing.

Of course, there are times when the music calls for the gusto Gibbons brings. Near the end of "Hurricane" (from *Catfish Row*), Gibbons plays a very convincing storm. He also uses his large hands to good effect in the *Of Thee I Sing Overture*, covering the reduced orchestral parts with élan. This leads me to believe that he might have been better served arranging the above-mentioned two piano versions from their full scores instead.

Like his playing, Gibbons' liner notes are more hyperbole than substance, showing a rather one-dimensional view of a complex person like George Gershwin. The authenticity of Gibbons' Gershwin imitation is only partial. Gershwin was a wonderful pianist by all contemporary accounts, and from the historical evidence of the recordings he left us. Gibbons got the bravura, but missed the delicacy.

James Farrington
 Wesleyan University

Amy Beach: **SONATA, Op. 34; INVOCATION, Op. 55; and ROMANCE, Op. 23.** John Corigliano: **SONATA FOR VIOLIN AND PIANO.** Curtis Macomber, violin; Diane Walsh, piano. Koch International Classics 3-7223-2H1, 1995. One compact disc.

The two sonatas are important within the oeuvres of their respective composers and for the genre itself. The Beach Sonata (1896) comes from the period of her *Mass*, the *Gaelic Symphony*, and numerous other works, although she was only twenty-nine. Corigliano's Sonata (1963) also stands near the beginning of his professional career. It won the Spoleto Festival Competition in 1964 and lifted him into national recognition at twenty-six.

Both violinist Curtis Macomber, member of the Speculum Musicae and first violinist with the New World String Quartet, and Diana Walsh, founding member of the erstwhile Mannes Trio, give superb performances. The balance between the two is excellent, and the recording has a warmth and intimacy approaching a live performance. This recording can stand as an exemplar for both pieces.

Beach's Sonata consists of four movements and is approximately one-half hour long. In the booklet essay, Beach scholar Adrienne Fried Block notes that violinist Franz Kneisel and Beach herself introduced the work, and that it at once enjoyed critical success and had staying power. Block describes the piece as composed in "Beach's most passionate mood, displaying her lyrical gift and her love for rich chromatic harmonies." The opening, A-minor theme of the large, first-movement Allegro is characterized as "sombre and mysterious"; the shorter, scherzo second movement, "scintillating"; the Largo, third movement, "brooding"; and the Allegro finale, "bravura." These expressive descriptions seem apt. The piece shows Beach's self-confidence as a composer. Using techniques of continuous motivic variation and modulation, she skillfully moves us from one appropriate room to another in this mansion of a sonata. The darkness of the opening A-minor tonality finally gives way to a triumphant A major statement in the end. Truly the sonata reflects both the opulence and optimism of its time, but, most of all, it demonstrates Beach's own "joie de vivre."

Invocation (1904) is brief (3:39), with a simple melody, simply accompanied. Nevertheless it shows Beach's gift of melodic invention. Block notes its utilitarian purpose in that it also exists with organ accompaniment for church. *Romance* (1893) is somewhat longer (6:15). It begins with a simply accompanied melody but soon moves to more motivic interplay. Its contrasting and final sections display typically impassioned climaxes. Maud Powell introduced the piece with Beach at the Women's Congress of the Columbian Exposition. Block tells us that the audience encored the piece and that "tears glistened in many eyes."

Mary Lou Humphrey's notes for Corigliano's Sonata lack both the incisiveness and inclusiveness of Block's treatment of Beach. Much of Humphrey's information is normative (e.g., the second movement is in a "modified sonata form"; the fourth, a "modified rondo form"; the second movement is "nostalgic." Questions are begged:

What "modifications"? "Nostalgic" about what?) To characterize the entire sonata as "jaunty" and "wry," when only the short, introductory Allegro movement (2:46) and the first-theme area of the finale are so, is to mistate the piece's entire emotional breadth. Humphrey correctly traces the piece's stylistic lineage as "neo-classic"; however, Barber, Copland, Harris, and Schuman, whom she, quoting Corigliano, lists as precursors, hardly seem appropriate here, for the piece is much closer to the writing of Arthur Berger, Irving Fine, and Harold Shapero.

