AN INTRODUCTION TO MUSIC OF INDIAN MEXICO AND GUATEMALA FROM PREHISPANIC TIMES TO THE PRESENT

by Henrietta Yurchenco

Indian music exists in many forms today in Mexico, Central America, and the Andean region of South America—home to hundreds of native tribes. This short essay proposes to describe the music of Mexico and Guatemala as it changed over a long stretch of history from prehispanic to modern times. I will also add relevant information about the people and their way of life, which I acquired during my many years of research in that part of the world.

To understand the music we must first know certain facts. Unlike the United States, Mexico and Guatemala were the sites of two highly developed cultures, Aztec and Maya. Beyond their great cities were numerous mountain and desert tribes who had little or no contact with these powerful empires. Among such maize-growers, hunters, and fishermen, life continued relatively unchanged, perhaps for millennia, until the arrival of Europeans in the sixteenth century. Although the great urban civilizations were dealt a death blow, many rural tribes survived. They were affected by the European intrusion but not decimated. The Spanish policy vis-a-vis the Indians was two-fold, to destroy Indian cultures, both urban and rural and, at the same time, to enlist the surviving artists in building a new civilization to replace the old. First, they conferred status on the Indians by baptism into the Catholic Church; then they married their women. This process was so widespread that within fifty years after the Conquest a new race of mestizos, all Christians, was born.

By the early sixteenth century, Europeanization of music had already begun. A Belgian prelate, Pedro de Garíte, established the first school of catechism on the outskirts of Mexico City and used music to wean Indians from their Aztec ways. Singers and instrumentalists once employed by Aztec priests and royalty, now joined the church, learned to sing European polyphony, play the new violins, vihuelas, and guitars (string instruments unknown in pre-conquest America) and even to compose the new music. According

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Sincerely,
Pamela Fox

From the President

Dear Friends and Colleagues:

For those of us in academe, the calendar, the seasons, and the cycles of renewal are hopelessly misaligned. To us, the "New Year" arrives around the first of September, give or take a week or two (allowing for the "latitudes" taken by various Calendar Committees). We begin then the process of seeding the (we pray) fertile minds of this year’s crop of students. (My metaphors fail, I admit, when we close the cycle by "commencing.") More than in the past, the newness of this time is obvious to me. More than obvious, it is absorbing, for I write this as the academic year begins and my life is flooded with newness. This year I take up a new position, in a new city, in a new state, with new phone numbers to remember, as well as addresses (office, residence, P.O. Box, e-mail), doctors, schools, license plates, etc. And I encounter at every turn new colleagues, new students, new courses, new cultures, new policies, new procedures, new perks, new problems, and new solutions. Moreover, my wife (thankfully, not new!) and I just last week received the building permit to begin construction on our new house; and two weeks ago, I licensed the new car, bought expressly for the daily trek to Vanderbilt, commuting being a new experience for me. Further, down the street of life a short season away looms the big (they claim!) "FIVE-O!" A whole new decade! (And don’t talk to me right now about the approaching millennium!!)

Talk about a season of passages! This is exhausting!! (It’s great too; wouldn’t trade it for all the world.)

Matters-Sonneck have, thankfully, been granite-like lately. I have reported to you in recent letters about activities of the members and officers directed toward solving problems you have helped me and others identify: financial security, Society publications, conference management, conference programming policies, policy-making procedures, the role of interest groups. I am deeply gratified that all you fellow-tillers out there have made much progress on all these rows, although much more needs to follow, some of it to take months, some of it years. If nothing else, we have mechanisms in place to bring certain classes of problems to everyone’s attention before they overwhelm us. I must admit to feeling a certain satisfaction about this, for my term of office as your president is in its autumnal phase, and there does seem to be some harvest, which is, of course, not mine but ours to share at the season of feasts.

We are, then, about to approach another New Year, for in Seattle next March Anne Dhu McLucas will begin her term as your new president. (Talk about the promise of a halcyon age! I can think of no more competent leadership than she will provide us.) During the transition, from the old to the new, Anne Dhu and I look to you to provide us with a new set of challenges and directions. Our Society is a direct democracy, without polling firms to mediate our needs and wishes; so let’s hear from you: What’s on your mind? Where do you want us to go? Or, put simply: What’s new???

Sincerely,
Dale Cockrell

P.S. Both Anne Dhu and I have e-mail addresses in the recent directory that need fixing: Anne Dhu can be reached at "amclucas@oregon.uoregon.edu"; I’m at "cockrell@ctrvax.vanderbilt.edu". Please be in touch.
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March 5-9, 1997
Seattle, Washington
Host: University of Washington
Rae Linda Brown, program chair
Larry Starr, local arrangements chair

24th National Conference
February 18-22, 1998
Kansas City, Missouri
Host: University of Missouri, Kansas City
Karen Ahlquist, program chair
Kay Norton, local arrangements chair

25th National Conference
1999
Fort Worth, Texas
Host: Texas Christian University
Michael Broyles, program chair
Michael Meckna and Allen Lott, local arrangements co-chairs

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The Sonneck Society Bulletin is published in the spring, summer, and fall by the Sonneck Society for American Music.

Copyright 1996 by the Sonneck Society, ISSN 0196-7967.

The Bulletin is indexed by Music Index with selected articles indexed (with annotation) by Music Article Guide and is available on microprint from University Microfilms International.

Send all contributions for the Bulletin to editor George Keck, 410 Ouachita Street, Ouachita Baptist University, Arkadelphia, AR 71929-3659; 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; e-mail: acadsvc@aol.com

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First full week of November beginning on Monday

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The Alphonso Trent and Bennie Moten Orchestras

The Music and Experiences of Two Territory Bands

by Marc Rice

In the 1920s and 1930s many African-American jazz orchestras worked and traveled throughout the Midwest and Southwest regions of the United States. These bands are called "territory bands" by jazz historians and are recognized as a vital source in the development of the music. However, the importance that the territory bands held for African-American culture has not been examined sufficiently. Scholars have focused on the presence of these ensembles in dance halls that denied access to blacks or nightclubs that were ridden with crime. Yet the careers of the Bennie Moten Orchestra and the Alphonso Trent Orchestra demonstrate that, to circumvent segregation and vice, African Americans in the Southwest and Midwest created their own opportunities to listen and to dance to the territory bands.

The Bennie Moten Orchestra was a product of the unique musical and cultural features of Kansas City, Missouri. In the 1920s and 1930s the city was geographically segregated. Its 40,000 African-American citizens were forced to live in a designated section in the northern side of the town. As Ross Russell, Franklin Driggs, and William Barlow have documented, the growing popularity of jazz in the city in the 1920s and 1930s was closely tied to the establishment of racially segregated nightclubs and jazz cabarets within these African-American neighborhoods. Such establishments provided liquor, gambling, and prostitution and were controlled by Tom Pendergast and the municipal government. According to Kansas City pianist Mary Lou Williams, "most of the night spots were run by politicians and hoodlums, and the town was wide open for drinking, gambling, and pretty much every form of vice...there were fifty or more cabarets rocking on 12th and 18th Streets." This area was the heart of the African-American district.

Jazz musicians in Kansas City benefitted from the policies of Pendergast, since the illicit cabarets he helped to establish provided employment. However, the cabarets also brought vice, corruption, and violence to black neighborhoods. In 1928 the African-American newspaper, the Kansas City Call, reported the murder rate of blacks to be about one per week. Gangster activity was also a constant threat. For instance, in 1929 the Call reported an incident in which Felix Payne, a wealthy Kansas City club owner and gambler, was kidnapped, "taken for a ride" and robbed of $800 in money and a diamond valued at $2000. The article stated, "Mr. Payne was threatened with bodily harm unless he produced $20,000 in cash within a specified length of time." African Americans raised defiant voices of protest against this infiltration of crime into their neighborhoods. The Call decried the situation and demanded change:

Because Negroes have the least financial and political weight, ties between the police and the racketeers endanger us most... our residential district...suffers the contamination of white vice...the good citizen who has only his vote with which to win the attention of public officials...has been hopelessly displaced by the racketeer with his campaign gifts...stopping campaign contributions by policemen will break the grip of the underworld on the officials in charge of law enforcement.

Circumventing the criminal elements in jazz, African Americans in Kansas City created their own venues to listen and to dance to the Moten Orchestra. These places were owned and operated not by gangsters and politicians but by the people themselves. One such arena was the Labor Temple, and a featured performer at the Temple was Bennie Moten.

Used as a meeting place by the labor unions of the city, the rooms of the Labor Temple were rented out for many kinds of events by African-American organizations such as the Pythian Knights, the Elks Club, the Urban League, or the NAACP. By 1922 Bennie Moten was providing music for many of these events. According to the Call in that year, Moten's first group, the B.B. and D. Orchestra, played for dance lessons at the Temple in January, performed for a fashion show sponsored by the African-American Phyllis A. Wheatley Provident Hospital in April, and entertained after a speech by black rights activist Marcus Garvey in May. A December 1922 advertisement announced the African-American Elks Club's "Annual Charity Ball," for which the B.B. and D.
Orchestra, described as the "Official Orchestra of the Elks," provided the entertainment.7

Advertisements for dances at the Labor Temple appeared in the Call. An important feature of one such advertisement is the poem located in the center, which clearly is meant to appeal to the people of the community not those in search of vice. The call for amateur musicians at the bottom of the page also suggests the nature of the audience which attended these dances.8 Further advertisements demonstrate the places where tickets for these events were purchased, not through the police or city hall, but through the Call, the offices of African-American doctors, and other important black owned businesses.9

The Paseo Dance Hall also provided an alternative for African-American dancers who did not wish to venture into the jazz cabarets. The hall could accommodate 3,000 people and offered black audiences a safe environment to enjoy bands that often played in segregated venues. From 1926 to 1935 the Bennie Moten Orchestra was a primary attraction there, providing the music for extravagant dance events with many types of themes.

One type of event held at the Paseo Hall was the battle of the bands contest. These contests brought before a large African-American audience the cutting sessions that occurred in the segregated jazz cabarets. A 1927 review in the Call of a battle between the Moten Orchestra and the Jesse Stone Orchestra reported:

The largest crowd that ever attended an entertainment in Kansas City stormed the doors of Paseo Recreation Hall last Thursday night. People began arriving as early as 7 p.m. and long before midnight the management was forced to close down the ticket window.10

There was no mention of this dance in the white newspaper, the Kansas City Star.

There were many other kinds of events for African Americans at the Paseo Hall. In March 1927 the Pathé Company announced in the Call their intention to make "A Super Movie Picture of the Negroes of Greater Kansas City—Social-Business-Civic—A Picture Everyone Should Be In." From Sunday through Thursday night, dances accompanied by the Moten Orchestra were filmed for the movie. The advertisement made a strong plea to the dozens of African-American fraternal lodges and social clubs to organize the audiences for these events, stating that "all clubs, federated and nonfederated, are cordially invited to take part," and that Monday night was "Fraternal Night. All lodges and ladies auxiliaries invited."11

In 1930, while the Moten Orchestra held a long term engagement at the whites-only Faryland Park, they also played dances for African Americans on Saturday nights at the Paseo Hall. These were called

**REWARD!**

If Anyone Visiting Our Wonderful

**SUNDAY NIGHT DANCES**

---AT---

**Labor Temple**

14th and Woodland

Fails to Have an Enjoyable Evening

She should be a clinging type And you’re looking for relief, Visit Beautiful Labor Temple, We make sunshine out of grief.