The brisk, laconic opening movement (2:46) contains the seeds from which the themes of the subsequent movements grow. The sublime sentimentality of the second movement (Andantino; 7:04) and the dramatic fervor of the third (Lento; 4:53) is capped by the expansive, virtuosic fourth movement (Allegro; 8:19). Like Beach, Corigliano has an exquisite lyrical sense, reaches for large climaxes, and pushes performers to technical extremes. Although these sonatas are two full generations apart, they make a very compatible couple on this recording.

William Kearns
University of Colorado, Boulder

Notes in Passing: Recordings of Music for Special Occasions

by Elizabeth Ann Sears

David Diamond: **DAVID DIAMOND CHAMBER MUSIC.** The Chicago Chamber Musicians. Cedille Records CDR 90000 023, 1995. One compact disc.

This collection of chamber music celebrates David Diamond's eightieth birthday. Three of the five works are world premiere recordings, with Diamond himself providing the score and parts for one unpublished piece for horn and string trio. The Chicago Chamber Musicians performed much of this music before recording and had the benefit of Diamond's response to tapes of their concerts. The result of the collaboration is a stunning disc, both for the choice of music from early and late in the composer's career and for the brilliance of the performances. Diamond's comments about the disc are laudatory: "I have heard many first-rate performances in my long life. But never have I heard the first-rate become remarkable, even extraordinary in the kind of perfection the Chicago Chamber Musicians have achieved. Add to their virtuosity and sensitive musicianship the superlative engineering and you have a composer's dream come true. This CD has made my 80th year a very special one." Every music library should own this disc, and chamber music lovers will relish it as well.

A TIME OF HEALING: MUSIC FROM THE OKLAHOMA CITY MEMORIAL SERVICE. Warner Brothers, 9 46062-2, 1995. One compact disc.

Following the tragic bombing of the Alfred P. Murrah Federal Building in Oklahoma City on April 19, 1995, a memorial service was held to honor the families of those who were wounded or died in the explosion. Several local musical organizations donated their services, including the Oklahoma City Philharmonic Orchestra, the Canterbury Choral Society, and the Children's Choral Society of Oklahoma. When the Memorial Concert was broadcast on CNN, the Oklahoma City Philharmonic was inundated with calls and letters requesting information about the music used in the service and available recordings. The Philharmonic and Warner Brothers joined forces to make a recording from which part of the profits are channeled to a trust fund to help Oklahomans recover from the catastrophe in which 168 people died and many were left homeless. The program begins with the second movement of Beethoven's Symphony No. 7, followed by Ravel's *Pavane for a Dead Princess* and works by Bach. Three popular pieces—"On Eagle's Wings," movingly performed by Susan Powell, former Miss America from Oklahoma; "Not Too Far From Here;" and violinist Mark O'Connor playing his own arrangement of "Amazing Grace" with accompaniment by the Oklahoma City Philharmonic—are followed by the third movement of Rachmaninoff's Symphony No. 2. The program ends with Irving Berlin's "God Bless America" in a unique arrangement provided by the Berlin family. It is unusual for a ceremonial program with such variety of material to have great emotional impact. However, the thoughtful programming and generally fine performances, together with the power of the social context, make this a very convincing collection.

DELISHIOUS: LYRICS BY IRA GERSHWIN. Benjamin Sears, voice; Bradford Conner, piano. Oakton Recordings, CD ORCD0002, 1995. One compact disc.

Ira Gershwin's centenary in 1996 is an auspicious moment for this release of settings of his lyrics by George Gershwin, Harold Arlen, Vernon Duke, Vincent Youmans, Arthur Schwartz, Harry Warren, Kurt Weill, Jerome Kern, Aaron Copland, and other less well-known composers. Several of the songs, including "Just to Know You Are Mine" by George Gershwin, "Rice and Shoes" by Vincent Youmans, "For the Life of Me" by Arthur Schwartz, and "Just Like You" by Paul Lannin, are premiere recordings. Benjamin Sears sings with enthusiasm, impeccable diction, and a nice sense of style, even if his breath control and support are somewhat inconsistent. He is at his best when the song is demanding, and his soft singing in the upper registers is lovely. Bradford Conner, whose arrangements are featured, accompanies with his usual sensitivity. Their first compact disc, *Come On And Hear!—Early Songs By Irving Berlin* (1909-1915), was an important contribution to American music recordings, as is this disc, and Sonneckers can look forward to a second volume of Berlin songs from the years 1915-1918 which will be released in mid-1996.

THE WILLIAM CULLEN BRYANT BICENTENNIAL CONCERT. The Long Island Composers Alliance. Capstone Records, CPS-8623, 1995. One compact disc.

William Cullen Bryant (1794-1878) was one of the first American poets to gain international fame. He lived on Long Island from 1843 until his death and donated the property for what became The Bryant Library, Long Island's oldest public library in continuous operation. To celebrate his bicentennial, a competition solicited musical settings of his poetry. Besides marking the Bryant bicentennial, the live concert which premiered some of the competition material was the 148th concert by the Long Island Composer's Alliance, a group founded in 1972 and devoted to the presentation of music by serious composers living and working on Long Island. Like many live recordings, this disc features rather uneven performances by the various singers. The diction is not always clear, and intonation is inconsistent. Composer and pianist Leonard Lehrman accompanies all the singers with grace and sympathy; the balance between piano and singer is uniformly excellent. Consequently it is not surprising that of the entire program, Lehrman's own piece is the most idiomatically written for the voice. While the works on the program are of varying quality and interest, the best of the compositions are effective, and some of them are available in published versions. Given the often difficult climate for contemporary music, the Long Island Composer's Alliance has accomplished something remarkable in supporting new music for over 20 years producing over 150 concerts by 1994.

HOW THE WEST WAS LOST, Vol. 2. Peter Kater and R. Carlos Nakai. Silver Wave Records, CD SD901, 1995. One compact disc.

This disc contains music adapted from the thirteen-part Discovery Channel series, *How the West Was Lost*, showing the American westward expansion in the 1800s from the native American viewpoint. Quoting Peter Kater, the music "uses a combination of instruments common to the native culture and those of the European culture." The digitally sampled string and orchestra sounds and percussion support native American flutist R. Carlos Nakai, vocals by Joanne Shenandoah, and chanting, hoots, and war cries by Marty Goodbear and the White Oak singers. Kater writes in the liner notes that "the music is a tribute to native peoples everywhere and a prayer that their culture, traditions and rituals may persevere and survive the powerful onslaught of modernization and homogenization by the Western economic machine." The noble goal stated here is realized only in part by the music without the visual support of the film. Although the music is very atmospheric, its New Age character hardly relays the vitality of authentic native American music; perhaps the music fares better when heard in tandem with the critically acclaimed film, which won an ACE award.

SOME RECENT ARTICLES AND REVIEWS

Compiled by William Kearns
University of Colorado at Boulder

AMERICAN HERITAGE (Oct 95): Tony Scherman interviews Wynton Marsalis, "What is Jazz?," 66.

THE AMERICAN ORGANIST (Aug 95): Don E. Saliers, "Worship, Music and Technology: Identity, Integrity, and Pastoral Relevance," 30.