**MUSIC BY**

**BENNIE MOTEN’S VICTOR RECORDING ORCHESTRA**

If you can sing or play, don’t fail to come out and register your name with Bennie. You may be able to secure a position with some record company.

**FOLLOW THE CROWD**

Regular Admission $0.75, Prof. Clark Floor Manager

**Kansas City Call, February 4, 1927.**

"Break O’ Day Dances," because they began at 12:30 a.m. and lasted until dawn. In November 1930 the Call announced a Moten "Break O’ Day" dance with a new twist, reporting, "there will be regular cabaret atmosphere...these Saturday night dances take the place of night clubs anyway, and with this new twist the true cabaret atmosphere will be presented in tact [sic]" (italics mine).12 A review by the Call the following week reported:

tables were placed all along the north side of the hall next to the dance floor, and white jacketed waiters were kept busy between dances providing cool things to drink. With the tom-tom music, the dancers crowded back and forth from the tables to the dancing floor, and with the trick lighting effects and decorations, Old Paseo had lapsed for the time from grace and sank...into the role of a metropolitan night club" (italics mine).13

Thus, excluded from nightclubs and jazz cabarets by segregation and desiring to avoid the presence of criminal elements, African Americans of Kansas City created their own spaces in which to hear the Bennie Moten Orchestra. This same process can be seen in the history of the Alphonso Trent Orchestra, as it traveled
throughout the Southwest, Midwest, and East Coast United States.

From 1925 to 1932 the Alphonso Trent Orchestra was regarded by both amateur and professional musicians as the finest jazz band in the Western part of the United States. This acclaim began with an eighteen-month engagement at the whites-only Adolphus Hotel in Dallas in 1925.14 While the Adolphus was their primary employer at this time, the band also played in the African-American dance sites in Dallas. Their popularity among blacks was described by Buddy Tate, a future member of the Count Basie Orchestra, who heard them in Dallas as a teenager:

[The Trent Orchestra] would come uptown and play from 9 to 12 every Sunday after they finished their date at the Adolphus... and man, you couldn’t get in when they played. They used to make as much as $75 a night a man, they were so popular. They had all that airtime over [radio station] WFAA in Dallas, and they were heard all the way to Canada.15

The Trent Orchestra was also featured at African-American debutante dances in Dallas. These dances were often organized by Trent’s wife, Essie Mae. When I asked Mrs. Trent what one would see upon entering such a dance, she recalled with much laughter:

The band playing and people dancing. And women getting cool drinks or punch or whatever... You would go to this fountain and they’d serve you punch. But they had chairs around and people’d sit and visit with their friends that way. Then they’d get up and dance. And some of the dances would have programs. And fellows was coming, wanting to see my program and fill in. You’re There! Everybody’s Fromping. Everybody’s doing their own thing. Everybody’s got their own flask and bottle of whatever.16

If there were political or gangster elements in the jazz culture of Dallas, there is no evidence that the Trent Orchestra was affiliated with them. The members of the Trent Orchestra were well-educated young men of middle and upper middle class families, and the band associated primarily with the residents of Dallas who had similar backgrounds. In the words of Mrs. Trent, the band members:

were all high school graduates. And they were not like regular musicians at all. They had culture. These young men had been reared, you know, had had training at home. And you could tell from the churches [that they attended] on down. See, they got with the people that they’d been used to being around at home, and they’d go to church and the people there just fell in love with them.17

The Adolphus engagement concluded in the summer of 1926. The Trent Orchestra departed Dallas, and they spent the following years traveling through the Southwest, Midwest, and Northeast. Because of their reputation earned at the Adolphus and their versatile musical abilities, they played primarily at extravagant, whites-only hotels, which were able to offer the band steady employment for an extended period of time. However, during their off nights, in whatever city they were, the Trent Orchestra booked themselves into African-American establishments.

Mrs. Trent recalled, for instance, that during a three-month engagement at a whites-only hotel in Lexington in 1929, she worked at Churchill Downs, and organized a dance for African Americans in the barn of a thoroughbred breeder:

So I booked the band. This little fellow and I. He worked out on the farmer’s racehorse farm, and we booked the band. Never had a crowd that big in our lives. Everything from Kentucky that could walk up from a field or alley or sidewalk was at this dance. [They said] "Mae, how did you do that?" I said "don’t ask me, I don’t know."

You couldn’t get in. And they were just having a good time. It was fromp, fromp, fromp, ‘till one o’clock. They had their little drinks and their little dancing and their little fun, you know. They enjoyed that way of livelihood. And they had never heard this band that was playing there for ninety days. Had played there ninety days at the hotel, you know, a white hotel. And naturally they were anxious to get in. They weren’t seeing big bands there anyway, you know.18

Only once did the Trent Orchestra play in Bennie Moten’s hometown. In November 1931 they were booked for two weeks into Kansas City’s whites-only El Torreon Ballroom. While there they also performed for African Americans at the Paseo Hall. The advertisement for this event appeared in the Call. An important feature of this advertisement is the statement "first and only chance to hear Alphonso Trent," which clearly indicates that blacks were excluded from Trent’s other engagements in the city.19

A review following their performance offers important insight into the sound of the band, since only eight recordings by the Trent Orchestra are known, and these are of various quality. The article states:

With a mighty tooting of trumpets, a flock of ‘horsing around’ by the men in the band, a great deal of ‘oomph-oompah’ on the tuba and a new variety of low down stomp, Alphonso Trent and his band moved into Paseo Hall last Tuesday night to receive a positive ovation...the band played a lot of fast hot numbers, but they slayed the dancers with their renditions of blues tunes.20

The article describes three types of tunes performed that night by the Trent orchestra—fast hot numbers, blues tunes, and low down stomp. In fact the band was exceptionally versatile and could play not only "sweet music" for dances attended by an older, white
audience but also more jazz-oriented music for African-American dancers. Trent's saxophonist Hayes Pillars recalled:

They played everything you could think of: dinner music; they played hot music...they had a glee club in the band. In the brass section they had a trio singing, and in the reed section we had a trio singing. Then we all sang together as a choral group. We had novelties. We could clown. We did everything. Back in those days you'd play a dance, and the people just wouldn't dance. They just stand around the band, watch the band [sic].21

Due to the paucity of recordings and scores by the Trent Orchestra, there is a certain mystery about their stylistic development and influences. But their eight recordings do demonstrate their ability to perform complex arrangements. _Black and Blue Rhapsody_, recorded in December 1928, is one such example.22

The performance reveals the use of much intricate, pre-arranged material, constructed around three main sections with transitional motion between each section. The transitions are points of modulation, for the sections are in three different keys, C, F, and E flat, respectively. The form of each section is also distinctive. Section 1 employs a 32-bar, AABA form often used for popular songs. The form of Section 2 is a 12-bar blues, repeated once. Section 3 consists of a 16-bar melody, repeated with variation. This recording also shows the band's proficiency at juxtaposing contrasting brass and reed figures, which was an important element of the band's style.

The Moten Orchestra's _Kansas City Breakdown_, recorded two months prior to _Black and Blue Rhapsody_, is representative of a very different musical style.23 Whereas the Trent piece was based upon a complex arrangement, little of the Moten piece was written down. There is a greater emphasis on improvisation, both solo and collective "Dixieland" style, than in the Trent piece. In fact, this recording shows the last vestiges of collective improvisation in the band, and captures the Moten Orchestra in a period of transition.

By 1928 Moten was facing competition from bands such as Trent's, which were working with complex arrangements and sectional juxtaposition. He was also attempting to gain long-term engagements that had been so profitable for Trent. A few months after the recording of _Kansas City Breakdown_, Moten hired Count Basie and trumpeter/arranger Eddie Durham in an effort to revamp the orchestra with new arrangements. However, the band always featured a concentration upon the soloist, and the prototype of the "ripping" style of the Basie Orchestra (which evolved from the Moten Orchestra after the leader's death in 1935) can be heard in the reed accompaniment to the tuba solo in Section 2 of _Kansas City Breakdown_.

Although the Moten and Trent Orchestras often performed in segregated situations, they also played an important role in their respective African-American communities. The events that occurred at the Labor Temple, the Paseo Hall, and the Lexington horse barn are just a few of the many incidences where blacks created their own opportunities to dance and to listen to these bands. For African Americans, the Moten and Trent Orchestras and other territory bands were a source of pride as well as a source of entertainment. They not only provided stylistic innovations essential to the development of jazz but also offered an outlet for African-American resistance against segregation.

**NOTES**

1. William Barlow, **Looking Up at Down: The Emergence of Blues Culture** (Philadelphia: Temple University, 1989), 240-49.


3. _Kansas City Call_ (January 3, 1930), 1.

4. _Kansas City Call_ (January 4, 1929), 1.

5. _Kansas City Call_ (January 10, 1930), 8.

6. _Kansas City Call_ (January 21, 1922), 4; (April 1, 1922), 7; (May 13, 1922), 5.

7. _Kansas City Call_ (December 1, 1922), 7.

8. _Kansas City Call_ (February 4, 1927), 7.

9. _Kansas City Call_ (January 12, 1923), 7.

10. _Kansas City Call_ (February 11, 1927), 5.

11. _Kansas City Call_ (March 18, 1927), 6. There were several such movie-making events involving the Moten Orchestra at Paseo Hall in the late 1920s. I have yet to discover whether any of this film still exists.

12. _Kansas City Call_ (July 11, 1930), 9.

13. _Kansas City Call_ (July 18, 1930), 9.

14. For a detailed discussion of the Trent Orchestra's job at the Adolphus, see Driggs "Kansas City and the Southwest," 200-202. For a comprehensive history of the Trent Orchestra, see Henry Rinne "A Short History of the Alphonse Trent Orchestra," _Arkansas Historical Quarterly_ 45 (March 1986), 228-49.


17. Personal interview, October 7, 1994.


19. _Kansas City Call_ (October 30, 1931), 10.

20. _Kansas City Call_ (November 6, 1931), 10.

21. Interview with Hayee Pillera conducted by Samuel Floyd in 1977 as part of the Smithsonian Institution's Jazz Oral History Project, now held at the Institute of Jazz Studies, Rutgers University.


Lilacs Blossoms with Pulitzer Prize in Music
by James R. Heintze

Columbia University was the site for the 1996 Pulitzer Prize awards luncheon on May 20. The twenty-one winners, drawn from the fields of journalism, letters, drama, and music, gathered together in the rotunda of Low Memorial Library to receive their awards for creative excellence. Although the announcement of this year’s awards had taken place at the Pulitzer press conference in April, it was the luncheon that provided the first opportunity for all winners to assemble as a group and share stories and experiences and be personally acknowledged by members of the Pulitzer Prize Board.