AMERICAN RECORD GUIDE (Sept/Oct 95): Geoff and Nicola W. Smith, "John Adams Speaks His Mind," interview from *New Voices: American Composers Talk About Their Music*, 20; Donald Vroon, "State of the Orchestras XVII: Chicago," 6. Reviews of Barber, *Horizon, Summer Music*, Knoxville: *Summer of 1916, Serenade, Capricorn Concerto, Adagio*, Arioso Wind Quintet, San Diego Chamber Orch, Donald Barra, cond. (Koch), 101. Carter, *Partita*, Chicago Sym., Barenboim, cond. (Teldec), 121. Copland, *Billy the Kid, Rodeo Suites*; Gershwin, *Porgy & Bess Suite*, Bournemouth Sym., John Farrer, cond. (IMP), 127. Cowell, *Set of Five, Four Combinations for Three Instruments, Hymn and Fuguing Tune 9, Trio in Nine Short Movements*, Trio Phoenix (Koch), 128. R. Gerber, *Old Farmer's Almanac*; Barber *Adagio*, George Enesco Phil., J. D. Vogel, cond. (Gallo [Albany]), 147. Lee Hoiby songs, Peter Stewart, bar.; Lee Hoiby, p. (CRI), 156. Hovhanness, *Talin Concerto*; Barber, *Serenade for Strings*; Barlow, *The Winter's Passed*; Diamond, *Elegy in Memory of Ravel*; Rome Chamber Orch, N. Flagello, cond. (Citadel [Albany]), 158. L. Larsen, *Missa Gaia*; S Paulus, *Echoes Between the Silent Peaks*; Barber, *To Be Sung on the Water; 12th Night*; Oregon Repertory Singers, G. Seeley, cond. (Koch), 166. Luening, *Three Songs, Elegy for the Lonesome Ones, World Without People, Potowatomi Legends, Sonority Forms II, Symphonic Fantasia*, Manhattan Chamber Orch., R A. Clark, cond. (Newport), 169. Pinkham, *Serenades, Organ Sonata No. 3, Symphonies 3 & 4*; James Christie, org; London Sym., J. Sedares, cond. (Koch), 192. G. Read, *Five Aphorisms, Sonata da Chiesa, Sonoric Fantasy 1, Quartet 1*; Boston Composers Quartet (Northeastern), 199. Rochberg, *Piano Trio*; Cordero, *Quintet*; Palmer, *Quintet* (Albany), 201. Schickele, *Quartet*; Dahl, *Concerto a Tre*; Freund *Triomusic*; Rosza, *Introduction and Allegro*; Viklarbo Chamber Ensemble (Raptoria), 206. Wilder, *Carl Sandburg Suite, Flute Air, Slow Dance, Saxophone Suite 2, Oboe Air, Theme and Variations, Bassoon Air, Wind Serenade*; Manhattan Chamber Orch., R. A. Clark, cond. (Newport [Albany]), 236. Clarinist Tod Palmer performs originals & transcriptions: Bernstein, *Sonata*; Barber, *Hermit Songs*; Copland *Sonata*, Ives, *Violin Sonata No. 3/1*, Gershwin *Preludes*, 256. Compositions written for saxophonist Sigurd Rascher by Wirth, Russell, Cowell, Still, Lamb, Husa, and Worley; saxophonists Lawrence Gwozdz and Michael Reimer; pianists David Evenson and Lois Leventhalz (Crystal), 269. Trumpeter David Hickman plays pieces by

Chance, Stevens, Bennett, Presser, Turrin, Kennan, and Dello Joio; Pauline Soderholm, Eric Dalheim, pianists (Crystal), 271. Roland Hayes sings spirituals, Reginald Boardman, p., rerelease (Vanguard), 288.

AMERICAN MUSIC RESEARCH CENTER JOURNAL (Vol. 5, 95): Special issue on Native American Music, Brenda Romera, ed. Bruce Cook, "Cultural Metaphor and Music: A Syncretic Bicultural Teaching Experience in a Navajo High School," 5; Nancy Teskey and Gordon Brock, "Elements of Continuity in Kwakiuti Traditions," 37; Steve Mullins, "'Metric Modulation' or Drum Tempo Contrasts in Hopi Traditional Dance," 57; Tara Browner, "A Reexamination of the *Peji Waci*," 71; Susan Dominguez, "Zitkala-Sa (Gertrude Simmons Bonnin), 1876-1938: (Re)discovering *The Sun Dance* [Indianist opera]," 83.

THE AMERICAN STRING TEACHER (Su 95): Dorothy A. Straub, "The National Standards for Arts Education: Context and Issues," 24.

THE ATLANTIC MONTHLY (Jan 96): Francis Davis, "Bud's Bubble" review essay of *The Complete Bud Powell on Verve*, 99.

BLACK SACRED MUSIC (Vol 9, Nos. 1 & 2, 95): Willis L. James, "Stars in De Elements—A Study of Negro Folk Music" (14-chapter study, 1945), 1.

BLACK MUSIC RESEARCH JOURNAL (Sp 95): Mary A. Twining, "'I'm Going to Sing and Shout While I Have the Chance': Music, Movement, and Dance on the Sea Islands," 1; Guy Carawan with Candie Carawan, "Singing and Shouting in Moving Star Hall," 17; William T. Dargan, "Congregational Singing Traditions in South Carolina," 29; Ethan L. J. Nasreddin-Longo, "Selfhood, Self-Identity, Complexion, and Complication: The Contexts of a Song Cycle by Olly Wilson," 75; Howard Rye and Jeffrey Green, "Black Musical Internationalism in England in the 1920s," 93.

BULLETIN OF HISTORICAL RESEARCH IN MUSIC EDUCATION (Sept 95): J. Kent McAnally, "Edwin Franko Goldman, Richard Franko Goldman, and the Goldman Band: Professionals and Educators," 19.

CHORAL JOURNAL (Su 95): Jerry Blackstone, "Podium and Pen—Choral Conductor as Composer: An Interview with Theodore Morrison [U. of Michigan]," 23; William Braun, "Music to Sing and Play: The Choral Works of Paul Hindemith [inc. English texts]," 21.

CLAVIER (Su 95): Dean Elder "The Enduring Artistry of John Browning," 8.

COMPOSER USA (Su 95): David K. Gompper, "The Diminishing Role of the Composer in Academia," 1.

THE DIAPASON (Au 95): Earl Holt, "Interpretive Suggestions for Four American Organ Works," Pt. 1, Bolcom, Crumb, Zwilich, 13; (Sept 95) Pt. 2, Albright, 16.

THE DOUBLE REED (Jy 95): Charles-David Lehrer, "The E. Earnest Harrison Story [professional bassoonist]," 35.

ETHNOMUSICOLOGY (Sp/Su 95): Bess Lomax Hawes, "Reminiscences and Exhortations: Growing up in American Folk Music," 179.

FANFARE (Nov/Dec 95): Reviews of Barber, *Adagio, Nocturne, Sure on This Shining Night, Knoxville: Summer of 1915*; Copland, *Quiet City, Eight Poems of Emily Dickinson*; London Sym. Orch., M. T. Thomas, cond., Barbara Hendricks, sop. (EMI), 192. Beeson, *Lizzie Borden*; NYC Opera, A. Coppola, cond. (CRI [Koch]), 202. Bernstein, *Serenade for Violin, String Orchestra, Harp, and Percussion*; Barber, *Concerto for Violin and Orchestra*; Foss, *Three American Pieces*; Perlman, vln., Boston Sym., Ozawa, cond. (EMI), 211. Bestor, *Overture to a Romantic Comedy, Variations for Orchestra, In Memoriam Bill Evans, Chaconne for Chamber Winds, Three Portraits for Wind Octet*; Slovak Radio Sym., M. W. Rowell, cond., Massachusetts Wind Ens. (Centaur), 212. Cage, *Thirteen Harmonies, Mix*; Zahab, *Verging Lightfall*; R. Zahab, violin; Eric Moe, p., hpsch. (Koch International), 231. Chadwick, *Symphonic Sketches, Melpomene Overture, Tam O'Shanter*; Czech State Phil., J. Serebrier, cond. (Reference Recordings), 233. Copland piano music, R. Salvatore, p. (Cedille), 238. Music of David Felder, June in Buffalo Chamber Orch. (Bridge), 251. Feldman, *Patterns in a Chromatic Field*, Marianne Schkroeder, p.; Rohan de Saram, vc (HUT Records), 252. Finney, *Thirty-Six Songs on Texts by James Joyce*, Jeanette Lombard, sop.; Mary Norris, p. (MMC [Albany]), 255. Glanville-Hicks, *Nausicaa: Scenes from the Opera*; Teresa Stratas, et al., Athens Sym Orch., C. Surinach (1960s) (CRI), 261. Hermann, *Quintet for Clarinet and Strings*; R. Hill, cl; Ariel Quartet; *String Quartet*, Amici Quartet (Unicorn-Kanchana), 276. MacDowell, *First Modern Suite, Amourette, In Lulling Rhythm, Six Idyls after Goethe*, Piano Sonata No. 3; J. Barbagallo, p. (Marco Polo), 293. Arnold Rosner, *Of Numbers and Bells, Sonata for Horn and Piano, Sonata No. 1 for Cello and Piano, Nightstone* (Albany-Troy), 349. Andrew Stiller, *A Descent into the Maelstrom* and other pieces; Orchestra 2001, Maelstrom Percussion Ens; James Freeman, cond. and po. (MMC [Albany]), 387. Chris Theofanidis compositions (Albany Troy), 400. Thompson, *Frostiana, Testament of Freedom*; NY Choral Society, Manhattan Chamber Orch (Koch International), 400. Waxman, *Rhapsody for Piano and Orchestra* (film, *The Paradine Case*), *The Charm Bracelet*; Herrmann, *Concerto Macabre for Piano and Orchestra* (film, *Hangover Square*); Alex North, *Concerto for Piano and Orchestra with Trumpet Obligato*, David Buechner, p.; New Zealand Sym Orch, J. Sedares, cond. (Koch International), 426. Simon Estes sings spirituals, *Steal Away*, Donald Ryan, p. (Deutsche Schallplatten), 443. *Nativitas: American Christmas Carols*; Kansas City Chorale, C. Bruffy, cond. (Nimbus), 449. *Divertimento: Wind Music of American Composers*, music of Diamond, Tull, Stamp, Washburn, and Tower; Keystone Wind Ens., J. Stamp, cond. (Citadel), 493. *American Chamber Music*: Marie B. Nelson, *Song of the Goddesses*; Robert Stewart, *Idyll*; Thomas M. Sleeper, *Quartet for Piano*