George Walker won the Pulitzer Prize in music this year for an exceptional composition, "Lilacs" for voice and orchestra, which was premiered February 1, 1996, by the Boston Symphony Orchestra under the direction of Seiji Ozawa. He arrived at Low Library shortly before noon knowing that his award had brought him an unusual amount of TV and press coverage. “It's something one can never expect or take for granted; it’s a kind of gift,” Walker had said to Ralph Blumenthal of the New York Times (April 11, 1996) upon learning of his prize. "I must have shouted, I was not that aware."

Walker and I chatted briefly in front of the rotunda where the dining tables had been elegantly set for the occasion. He was accompanied by his son lan, who had submitted his father's composition to the Pulitzer music jury. The lunch was preceded by a reception in a separate room where drinks and small talk seemed to be the order of the day. Composer Jack Beeson was there and joined in the conversation. We exchanged comments about the history of the music Pulitzer and their impact on various recipients. When asked what his current musical interests are, Walker said that he spends much of his time composing. "I don't teach at this time, although I do perform occasionally," he added.

Walker's destiny for the Pulitzer in music was set at an early age. He was born in Washington, D.C., in 1922 and began the study of piano at age five. His first public recital occurred at Howard University when he was fourteen. Later he attended Oberlin College, majoring in piano and was subsequently admitted to Curtis Institute where he was a pupil of Rudolf Serkin and Rosario Scalero. An acclaimed Awards, an American Academy and Institute of Arts and Letters award, and two honorary doctorates (Lafayette College and Oberlin College).

He has published over seventy works that include two sinfonias; two overtures; a Variations for Orchestra; concertos for cello, violin, trombone; two string quartets; two sonatas for violin and piano; four piano sonatas; sonatas for viola and piano and cello and piano; a brass quintet; various other chamber works; a Mass for four soloists, chorus and orchestra; a Cantata for Boys Choir and Orchestra; numerous songs and choral works; organ pieces; a piano trio; and various additional works for orchestra. Many of these works are commissions with performances by virtually every major orchestra in this country and in England.

The significance of Walker's award marks 1996 as a pivotal year in the history of the music Pulitzer. He is the first living African American to receive a Pulitzer Prize in music. (A posthumous award was given to Scott Joplin in 1976.) Although that fact alone guarantees additional commentary on Walker in forthcoming biographical dictionaries of American music, the significance of "Lilacs" merits equal attention and will likely continue to grab the attention of performers and listeners in years to come. The work is a cycle of four songs on stanzas from Walt Whitman's "When Lilacs Last in the Dooryard Bloom'd."
Music of Indian Mexico and Guatemala

continued from page one

to Spanish chroniclers, so many musicians applied for admission to church choirs they had to be turned away. These musicians, many of royal birth, had enjoyed rich and satisfying careers under Aztec and Maya rule. As described in colorful detail by sixteenth-century Spanish scholar-priests, ceremonial and civic life required the services of choruses and dance groups; thousands performed in the plazas of the main temples for festivals marking the seasons, civic events, and during the sacrifice of war prisoners. But Aztec and Maya ruling classes, like Europeans, employed composers, singers, actors, and dancers for family affairs like birthdays, weddings, etc. Like them, they were warlike, patriarchal, and cruel on one hand, and patrons of the arts on the other.

Upper-class Aztec/Maya music and dance that Spaniards wrote about in the sixteenth century not only bore no resemblance to the tribal traditions I observed in Mexico and Guatemala in the 1940s but also were relatively undisturbed by 450 years of European presence. By the eighteenth century most tribes had been nominally converted to Christianity. Yet, while they worshipped the gentle Virgin of Guadalupe and Christ on the Cross, they continued to venerate the old nature and ancestral gods, believed in the power of music and dance, shamanistic ritual—often requiring hallucinogenics like mushroom and peyote—to insure community health and agricultural productivity.

Such "Christianized" tribes (Coras, Tarahumaras, Yaquis, Mayos) used two musical systems, the traditional one for pagan festivals, another for Christian holy days, replete with guitars, violins, and songs in two part harmony. But several tribes, principally the Huichols of Jalisco, used only one musical system, their ancient one, for everything. The same melodic contours are heard in pagan or Christian ritual music, as well as in secular songs. Even the technique and music for the violin, introduced by the Spaniards, are their own inventions.

In a Huichol curing ceremony I witnessed in 1944, the shaman chanted in free meter the tribal myths all night long, petitioning ®:e ancestral gods to cure an outbreak

According to Richard Dyer of the Boston Globe (February 2, 1996), this BSO-commissioned piece (with funding from AT&T) was written as a tribute to Roland Hayes and was intended to be performed first by singer Vinson Cole, "but the range and tessitura made it more suitable for a soprano voice." Ralph Blumenthal of the New York Times (April 11, 1996) adds, "Mr. Walker said he had drawn inspiration from folk sources, spirituals, popular music and jazz 'in small snippets so they're not recognizable'." Walker also described how his boyhood trips to Virginia played an added role in the inspiration for the work (New Jersey Record, April 10, 1996).

By all reports, "Lilacs" was well received at its premiere performance. Ellen Pfeifer of the Boston Herald (February 3, 1996) states the work's "ravishingly beautiful and fascinating orchestral tone-painting makes this score worth revisiting." Richard Dyer believes:

there is wonderful music in this cycle, which is profoundly responsive to the images of the text—you can hear the sway of lilacs in the rhythm, smell their fragrance in the harmony. Walker is at his best when he creates long, lyrical phrases where the voice can spring free in ecstatic outpouring, and there were many of them throughout the cycle.

Walker also received praise from his musical colleagues. Zdenek Macal, music director of the New Jersey Symphony Orchestra said, "It made me very happy to hear about the recognition his work is receiving" (Asbury Park Press, April 14, 1996). Ozawa, reporting from Symphony Hall to Richard Dyer of the Globe (April 10, 1996), expressed, "I am glad for George Walker...this is a nice surprise. 'Lilacs' is like chamber music for a very full orchestra with every note carefully chosen and a very sensitive vocal and orchestra line. I chose George Walker from a group of several composers, and I am glad we did this piece." Although the work has not been commercially recorded, a score is available from MMB Music in St. Louis.

After the reception lunch was served followed by the presentation of the prizes. Sissela Bok, chairman of the Pulitzer Board offered welcoming remarks. George Rupp, president of Columbia University, handed out the awards. Walker, who was the last to step up to the podium, beamed with delight as the audience of fellow honorees and guests applauded him.

This was, no doubt, a milestone in the composer's career, but certainly not the last. Only a week after receiving the Pulitzer, George Walker was at the University of Rochester receiving that institution's Distinguished Rochester Scholar award at the university's doctoral graduation. And plans were underway for additional performances of his works in New Jersey and elsewhere. In December of this year the National Symphony under the direction of Leonard Slatkin will be performing his "Poème for violin and orchestra" (1919) at its subscription series in Washington, D.C. What advice does this Pulitzer winner offer the young composer seeking a successful career? Simply this, "Invest in the study of your craft and build up a repertory of works that you can build on." Congratulations to Maestro Walker!
of malaria and the deadly effect of scorpion bites. The next morning the people danced, played the ancient sacred drum, **tehuetyl**, and animals were sacrificed. At the end of the ceremony animal blood was thrown to the four directions, a purely prehispanic ritual. Standing nearby were a painted portrait of the Virgin of Guadalupe and a wooden figure of the crucified Christ, and they, too, were dabbed with blood.

The following transcription (Ex. 1) is a religious song performed by a Seri woman. In 1944 when I arrived at Desemboque, their settlement on the coast of Sonora, the Seris were a small tribe of about two hundred people. Never converted to Christianity, these once-fierce Indians had abandoned their semi-nomadic ways and ancient rites, and settled down, even joined "El Sindicato de Pescadores" (Fishermen's Union). They continued, however, to sing their old tunes—songs of the hunt, fishing, and religious devotion, taught them by their shamans. Afraid of their Mexican neighbors' ridicule, I recorded their songs behind locked doors.

**Ex. 1: Seri Religious Song**

One of the most unusual prehispanic Indian spectacles in Mexico is the Yaqui **Baile del Venado**. Here a proud desert people famous for its fight against outside authority celebrates its past as a hunters' society. While most Indians dance in groups with simple stamping steps, the Deer Dance is a virtuosic performance by a solo dancer. The texts are poetic, and the accompanying songs tuneful and vigorously rhythmic. Although popularly called a "dance," this is really a theatrical presentation about the hunt, capture, and death of the deer by its enemy, the coyote. Accompanying himself on a wooden rasp, the singer is assisted by two drummers on deep-toned water drums. The drum is made by floating a half gourd, open side down, in a vessel of water, and struck with a thin stick.

The following (Ex. 2) is a fragment from the Deer Dance cycle of songs, entitled **El Tecomote, The Owl**, translated from the Yaqui:

I am a creature of the night.
Even though no one harms me
I still complain.
I am what I am:
A creature of the night.

**Ex. 2: Yaqui Deer Dance**

Generally speaking prehispanic music in northern Mexico is strophic, performed by a solo voice or in unison, with simple rhythms, and unaccented, steady drum beats. The most important tones are the first, third, and fifth of our major scale, and the second and the fourth are secondary. Ritual chants of Tarahumara shamans, however, are often short themes and variations to rattle accompaniment of some rhythmic variation. (See Ex. 3, page 12)

South of the Isthmus of Tehuantepec, and indeed throughout South America, there are, however, many aboriginal forms of vocal and instrumental polyphony. As noted above, the Spaniards destroyed the performance arts of high Aztec and Maya culture. But a few musical fragments of one work has survived—a twelfth-century Quiché literary drama, the **Rabiná'l Achi**. Discovered and written down in the nineteenth century by the great Belgian abbé, Charles Brasseur de Bourbourg, it had been kept alive for centuries and practiced in secret.

The **Rabiná'l Achi** chronicles the struggle of two neighboring tribes for power, the capture of one prince by another, and his death as a sacrificial victim. Between his capture and sacrifice, the stunning poetic text reveals Maya upper-class principles; the privileges accorded royalty, the brutality of inter-tribal warfare, family and clan pride, and the bartering of women. In 1945 I recorded the few surviving musical fragments in Rabinál. [See Music of the Maya-Quichés of Guatemala. Folkways FE 4226.]

It is probable that the entire text was chanted. The text clearly indicates that songs and dances were part of the stage action, but none of this has survived. Unusual in its melodic, rhythmic, and polyphonic structure, it bears no resemblance to European polyphony. The music is played on two metal trumpets and the sacred drum, **teponazté** or **tun**, a horizontal hollowed out log, incised on its top side in the form of an "H" and sounding two different pitches. The **tun** used here, however, is most unusual; the sides give off a third tone. (See Ex. 4, page 12)

The polyphonic, multi-rhythmic, structure of the **Rabiná'l Achi** is found not only in high culture music but also in village music as well. I found similar musical forms in nearby Chiapas, Mexico, where Maya-speaking Indians have lived for thousands of years. In the village of Chamula I recorded several songs in praise of the local Christian saints sung in canon form. They were sung by the leading religious authority and his wife. The songs consisted of four phrases, each one sung first by the man and then repeated in overlapping phrases by the woman. Entrances were never exact, and no phrase was ever sung the same way twice. Despite this free approach, the canon structure is well-defined.
Ex. 3: Tarahumara ritual chant

(rather freely)

rattle: continuous

(measured)

rattle: etc.

Ex. 4: Rabinál Achi (Transcription by David Friedlander)

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<tr>
<th>Trpt. I</th>
<th>Trpt. II</th>
<th>Drums</th>
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So far I have given examples of prehispanic music still practiced today, and fortunately preserved in my recordings. [The entire collection is now housed in the Library of Congress.] But many tribes created new forms fashioned out of their Spanish legacy (ballads [romances], dances, children's songs) and their own Indian traditions. Among these are the Purépecha Indians of the State of Michoacán. One of the most musically prolific people of Mexico, they established the first music school for Indians in the nineteenth century. Michoacán is also famous as a center of string instruments manufacture. For decades local and federal governments have stimulated the creation of new music and dance through festivals and competitions. Today, even mestizos, particularly the excellent Pulido sisters of the city of Uruapan, have popularized the songs in the original language rather than in Spanish translation.

Throughout my many years of work there, I have recorded more than 500 songs and instrumental pieces by numerous composers. New songs are made up every day. Last year's tunes quickly go out-of-fashion just like our own pop tunes. When I asked Juan Victoriano, the area's most prolific composer, why he never sang his older songs, he said, "¿Para qué? Ya están cantadas." (What for? They've already been sung.)

Most songs, all composed by men, and mostly sung by them, are lyrical, romantic serenades, in praise of village girls, always compared to the beauties of nature. The meaning of one song, however, puzzled me, a real gem, which said, "I tried Julia, I tried Clarita, Rosita"...etc., etc. Years later I found out the words were not an idle macho boast but reflected reality—sexual abuse of women.

While romantic texts may mask unpleasant truths, the melodies of pírecuas and abajeños, the two important song forms, soar like birds on the wing. Although not a trace of prehispanic music remains, these songs, are not carbon copies of the national mestizo music either. Although both performance style and basic instrumental accompaniment are post-hispanic, melodic patterns are purely indigenous. The distinctive musical feature of the pírecua is two, four, or five beats over a 3/4 bass. The abajeño, (a borrowing) from the nearby mestizo area in 6/8, is fast and energetic. Josefinita (see Ex. 5, page 13) is one of the oldest pírecuas of the Purépechas of Michoacán.

The most hispanized Indian music is found among the Zapotecs of tropical Isthmus of Tehuantepec, a strip of land in southern Mexico between the Atlantic and Pacific Oceans. Unlike Indians elsewhere, Zapotecs live in cities, have TV, video cameras, air-conditioned banks, and
other urban amenities.

The area abounds in professional brass and string ensembles, but, like Guatemala, its most distinctive instrument is the marimba. Sometimes it is part of a band, sometimes a solo instrument played by several musicians. It is not unusual to see itinerant marimba players everywhere in Mexico, carrying their instrument on their heads, eking out a living in the marketplace.

Unlike the short-lived Purépecha songs, the Zapotec repertory is a melange of new and old. I have heard nineteenth century favorites like La Llorona and La Sandunga at every wedding and every dance I have attended in the Isthmus in more than fifty years. These songs identify them like the luxurious clothes the women wear. But, like creative artists everywhere, musicians play as they please—sing their own version of the melody, improvise instrumental variations, adding or discarding verses according to individual taste.

Like Purépecha pirecuas and abajenios, most songs are about women. Unlike the more passive, gentle Purépecha women, the Isthmus is home to the most independent women of Mexico, the principal force in economic and social life. However, their personal relationships with men are just as thorny as elsewhere in Mexico. Music is certainly a male domain. Women sing in church, but men are the composers, the poets, and performers. And a male philosophy permeates the songs; nowhere is a woman’s voice heard, only a man’s romantic vision of the unattainable woman (a condition no doubt aggravated by women’s economic hegemony). Yearning and sexual frustration may be truly painful in real life, but it inspires great words and melody. Those from the Isthmus are so charged with sensuality that even without the words its sexual message is clear.

Indian Mexico today is on the brink of great cultural and political changes. Revolts in Chiapas and Guerrero are indications of Indian desire to enter mainstream Mexican life. In the last fifteen years the National Indian Institute has established radio stations in long neglected Indian areas. Such projects are gradually changing the cultural landscape, bringing Indians out of isolation and into contact with the rest of the nation—and beyond. Inevitably, they will swap songs and musical ideas (like other humans since the beginning of time). The Mexican government has not imposed its own standards but wisely allowed the people to make their own choices.
SEATTLE SUPER-SONNECKS
TO CONVENE MARCH 5-9, 1997!
by Larry Starr
Local Arrangements Chair

You read that right—the Sonneck Society will hold its twenty-third annual conference in Seattle, Washington, in March of next year. Please note the dates now and plan to attend what promises to be an exceptional celebration of American music held in one of the most naturally beautiful and culturally stimulating locations in the country. Any Sonneck member who has previously visited Seattle will need no special urging to return. Those who have yet to experience Seattle’s natural and cultural attractions should not miss the chance to do so.

Our conference is sponsored by the University of Washington, whose beautifully scenic campus will be the site of an all-Gershwin concert and reception presented by the University’s School of Music specifically in honor of the Sonneck Society. The University’s many splendid performing groups, including the Wind Ensemble and the Jazzi Band, will be participating, and Robin McCabe, world-renowned pianist and Director of the School of Music, will be the featured soloist for the occasion. Members can also look forward to a plenary session in which Maestro Gerard Schwarz, Music Director of the Seattle Symphony, will be inducted into the Society as an honorary member and will address the Society about his ongoing activities on behalf of American music. (Most members will be aware that the Seattle Symphony under Maestro Schwarz’s direction, has been issuing a large and distinctive series of American music recordings, emphasizing the symphonic works of composers such as Hanson, Piston, Schuman, and Diamond.) Arrangements to bring the Makah Swan, Family Dancers, a remarkable northwest Native American group of dancers and storytellers, to the conference for a Saturday performance, are also being finalized at the time of this writing. And the University of Washington’s own Marc Seales will be demonstrating his widely-praised jazz piano artistry as part of a planned tribute to John Coltrane.

In addition, all eleven(!) Special Interest Groups will be meeting at the Seattle conference, and many will be hosting guest speakers and performers of interest to all members. The tentative list of guests includes, among others, Jonathan Elkus (to speak on Sousa), Judith Tick (to speak on music biography), and Joan Howard-Kutscher, daughter of John Tasker Howard of Our American Music fame (to speak on research resources).

Our conference will take place in the luxurious but economically-price DoubleTree Suites hotel—yes, every room is a suite, and why should members of this distinguished Society settle for less? The Suites are five minutes from the SeaTac Airport, with complimentary shuttle service provided to and from the airport, and from the hotel it is but a short (about fifteen-minute) ride to the excitement of downtown Seattle. Nearby Tacoma is also a comparably short ride away, and this neighboring city offers its own distinctive scenic and natural attractions. All this awaits you, with surrounding vistas of water and mountains, a mild winter climate (and no, it does not rain all the time—we just tell people that so the whole country won’t move here), and the opportunity to tell your kids, your grandchildren, your significant other, or simply yourself, that you’ve visited the birthplace of ‘grunge’ music! Be on the lookout for the official conference announcement, coming soon, that will provide full details on the program and all the special activities and attractions available to members in attendance. This will be a very special conference in a very special place, so do not miss this opportunity.

VISA AND MASTERCARD PAYMENTS TO BE ACCEPTED

For a three-year trial period the Board of Trustees has authorized the acceptance of Visa and Mastercard charges for payment of dues, gifts to the Society, and conference registrations.

SONNECK SOCIETY INTEREST GROUPS:
Liaison: JEAN GEIL
American Band History: PHYLLIS DANNER
American Music in American Schools: LARRY WORSTER, DIANNA EILAND
Folk and Traditional Music: RON PEN
Gospel Music: ESTHER ROTHENBUSCH
Hispanic Music: HENRIETTA YURCHENCO
Musical Biography: CHRIS HARLOS, ADRIENNE FRIED BLOCK
Music Theater: WILLIAM EVERETT, TOM RIIS
Popular Music: JOHN COVACH
Research on Gender and American Music: KAY NORTON
Research Resources: GEORGE BOZIWO
Twentieth-Century Music: LOUIE GOLDSTEIN
The Sonneck Society welcomes the following new members:
Scott Barretta, Helsingborg, Sweden
Clarence Bulry, Brookfield, MA
Dallas Clemmons, Iowa City, IA
Susan Huther, Tyrone, PA
Eliza Koehler, Westminster, MD
Michael L. Masterson, Powell, WY
Mark Mazullo, Minneapolis, MN
Chris Shultis, Albuquerque, NM
George L. Starks, Jr., Philadelphia, PA
Angela Talbot, La Jolla, CA

NON-PRINT PUBLICATIONS
SUBVENTION AWARD

Wayne Schneider, Chair
The Sonneck society awarded its first annual Non-Print Publications subvention award to baritone Benjamin Sears and pianist Bradford Conner at the 1996 annual conference. The Society is accepting applications for the next round of funding starting in the fall. Deadline is November 15. For information, contact Wayne Schneider, Department of Music, University of Vermont, Burlington, Vermont, 05405; phone 802-656-8815.

H. EARLE JOHNSON'S LAST MONOGRAPH PUBLISHED

by William Kearns
Friends of the late H. Earle Johnson and those Sonneck Society members who may be aware of his reputation will be interested in knowing that the American Music Research Center Journal will publish Earle's last major research monograph, Longfellow and Music, with an introduction by Bonnie Hedges, in its Fall 1996 issue. This work is a worthy ending to a distinguished career in American music scholarship.

In addition to pursuing normal channels of research, Earle was also able to spend some time in the study of the United States' most famous nineteenth-century poet. The result is a fascinating account of the intense interest Longfellow and his circle had in music. An important appendix to the study is a catalog of musical compositions, approximately 1,000, based on Longfellow's writings. The fall issue will also contain other articles of interest. If you are not a regular subscriber to the AMRC Journal, you may obtain this issue by sending $8 plus $1.50 for postage and handling, total $9.50 to Prof. Thomas Riis, Director, American Music Research Center, College of Music, C. B. 301, University of Colorado, Boulder, CO, 80309.

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**Members In the News**

**HARRY HEWITT AT 75—**

Sonneck member, composer, editor of *Penn Sounds*, and supporter of contemporary music, Hewitt recently celebrated his seventy-fifth birthday. The following tributes were written by H.E. Crissey and David Finko to commemorate the occasion:

The wonderful and unusual thing about Harry Hewitt is that he is more a person for others than he is a person for himself when it comes to getting Pennsylvania composers’ works performed. For fifty-plus years he has taken an active role in concert production and has offered his encouragement and administrative support to countless composers, performers, and presenters. Composer Services, Inc., and *Penn Sounds* are but the latest of these efforts, which stretch back to Harry’s arrival in Philadelphia in 1944. Before taking on his current responsibilities, he was at various times music director of the Main Line Playhouse, secretary of the Guild for Contemporary Music, and for thirteen years president of Delaware Valley Composers.