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JAZZTIMES (Sept 95): Robert Blumenthal, "25 Who Mattered Most" [performers from past 25 yrs. chosen by five critics, 35. (Oct 95): Robert Blumenthal, "Clark Terry," 30.

THE INSTRUMENTALIST (Au 95): Excerpts from previous 50 yrs. of articles—Harry Begian, "Legends in Music Education" [Harding, Bainum, VanderCook, Revelli, Hindsley, Falcone], 14; Francis W. McBeth, "The Evolving Band Repertoire" [Grainger, Leidzen, McKay, J. Williams, Whitwell, Schwantner, Husa], 20; Stuart J. Ling, "Jazz Goes to School," 38; Patrick Dunnigan, "The Growing Complexity of Marching Bands," 74; Frank Battisti, "Flourishing Concert Bands, Emerging Wind Ensembles," 132. James Lambert, "The Amazing Growth of Percussion Ensembles," 176. (Sept 95): Richard Corpolongo, "Teaching Improvisation with Blues and Bebop," 58. (Oct 95): Bruce Duffie, "Ever Striving to Improve—An Interview with Sir Georg Solti," 12.

JOURNAL OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY (Vol. 21 95): Harrison Powley, "The Drum Tablature Tradition of American Military Music of the Early Nineteenth Century: Levi Lovering's *The Drummers Assistant*," 5; Allen R. Lott, "Chickering, Steinway, and Three Nineteenth-Century European Virtuosos [who visited U.S.]," 65.

JOURNAL OF THE AMERICAN MUSICOLOGICAL SOCIETY (Sp 95): Jeffrey Magee, "Revisiting Fletcher Henderson's 'Copenhagen,'" 42; rev. of Bernice J. Reagon, ed., *We'll Understand It Better By and By: Pioneering African American Gospel Composers*, by Ronald M. Radano, 144. (Su 95): David Metzger, "Reclaiming Walt: Marc Blitzstein's Whitman Settings," 240; rev. of Richard Crawford's *The American Musical Landscape*, by Jon W. Finson, 305. (Fa 95): Ingrid Monson, "The Problem with White Hipness: Race, Gender, and Cultural Conceptions in Jazz Historical Discourse," 396.

JOURNAL OF THE CONDUCTORS' GUILD (Su/Fa 93): Kenneth Morgan, "Fritz Reiner and the Technique of Conducting," 91; James S. Ball, "Selected Contemporary American Orchestral Compositions: A Conductor's Guide—David Del Tredici's *Steps for Orchestra*," 101.

JOURNAL OF SINGING (National Association of Teachers of Singing) (Sept/Oct 95): Shirley Westwood, "The Bell of Amherst [Emily Dickinson] in Song," 5.

KEYBOARD CLASSICS (Jy/Ag 95): Joel Simpson, "New Orleans Piano Styles," 35. (Sept/Oct 95): David Berger,

"There Was Nobody Lookin'—The Genius of Duke Ellington," 45.

THE MAUD POWELL SIGNATURE (Su 95): Karen A. Shaffer, "'Maud Powell—A Pioneer's Legacy,'" 6; Pamela J. Blevins, "Elinor Remick Warren—Requiem for a Composer," 9; Rae L. Brown, "Florence B. Price—A Trail-Blazing Composer," 14.

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