I first became aware of Harry and his musical activities when I was planning my first concert ever, for the Philadelphia-Leningrad Sister City Project, in the fall of 1988. Someone gave me his telephone number and the ensuing phone conversation was most cordial and very helpful. When I finally met him on the day of the concert, it was friendship at first sight. He greeted me warmly and made me feel as though we had known each other for a long time. Since then, he and his charming wife, Betty, have been a pillar of support. Indeed, I can’t imagine Crissey Concerts lasting nearly as long without their help, typing and printing flyers and programs plus publicizing, recording, and reviewing performances.

Equally as important have been their sage advice and periodic morale boosts, particularly when I am in their lovely, old apartment in Center City, enjoying a meal or just a cup of tea. After the topic of the moment has been dealt with a story will often follow, seeing Bela Bartok on the streets of New York during the war; helping to produce concerts featuring the likes of John Cage and William Masselos in the late 1940s; or something having to do with the Orient or ballet. Yes, a visit to the Hewitt household is always a relaxing, interesting treat.

May all of us be privileged to enjoy these good times for many more years to come. Happy seventy-fifth, Harry!

H.E. Crissey

He is unbelievable! Harry is full of energy and artistic ideas! The number of his compositions performed has reached over 400! I love to visit the apartment of Harry and his wonderful wife Betty, where we have celebrated their 75th birthdays and their golden 50th wedding anniversary.

Harry Hewitt is not a professor of composition at either Harvard or Stanford. He is not a composer-in-residence with the Chicago or Philadelphia Symphonies. Who is he, then? He is an honest, diligent composer with an enormously high output. Is he a good composer? The time, the future will determine that. But for now I may tell you I listened to his piano suites Bagatelles and Impediments played by Pavel Zarukin. These pieces impressed me as being bold and powerful music of the twentieth century. If he has been able to create such pieces of music as these, we may be sure that there are other great works among his many compositions. And these works will definitely be performed one day.

Now let me tell you about the humane qualities of Harry. It was in 1991, and the Delaware Valley Opera Co. was to produce three of my one-act operas. I did not have time to copy out the parts of my opera *That Song*. I mentioned this to Kit Crissey who told Harry of my plight. And so Harry Hewitt copied all the string parts of my opera score himself, refusing any remuneration. We were only acquaintances at the time, and I did not know that he was suffering from a very serious eye problem. I was shaken that such a deed would be done by a composer for colleague.

And, believe me, that deed says a lot about him as a person. He is a caring, compassionate, kind, humane person. I hope that God gives him many more years of life, good health and creativity. Harry Hewitt deserves it.

Happy Anniversary, dear Harry! Many years of healthy and creative lives to you, your Betty and to *Penn Sounds*.

David Finko
BRITTON RECITAL HALL DEDICATED AT UNIVERSITY OF MICHIGAN

Allen Britton, retired Dean of the School of Music at the University of Michigan, and his wife, Veronica, were honored by the naming of a recital hall for them at the university. The Allen Perdue and Veronica Wallace Britton Recital Hall at the University of Michigan was dedicated on October 27.

Jeffrey Magee represented the Sonneck Society at the dedication. He reports that the dedication "came off nicely." A recital was preceded by comments from Dean Paul C. Boylan and followed by comments from Allen Britton. Dean Boylan played piano for every piece on the program, including four songs, one piano duo, and two saxophone-piano arrangements. A reception followed which included reading a toast to the Brittons written by President Dale Cockrell on behalf of the Society: "For all they’ve done for American music and for Music in America; their generosity and thoughtfulness will redound for generations of American music students to come."

Allen Britton was a founding member of the Society, served as President from 1985 to 1989, and received a Distinguished Service Citation in 1991.

MICHAEL MECKNA has just been named Editor of a new Greenwood Press series, Companions to Celebrated Musicians.

DAVID HILDEBRAND and wife Ginger continue their performances of Music of Early America with a full schedule for the fall. The duo has begun work on a new CD recording of colonial music planned for release next fall. Watch for their new web site now under construction.


RONALD D. COHEN and Dave Samuelson are co-producers and co-authors of Songs for Political Action, a book and series of ten CDs documenting the songs of the American Left between the years 1926 and 1953. See page twenty-two of this issue of the Bulletin for a description of this valuable new publication.

SHANNON L. GREEN, a Ph.D. candidate in Musicology at the University of Wisconsin-Madison, has received two separate grants for her dissertation research documenting the history of musical activities at Settlement Houses in the United States, especially at Hull House in Chicago. She has been awarded a University of Wisconsin Steenbock Summer Dissertation Grant; she is one of the first ten recipients and the only musicology student receiving this grant. She is also the recipient of a PEO Scholar Award for 1996-1997. The PEO is an international sisterhood supporting higher education among women, and Shannon was nominated by a local chapter. She is a student of SUSAN COOK.

JEFFREY SNEDEKER presented a paper on the Variations for Horn by Charles Zeuner at the twelfth annual Early Brass Festival at Amherst College last August; he also performed a horn and piano reduction of this work constructed by pianist Marilyn Wilbanks. With the help of SAM DENNISON, MARJORIE HASSEN, and Birdalone Books, a critical edition of Zeuner’s piece, one of the earliest known works for solo horn and orchestra composed in America (Boston, ca. 1830), is in progress.

VIVIAN PERLIS received one of eight Lifetime Achievement awards conferred by the town of Westport, Connecticut, upon one current and one past artist in the four disciplines of literature, music, theater, and the visual arts. The awards were presented at a ceremony in Westport on September 29. Recipients were selected by the Westport Arts Advisory Council for their contributions in establishing or maintaining the city’s reputation as an arts colony.

In presenting the award the selection committee cited Vivian’s professional performances as a concert harpist and reputation for publications, lectures, recordings, and film productions. In addition, Vivian is founding-director of Oral History, American Music, a unique archive of oral and video-taped interviews with leading figures in the music world.

CLAYTON HENDERSON was a resident fellow at the American Music Research Center at the University of Colorado at Boulder from mid-June to mid-July. His research project was nineteenth-century American mother and home songs in the Dry and Krolek Collections of American popular song. Clayton was also awarded a Clio Grant by the Indiana Historical Society to write a biography of Hoosier songwriter Paul Dresser. He will be on sabbatical from Saint Mary’s College, Notre Dame, Indiana, during the spring semester 1997.

CAROLYN BRYANT, Society Archivist, has been elected to the Board of Governors of the American Musical Instrument Society. She also serves on the Editorial Board of the Journal of AMIS.
BARRY TALLEY, director of Musical Activities for the United States Naval Academy, was honored with a special tribute in celebration of his twenty-five years of service at USNA. The tribute took place on October 4 at a reception and dinner in the Bo Cowperidge Dining Room at Alumni Hall at the Naval Academy.

GILLIAN B. ANDERSON's "Film Music Bibliography I" was recently published by the Society for the Preservation of Film Music. Gillian compiled volume 1 with H. Stephen Wright.

LEONARD J. LEHRMAN has recently published several articles on the topic of opera in Opera Journal, "Two Operas at Long Island Universities," 28/3; "Marc Blitzstein's Unfinished Opera Sacco and Vanzetti: A Symposium," 29/1; and "Composer's Notebook: What Is Jewish Opera?" 29/2.

KARL KROEGER, recently retired as head of the music library at the University of Colorado, has published an article, "Two Unknown Billings Compositions in John Norman's The Massachusetts Harmony (1784)," in The Hymn 47/3.

OBITUARY: OTTO LUENING

Long time Society member, Otto Luening, died on September 2, 1996, at age 96. A musician whose career ranged from playing in pit orchestras for silent films to inspiring contemporary music, Luening was a composer, conductor, performer, and teacher.

Luening was noted as a pioneer in electronic music. With Vladimir Ussachevsky he presented the first American concert of music for tape at the Museum of Modern Art in New York City in 1952. He also founded the Columbia-Princeton Electronic Music Center.

Luening composed about 400 works over his lifetime and was still active at the time of his death, working on a commission for the cellist Terry King that was scheduled for a premiere in October of this year. Many of Luening's compositions have been performed during 1995 and 1996 in celebration of his 95th birthday.

Luening taught at Columbia University from 1944 until his retirement in 1970. There he directed an innovative opera program that promoted the development of new operas, particularly by Americans. He also established a doctorate in music composition, leading to the founding of the Columbia University School of the Arts. In addition, he taught many of America's leading composers.

A founding member of the American Composers alliance in 1937, Luening served as its president from 1945 to 1951. He co-founded the American Music Center in 1940, was a charter member of the National Music Council in 1940, and served on the Yaddo Music committee, the executive committee of New Music Quarterly Recordings, the Board of Directors of the League of Composers, and the Vermont Chamber Music Center and Composers Conferences.

OBITUARY: BILL MONROE

Bill Monroe, named an Honorary Member of the Sonneck Society in 1989, died September 9, 1996, at the age of 84. As a singer, songwriter, and instrumentalist, Monroe was heard around the world and was honored at the White House. He sold more than fifty million records and remained active into his eighties.

Monroe combined fast-picking mandolin, banjo, and guitar with a yodeling singing style to create the distinctly American sound of bluegrass. The style took its name from Monroe's band, the Blue Grass Boys, and the grass of his native Kentucky. He could play the other string instruments but was noted as a mandolin player.

Monroe performed on the Grand Ole Opry from 1939 throughout his career. He was elected to the Country Music Hall of Fame in 1970 and won the National Medal of the Arts in 1995. Monroe was made an honorary member of the Society in 1989 at its Nashville, Tennessee, annual conference. After the presentation Monroe thanked the Society and led the members in a chorus of "Swing Low, Sweet Chariot." At that meeting the National Academy of Recording Arts and Sciences presented Monroe its first Grammy in the "Bluegrass" category for his recording, Southern Flavor.
LETTER FROM CANADA

Carl Morey
University of Toronto

Festivals seem to have become an important focus for musical activities in Canada. The Festival international de jazz de Montréal was established in 1980 and brings each summer many of the greatest musicians in the field of jazz to perform at sites throughout the city, from the major concert halls to street scenes. On the west coast, in 1985 Vancouver emulated the success of Montréal with its own summer du Maurier International Jazz Festival. A festival in Toronto is perhaps somewhat smaller in scale than the model established by Montréal, but the city is similarly infused with musical activity in a range of formal and informal situations. Toronto even has a highly successful neighborhood jazz festival in a district on the Lake known as The Beaches. While by no means on the scale of the downtown festival, it attracts big crowds and has a distinctly "popular," even populist approach to its presentations. Each of these cities has a healthy jazz life year round, but the phenomenon of the concentration of activities seems to be a sign of the times and has the unquestionable advantage of bringing together musicians whom one otherwise would only hear seldom if at all. There are, of course, many Canadian participants, but it almost goes without saying that in the field of jazz there will be many important musicians from the United States, as well as from elsewhere.

Summer is the preferred festival season, especially in a country with long winters, and there are any number of festivals that provide standard concert activities in different and attractive circumstances, such as the musical events that are variously attached to the Stratford Festival in Ontario or the Festival international de Lanaudière in Québec. There are also numerous "targeted" festivals, such as the Mariposa Folk Festival (although it has changed format and location over thirty-five years, and lately has fallen on hard times) and others devoted to regional and ethnic interests.

Last spring in the Letter I wrote about the phenomenal success of the contemporary music festival in Winnipeg. New music seems to be a winter activity, or at least something deemed inappropriate to high summer. Vancouver also had a brief festival of new music last year, but this past fall, Toronto tried something new in the festival format, rejecting the usual approach of having distinguished visitors. During the period October 4-12, there were twelve concerts and three cabarets gathered under the title "Made in Canada." Fourteen local organizations and several independent musicians cooperated to present an integrated series of concerts that consisted almost entirely of music by Canadians. The degree of cooperation that followed on the initiative of the Toronto Symphony Orchestra was in itself remarkable. For one thing, the TSO is not noted for a devotion to Canadian music of any period, least of all the most recent, and for another, many of the organizations, despite a unifying interest in contemporary music, tend pretty much to ignore one another.

The works played were mostly contemporary, but the more extensive implications of the title of the collective events were reflected in the overall design of the programs. There was a concert overture from the 1880s by Calixa Lavallée (the composer of our National Anthem, O Canada), Healey Willan’s 1916 Introduction, Passacaglia and Fugue, and pieces from the distinctly conservative pens of Sir Ernest MacMillan and Godfrey Ridout. There is a tendency to present new music at the expense of the old, which discourages the growth of a repertoire and a sense of tradition in Canadian composition, the kind of situation that makes a second performance even rarer than a first. It was good to see the names and hear the music of several generations of composers, from John Weinzweig (born 1913 and still very active), Talivaldis Kenins, and François Morel, to John Beckwith, Walter Buczynski and Jacques Hétu, to the younger but now established generation of Claude Vivier, Alexina Louie, and Ka Nin Chan, and such impressive younger composers as Chris Paul Harman. These composers, I must stress, are only cited as representatives of the wide range of the about forty composers whose music was performed.

Equally striking was the range of ensembles that participated. What might be called the "traditional" contemporary music groups were the Esprit Orchestra, the Composers’ Orchestra, New Music Concerts, and Array Music Ensemble. On the avant garde side there were the Evergreen Club Gamelan Ensemble performing new as well as traditional music for Indonesian percussion orchestra, and Sonic Boom’s production conceived by theater director Thom Sokolowski which was a fusion of music and cinema; on the opposite side (the derrière garde?) were the Toronto Symphony Orchestra and, perhaps most surprising, the popular Hannaford Street Silver Band. Three sessions at the Music Gallery began at 10 p.m. and were scheduled to run until 1 a.m., thereby tapping the cafe and club crowd.

I was a participant in a round-table discussion for radio on contemporary music in Canada and the usual points were made about the need for more performances, the reluctance of managers to present new music, the failure to develop a standard repertoire, the absence of a larger contemporary context that included both foreign as well as Canadian music, and the isolation of contemporary music in the enclaves of the specialist groups. But questions were also raised about the legitimate needs of listeners, about the stagnating repetitiveness of "standard" repertoire, and about the relationship and influence of the broad range of pop music and pop culture generally which have become so ubiquitous and which are essentially recent phenomena. There were, of course, no definitive answers, but the "Made in Canada" project suggests in its range and comprehensiveness that we might hope for some answers, and perhaps some new questions, not in discussions but in actions.
PERFORMANCES OF AMERICAN MUSIC

AMERICAN MUSIC PERFORMANCES IN ZAGREB, 1996-97. A number of works by American composers are being performed this season in Zagreb’s principal concert hall, the Lisinski Theater. Zagreb, the capital of Croatia, is a city of over one million inhabitants, and continues, as a central European city, to have a full and energetic concert life.

While the Zagreb Philharmonic is not scheduled to perform any music by American composers this season, two other ensembles are including American music on their programs. On January 23 the Symphony Orchestra of the Croatian Radio and Television (Simfoniji Orkestar HRT) played Copland’s Appalachian Spring and two works by Gershwin, Rhapsody in Blue and An American in Paris. The Symphonic Wind Orchestra of the Croatian Army (Simfoniji Puhacki Orkestar Hrvatske Vojske) is performing American works on three of its concerts. Gershwin’s music was featured on the “Carnival Concert” on January 29, as was an important work which influenced nineteenth-century American composers for the cornet, Arban’s Carnival of Venice. The February 26 program included a number of American pieces, Barber’s Overture to School for Scandal, Creston’s Concertino for Marimba (with Amy Lynn-Barber, an American, as soloist), and Copland’s Suite from The Red Pony. The Wind Orchestra’s Easter Concert in Zagreb Cathedral (on March 31) will include Ives’s Variations on ‘Golden Jerusalem.”

As far as the repertory of visiting orchestras to the Lisinski is concerned, the only American work to appear this season was John Adams’s Harmonielehre, performed by the Slovenia Philharmonic Orchestra on January 25.

The Lisinski Theater was also the site of a panel presentation entitled “The History of Jazz in Croatia on Sound Recordings from 1938 to 1960” on September 23.

William A. Everett
Washburn University

WHAT IS UNIQUE ABOUT OUR GROUP (STUMBLED ON BY HAPPENSTANCE) IS THAT WE CONSISTENTLY PROGRAM THE SAME CORE COMPOSERS (EIGHT OF THE NINE FOUNDING MEMBERS STILL ACTIVE IN RUNNING THE GROUP) WHILE INVITING OTHER COMPOSERS, BUT KEEP UP AUDIENCE INTEREST (WE USUALLY PLAY TO FULL HOUSES OF 75 TO 125 PEOPLE—ALL THAT OUR LOFT SPACE CAN HOLD) BY CENTERING EACH PROGRAM AROUND AN ENSEMBLE AND/OR A THEME.

Our first concert was September 21: Music for Piano, featuring Craig Nies and Alonzo Alexander as pianists, and Carol Reiner Nies as conductor of The Construction Company Ensemble. Works on the program were by Tom Addison, Alonzo Alexander, Nathanial Drake, Carolyn Lord, Pierre Ruiz, Michael Rose, and Faye-Ellen Silverman. The rest of the season is:

November 16: Nathanial Drake and Marc Peloquin (Collaborations between composer Nathaniel Drake and pianist Marc Peloquin)

December 5, 6, 7, 8: Music and Dance Collaborations. (There are two on-going themes within the MUC concerts. One is the idea of pairing several composers and choreographers, which is done almost every season. The second is the development of new operas, which have been performed in stages as they’ve emerged.)

January 18: Chris Woltmann and Company (Works by Chris Woltmann)

February 26: MUC at Mannes (Concert of chamber music of all eight composer members of MUC, presented at the Mannes College of Music.)

April 5: Music and Light (Concert of works/collaborations for sound and light)

May 18: Composers Perform (Composers perform their works)

Music Under Construction was formed in 1993 as a project of Construction Company Theater/Dance Associates, Inc. At a New Year’s Eve party, several composers were invited by the piano team of Lisa Crowder and Webster Smith to write two-piano pieces for their upcoming concert. Following the performance, some of the composers, excited by the idea of having an on-going performance series, invited other composers, whose works they respected, to discuss the possibility of forming an organization which would present new music concerts. The composers represented different age groups with different levels of professional experience and differing musical interests. Carolyn Lord, one of the composers, was an artistic director of Construction Company Theater/Dance Associates Inc., aka The Construction Company. She invited the music group to become part of the latter organization. This project became Music Under Construction.
Since its formation three years ago, the group has produced twenty programs of new music. What bonded Music Under Construction was the idea of creating a milieu for composing music for live performance. Music is created for a particular instrument group (i.e. brass music), or composers are matched with their counterparts in other performing arts. The group is resident at the Construction Company Space, which is a fully equipped downtown theater/loft with room for executive offices. This is a space where chamber concerts can be produced, new operas developed, and Construction Company choreographers and guest choreographers can work with composers on new dance and performance works. Thus far, two seasons of dance and music have been produced, and three evenings of opera songs and scenes, along with many concerts of varied chamber combinations.

Although the original combination of composers was the product of happenstance, the composer members have formed strong personal ties and have forged a strong sense of unity. Each brings something unique to the group, and these varied talents have made it possible for the organization to grow. Carolyn Lord has had much administrative experience from her work as a self-producing choreographer and has been able to show the group how to handle publicity, lighting, and production. Her dance contacts have also made it possible to create a marathon of new works for choreographer/composer combinations. Christopher Wolfmann, a conductor as well as a composer, has formed the Music Under Construction Chamber Players. David Timpidzis and Faye-Ellen Silverman have been professional composers for many years, and are able to offer suggestions based on experience. Pierre Ruiz, who works as a systems analyst, adds Internet expertise. Tom Addison adds his business background. Wendy Griffiths has experience with recording techniques. Nathaniel Drake has balanced the natural caution of some members with his willingness to take risks. All members work hard on sharing the administrative tasks needed to keep the group functioning.

Although the core group now consists of eight composers, efforts are made to include works of outside composers on most programs. This composer mix has led to high-quality, well-attended concerts. The group plans to build on this base with another dance and music series, a series with music and film/video, an orchestral concert, and a series featuring newly completed operas.

Faye-Ellen Silverman

NEW BERKSHIRE MUSIC FESTIVAL PREMIERED OCTOBER 10. The Berkshire New Music Festival, founded to provide audiences with outstanding performances of twentieth-century music and, beginning in October 1997, to premiere the winning works of The National Young Composers Competition, was held at Williams College and Tanglewood from October 10 to 13. The Festival featured four premieres of works written especially for the occasion and performances of classic twentieth-century works.

Premieres of new works include Portaculture by Andy Jaffe for William O. Smith (clarinet) on October 10; Five Songs on Native American Texts by Robert Suderburg, performed by Elizabeth Suderburg, voice, and the composer, piano; Solo Music III: Bill at Colonus by Suderburg, William O. Smith, clarinet; and Beyond the Mysterious Silence: Approaches and Departures, Appearances and Disappearances by Pauline Oliveros, performed by Elizabeth Suderburg, voice; William O. Smith, clarinet; Stuart Dempster, trombone; Oliveros, accordion; and Robert Suderburg, piano.

The first composition competition is taking place over the course of 1996-1997. Deadline for entry to the first competition is March 1997. The competition is sponsored by the BMG Music Service and Williams College. For additional information contact Hilary Greene, Program Director, The National Young Composers Competition, Williams College, P.O. Box 676, Williamstown, MA 01267; phone 413/597-3730; e-mail news@williams.edu.

CLEVELAND CHAMBER SYMPHONY CELEBRATION OF AMERICAN CULTURE. The Cleveland Chamber Symphony continues its series of performances of contemporary American music during the 1996-1997 season. The professional Ensemble-in-Residence at Cleveland State University has performed 123 world premieres in sixteen years. World premieres this season include It All Began With a Shot of B52! by P.Q. Phan on October 1; Goodbye Orpheus by Cleve Scott, New Work by Mike Nock, New Work by Edwin London, and Tennessee Secrets by Paul Zonn on February 17 and 18; Music for Flute and Orchestra by Ronald Perera and Mysterious Numbers by William Duckworth on April 14.

SLATKIN RAISES HIS BATON: ORCHESTRA'S NEW CONDUCTOR EMPHASIZES THE 'NATIONAL' IN NATIONAL SYMPHONY. The Washington Post (September 13, 1996, page A01) published an article by staff writer Tim Page that uses the NSO's 9/12/96 concert at the Kennedy Center, it's first with Slatkin as new music director, to discuss issues related to the role of an orchestra in the United States.

The program was all-American (Bernstein, Ellington, Claude Baker; Hanson, Argento), with NSO programs in the next five weeks scheduled to include twenty-four pieces, seventeen of those by Americans, nine of whom are living. The article goes on to wonder about the absence of Beethoven, Brahms, Tchaikovsky, Dvořák, R. Strauss, and notes that there were no Americans on the 1995-96 list of the most performed composers in this country. The only "modern" composer was Shostakovich, tied with Prokofiev in tenth place. The
author quotes Slatkin, "Look, it's called the National Symphony Orchestra, and it really ought to be the National Symphony Orchestra."

Page writes, "such an attempt at restructuring the repertory has only one possible parallel in the history of major American orchestras—the troubled tenure of Pierre Boulez with the New York Philharmonic, from 1971 to 1977." He compares and contrasts the approaches of Slatkin and Boulez in building a concert. But Page states that it is twenty-five years later with a different audience to serve. He cites Slatkin's pragmatism and traditionalism in building a program, so that a program such as that scheduled for October 31 includes something for everyone, a new piece by the twenty-eight-year-old Chris Theofanidis and the Tchaikovsky First Piano Concerto.

The article closes with a brief mention of the program itself, the National Anthem (in an audience sing-along), Bernstein's Overture to "Candide," Claude Baker's "Into the Sun" (with Senator Edward Kennedy reading statements by JFK on the importance of the arts for American life, which made up the text along with poetry by Kenneth Patchen), Hanson's Symphony No. 2 ("Romantic"), Dominick Argento's "Casa Guida" sung by Frederica von Stade, and closing with Duke Ellington's "Harlem."

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**EVENTS IN AMERICAN MUSIC**

**JON NEWSOM,** who in October celebrates thirty years of service with the Music Division of the Library of Congress (since January 1995 acting chief), was featured in the July 26 edition of The Gazette (vol. 7/29), the weekly newspaper of the library. The article stated that Jon is busy with projects for 1997 that include the reopening of the Coolidge Auditorium with a reconstruction of Aaron Copland's *Appalachian Spring*, as it was danced in its premiere performance by Martha Graham's company on the Coolidge stage in 1944; the reopening of the Jefferson Building with a ballet based on a new Gershwin-inspired score from the Gershwin archives and choreographed by Susan Stroman, Broadway choreographer of *Crazy for You* and *Showboat*; and creating a documentary film about the life and work of Gerry Mulligan, whose papers Newsom added recently to the library's archives along with those of Ella Fitzgerald.

Jon also was instrumental in acquiring the Moldenhauer Archives with 3,500 pieces ranging from Gregorian chant to modern music, the largest single gift of manuscripts to the Music Division. He is working on a book about this archive, an inventory, and a series of essays to be published next year by the Library of Congress.

**NEW YORKER.** The August 26 issue of the *New Yorker* will be of interest to members, as the entire issue is devoted to music. The in-depth essay on Lou Harrison (honorary member of the Society) and the revival of interest in his work is fascinating and timely, and perhaps even indispensable. Articles contain discussion of some important issues such as gay composers, postmodern eclecticism and diversity, music and politics, Schwartzkopf and the Nazis (mostly about her voice), and, of course, pop.

**UNITED STATES MARINE BAND.** Major Timothy W. Foley assumed leadership of the Marine Band from Colonel John R. Bourgeois at a Change of Command concert at DAR Constitution Hall in Washington, D.C., on July 11 (the band's 198th birthday). Major Foley joined the band in 1968 as a clarinetist. During his early years with the band, he was a featured soloist and served as conductor and clarinetist in numerous chamber music concerts. He was active in developing and coordinating the Marine Band's "Music in the Schools" program, now an annual event, which introduces local elementary school students to musical instruments and repertory. Foley was appointed Assistant Director in 1979.

**SONGS FOR POLITICAL ACTION.** Sonneck Society member RONALD D. COHEN with Dave Samuelson as co-author and co-producer recently issued a ten-CD and 212-page book boxed set entitled *Songs for Political Action: Folkmusic, Topical Songs and the American Left 1926-1953.* The set includes nearly 300 rare recordings offering a comprehensive survey of movements from that of urban intellectuals of the 1920s through the postwar anti-Communist hysteria years. This set is available from Puritan Records; P.O. Box 44; Battle Ground, Indiana 47920; phone and fax 317/567-2531.

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**GRANT, PRIZE, AND PUBLICATION OPPORTUNITIES**

The Kurt Weill Foundation for Music, American Musicological Society, American Society for Theatre Research, and Modern Language Association call for nominations for the third annual Kurt Weill Prize for distinguished scholarship in twentieth-century musical theater (including opera). Works first published in the calendar year 1996 are eligible for nomination for the 1997 prize. Media may include not only print but also audio-recording, video-recording, and multi-media projects, provided there is a tangible scholarly component. The address of the author and five copies of the nominated work must be submitted before April 1, 1997, to the Kurt Weill Foundation for Music; 7 East 20th Street; 3rd Floor; New York, New York 10003.
The American Antiquarian Society offers several categories of awards for short- and long-term scholarly research at AAS. For all AAS fellowships, the deadline for receipt of completed applications, including letters of recommendation, is January 15, 1997. Announcement of the awards will be made about March 15, 1997. A brochure containing full details about the AAS fellowship program and information about the Society’s collections, along with application forms, may be obtained by writing John B. Hench, Director; American Antiquarian Society; 185 Salisbury Street; Worcester, MA 01609-1634; phone 508/752-5813; e-mail cfs@mwa.org.

MEETINGS AND CONFERENCES


February 14-16, 1997. INTERNATIONAL CONFERENCE ON MEXICAN MUSIC, University of Kansas Department of Music and Dance. Contact Paul Laird; Department of Music and Dance; 452 Murphy Hall; University of Kansas; Lawrence, KS 66045-2279; phone 913/864-3206; e-mail plaird@falcon.cc.ukans.edu

March 8, 1997. THE UNDINE SMITH MOORE FESTIVAL, Virginia State University; Petersburg, Virginia. Contact Ethel M. Norris; Department of Music; P.O. Box 9007; Virginia State University; Petersburg VA, 23806.

March 14-15, 1997. HENRY COWELL CENTENNIAL CONFERENCE sponsored by the Institute for Studies in American Music at Brooklyn College in conjunction with the New School and the New York Public Library for the Performing Arts. Panel sessions and performances will take place in New York City. For information call 718/951-5655; e-mail rayallen@brooklyn.cuny.edu


May 29-31, 1997. BOWLING GREEN CENTER FOR POPULAR CULTURE STUDIES AND THE DEPARTMENT OF POPULAR CULTURE, Bowling Green State University. A multidisciplinary conference on holidays, ritual, festival, celebration, and public display. Deadline for proposals is February 15, 1997. Contact Jack Santino; Department of Popular Culture; Bowling Green State University; Bowling Green, OH 43403; phone 419/372-2983.

June 7-11, 1997. WILLIAM GRANT STILL AND HIS WORLD. Sponsored by Northern Arizona University and William Grant Still Music. Contact Catherine Parsons Smith; Department of Music; University of Nevada; Reno, NV 89557-0049.


October 21-26, 1997. SOCIETY FOR ETHNOMUSICOLOGY. 42nd annual meeting. Sheraton Station Square Hotel, Pittsburgh, Pennsylvania.

October 30-November 2, 1997. Joint meeting of the 62nd annual meeting of the AMERICAN MUSICOLOGICAL SOCIETY and the 20th annual meeting of the SOCIETY FOR MUSIC THEORY. Phoenix, AZ. Contact Amy Holbrook; School of Music; Arizona State University; Tempe, AZ 85287-0405; phone 602/965-3371; e-mail icakh@asuacvaz.bitnet

November 13-16, 1997. COLLEGE MUSIC SOCIETY annual meeting. Sheraton City Centre Hotel, Cleveland, Ohio. Contact Todd Trimble; CMS; 202 West Spruce Street; Missoula, MT 59802; phone 406/721-9616; e-mail cms@music.org

NEWS OF OTHER SOCIETIES

Meet The Composer (MTC) announces the publication of the Composer/Choreographer Commissioning Handbook, a practical guide for composers and choreographers working on collaborative projects. The Handbook grew out of an MTC program established to encourage creative partnerships between composers and choreographers and addresses planning and production questions, contracts, copyrights and licensing, and includes a suggested fee schedule for composers, choreographers, musicians, and dancers. Dance companies of all kinds are eligible to apply for the program. The Handbook is available free of charge by calling the MTC office at 212/787-3601.

The American Guild of Organists, founded in 1896, celebrated its 100th anniversary with a Centennial Convention held in New York City July 7-11, 1996. Over three-thousand members attended. Events included concerts in the Cathedral of St. John the Divine, Alice Tully Hall, St. Patrick's Cathedral, Radio City Music Hall, and several city churches. There was also a wide range of workshops and lectures, and historic organ tours of Manhattan and Brooklyn.

Of particular interest was the wide range of American music performed, virtually all of it written between 1896 and 1996. Included were works by John Knowles Paine, Horatio Parker, and Clarence Dickinson, who were among the founders of the AGO. Other American composers whose works were performed included William Grant Still, Calvin Hampton, John Weaver, Leo Sowerby, Seth Bingham, Isadore Freed, Gottfried Federlein, Howard Nevison, Nancy Plummer Faxon, Gerre Hancock, Charles Callahan, Robert Elmore, David Conte, Samuel Adler, Chris DeBlasio, Kevin Oldham, Skinner Chavez-Melo, M. Sears Wright, Healey Willan, Meredith Monk, Gunther Schuller, Dave Brubeck, and Peter Schickele.


Barbara Owen
CATS OF ANY COLOR: JAZZ BLACK AND WHITE. By
DISSONANT IDENTITIES: THE ROCK 'N' ROLL SCENE IN
AUSTIN, TEXAS. By Barry Shank. Hanover: Wesleyan 
xxv, 294. $16.95 (pbk.).
MUSIC GROOVES: ESSAYS AND DIALOGUES. By
Charles Keil and Steven Feld. Chicago: University of 
vi, 402. $16.95 (pbk.).

Although these books form a quite disparate group, all 
three of them share a concern with the effects of 
mediation on musical participation and with the role 
played by music in identity formation. The tone ranges 
from the journalistic in Cats of Any Color to the densely 
academic in Dissonant Identities, with Music Grooves 
presenting a variety of "voices" as befits a book with 
"dialogue" in its title. While all the authors discuss what 
could broadly be termed "vernacular" musics, the topics 
and approaches range from Gene Lees's interviews with 
jazz musicians, to Barry Shank's use of archival and 
ethnographic material to describe the rock 'n' roll scene 
in Austin, to Charles Keil and Steven Feld's use of 
ethnographic material, recordings, and letters to discuss 
everything from jazz to polka to the music of the Kaluli 
of Papua New Guinea.

Gene Lees, a former editor of Down Beat, currently 
produces the JazzLetter. Cats of Any Color, a collection 
of essays originally published in the JazzLetter, is really 
two books in one: the first nine essays are interviews 
with jazz figures who are, for the most part, not 
commonly celebrated.

Many of these portraits make for a fun read; I 
especially enjoyed the interviews with Red Rodney, Red 
Mitchell, Johnny Griffin, and Benny Golson (also included 
are interviews with Charlie Dorsey, Dominique René de 
Lerma, Dave Brubeck, Horace Silver, Cedar Walton, 
Kenny Washington, and Jack DeJohnette). The last 
essay, "Jazz Black and White," is not primarily an 
interview but rather an ad hominem attack on what Lees 
sees as "reverse racism" in the jazz world, an effect of 
what cultural studies scholars would call "biological 
essentialism." He makes much of those who claim that 
"no white man ever contributed anything to jazz." While 
this is not literally true, Lees's list of great white jazz 
players does not negate the fact that the vast majority of 
the innovations that have influenced subsequent jazz 
musicians have been made by black players. He cites 
numerous instances of "anti-white" bias by black critics 
while he claims that he "has never known a white jazz 
critic who was racist" (194). Nevertheless, he mentions 
only a few pages later how John Maher, the owner of 
Down Beat, tried to keep black musicians off the covers 
of that magazine well into the 1960s. Lees describes this 
as "bias at the business level" rather than among 
"musicians and...writers" (197). Yet such a 
differentiation is peculiar: it is business people, after all, 
who determine who will get hired and how much money 
a musician will make. In a long attack on Wynton 
Marsalis and Stanley Crouch, Lees (drawing on the work 
of James Lincoln Collier), proposes a new history of jazz, 
one in which white musicians assume a central role.

While not wanting to condone whatever "anti-white bias" 
white jazz musicians may have suffered, I find it 
odd that Lees does not consider at all the larger 
socio-economic context in which different types of 
racism occur. Surely, in a society in which a vastly 
disproportionate number of people living below the 
poverty line are people of color, focusing on "anti-white bias" in jazz, going out of the way to give white 
musicians credit for the creation of jazz, and minimizing 
"forward racism" (as opposed to "reverse racism") can 
only seem incongruous for someone who repeatedly 
claims to be a liberal humanist.

On the other hand, Dissonant Identities is altogether 
less contentious and, at the same time, much more 
demanding to read. Shank's book is unique in that it 
blends local history (drawing on printed and oral 
sources), a psychoanalytical account of the subjectivity 
of audiences (drawing on the work of Jacques Lacan and 
Julia Kristeva), and a description of the relationship 
between local "scenes" and national and transnational 
music industries. I found the language a bit overwrought 
at times, and many of the observations that Shank 
makes about the Austin scene that supposedly result 
from the unique conditions and attitudes there could be 
applied with equal accuracy to attitudes of popular music 
fans in general. (This is especially true of the aesthetic 
value of "sincerity.") Country music fans are criticized 
implicitly for an attachment to Romantic values, while 
the rebellion of punk fans is seen, at least in its initial 
phases, as "resistant" to dominant values. Yet the image 
of the rebel artist living at the margins of society is
Romantic as surely as the pastoral image of the socially autonomous cowboy.

Having made these criticisms, I will say that *Dissonant Identities* is fascinating much of the time, as Shank weaves a multiplicity of details into a convincing portrayal of how a specialized music scene develops, how a scene fulfills certain psychological needs of its fans, how musicians’ styles are affected by the scene and by an array of commercial considerations, and how specific musical effects generate responses. And while the rock ‘n’ roll scene in Austin may always have been commodified and mediated to some extent, Shank does present a compelling argument for how the development of a local music industry infrastructure has created a different sense of commodification within the local scene.

*Music Grooves* shares with *Dissonant Identities* an interest in the effects of different mediations on musical participation, yet it is a very different sort of project. This book brings together previously published articles by both of the authors and intersperses the essays with three "dialogues" between the authors. This format allows the authors to comment informally upon the ideas raised by the essays.

After an introductory dialogue, the book opens with Keil’s remarkably prescient essay, "Motion and Feeling through Music." In this article, originally published in 1966, Keil contrasts his notion of "engendered feeling," which emphasizes the importance of performance, process, and spontaneity, with Leonard Meyer’s notion of "embodied meaning," which emphasizes the importance of composition, syntax, and deferred gratification. The importance of Keil’s essay lies not just in its emphasis on non-canonic repertoires but in his questioning of the very terms and values used to construct the canon itself. Feld’s essay, "Communication, Music, and Speech about Music," follows, taking as its starting point Charles Seeger’s famous essay on the subject; Feld develops a notion of "interpretive moves" that sheds light on fields as diverse as music analysis and reception theory. Keil’s essay, "Participatory Discrepancies and the Power of Music," expands on his "Motion and Feeling" article, exploring further how slight differences in the way musicians interpret pitch and pulse result in unique timbres and "grooves." Other topics discussed by Keil include polka, blues, and karaoke; and by Feld, the Kaluli phenomenon of "lift-up-over-sounding," "World Beat," and the recording of *Voices of the Rainforest*, a sixty-minute CD that simulates a day in the life of the Kaluli.

The interweaving of essays, letters, and conversations allows the differences between the authors to emerge quite distinctly: Keil, the earnest communitarian, struggles with the political ramifications of his actions and scholarly work; Feld, more theoretically minded, considers the impact of his work on the Kaluli and issues of commodification in "world musics," but is less concerned with the political relevance of his work in North America. Keil’s utopian vision of a non-commodified, localized "people’s music," and his insistence on the importance of political engagement may come as a welcome respite for those who tire of cultural theorists who find "resistance" in every act of consumption. However, his avowed Luddite sensibility renders him unsympathetic to whatever elements of "engendered feeling" may exist in mass-mediated or Western art musics. The limits of Feld’s approach become apparent in an exchange of letters with Keil, in which Feld explains his reluctance to write about Aretha Franklin because of the nontransferability of the techniques he used to write about the Kaluli.

*Music Grooves* is rewarding because it groups important essays under a single cover, making them more accessible. In addition, the dialogues are stimulating, witty and informative, opening up the essays by illuminating the issues and debates that inspired them, while the authors prod each other, spar, and, at times, pat each other on the back. This book will interest anyone who wonders where musicology might be going and provides a starting point for alternative and collaborative scholarship.

David Brackett
Binghamton University


This three-volume encyclopedic survey of songs written specifically for motion pictures is a comprehensive and solid catalogue of the genre. Over seven thousand films appear in the exhaustive inventory. Author Ken Bloom includes not only mainstream commercial films but also documentaries, short subjects, rock musicals, westerns, and adaptations of Broadway musicals. Concert films are not contained in the work; neither are films whose only vocal material consists of popular standards. Bloom is quick to mention that only films which contain songs (with lyrics) appear in the work; the encyclopedia is not intended to be either a guide to soundtracks or a comprehensive survey of film music.

For those interested in film making or film music, Bloom’s catalogue provides an excellent research resource. Many readers may already be familiar with his earlier index of songs from the American musical theater repertory, *American Song: The Complete Musical Theater Companion* (New York: Facts on File, 1985). *Hollywood Song* follows the same basic format as its predecessor. The first two volumes contain an

How do you critique a memoir? You cannot say the author has the facts wrong or that the style is too personal, not scholarly enough: it’s a memoir, after all. No need to critique Knowing When to Stop: A Memoir, Ned Rorem’s latest addition to his ever-growing catalogue of autobiographical prose. As soon as you make a note to take Rorem to task for some outrageous generality, two paragraphs later he chastises himself for doing just that. There are even sections that agonize about what a memoir is and what form or style it should take.

For those familiar with Rorem’s famous tell-all diaries and his various essays on music and life, the new work will come as no surprise but will contain some interesting surprises. Basically it chronicles that part of the composer’s life unexplored in the earlier volumes, the formative years from birth to 1951, where the diaries begin. The nearly six hundred pages close a number of the gaps only hinted at in the earlier works. Those who have read the diaries and believe they know more about Ned Rorem than they do about their own spouses, are wondering if there is more to learn? Yes. I found this latest addition to the canon contains some of the most disarming details and charming prose. The earlier caustic tone is absent, mellowed into a simple stance or opinion which avoids bitchiness or arrogance, far less defensive than previous writings, less self-conscious, if one can say that about a memoir. The past often fuses with the present, reminding us that these are the septuagenarian reflections on what happened decades ago. Liberally laced with sex and diatribes on homophobia, there are some outrageous passages; but it wouldn’t be Rorem without these. He may call himself “profoundly superficial” but Ned is never dull.

Chicago childhood, high school, Northwestern, Curtis, New York, Juilliard, Tanglewood, chicken pox at 24, the first extended trip abroad: these topics form the basic framework on which Rorem hangs his delicious descriptions of his heady and admittedly alcoholic salad days. The memoir contains verbal portraits of many famous people—Virgil Thomson, Martha Graham, Aaron Copland, Leonard Bernstein, David Diamond, Paul Bowles, Truman Capote, to name only a few—considered only from the perspective of how their lives intersected with his. In a gesture of fairness he quotes what others have said about him in their memoirs. Various lovers are chronicled, not for shock value this time but to give credit for the role each played in his development. But the most touching and important descriptions are those of Rorem’s parents and sister which are sprinkled throughout the book as these formative presences drift in and out of these early years. Collectively these images provide much needed insight into the psyche of this composer who wants us to know as much as possible about everything concerning him. No graduate student will need to do a dissertation on Rorem’s life.

Does Ned really know when to stop? I don’t think so and, if this engaging book is a sample of what’s to come, I certainly hope not.

Vern Sutton
University of Minnesota

Notes in Passing:

Books

by Sherrill V. Martin


One of the most significant appointments in the history of American church music occurred on January 14, 1839, when Edward Hodges, originally from Bristol, England, became organist and music director for Trinity Parish in New York City. In contrast to other outstanding English immigrant church musicians who primarily adapted to their surroundings in America, changing little and offending few, Hodges, during his two-decade tenure at Trinity, created the style of Anglican cathedral music which prevailed in the United States throughout
the late nineteenth and twentieth centuries.

In *English Cathedral Music*, the first definitive study of Hodges’s life and work, Ogasapian presents a fascinating chronicle of Hodges’s aspirations, failures, triumphs, and spirit; firmly establishes Hodges’s rightful position as a preeminent church musician and composer in both England and America; and provides insight into urban church music practices in the nineteenth century.

Ogasapian carefully documents his information in this scholarly work with three primary sources: the intensely personal and reminiscent memorial written by Hodges’s daughter, Faustina (1823-1895); Hodges’s recently published writings, articles and manuscript notes; and miscellanea in the Library of Congress, including Hodges’s books, papers and scores, given by the widow of his grandson, George Hodges, in 1919. Included in this important contribution to American church music research are twenty-eight illustrations, stoplists of several organs, lists of Hodges’s musical compositions, citations of his musical writings, copious notes, a selected bibliography, and an index.


Over seven thousand popular songs, published between 1988 and 1994, can be located by title, first line, or composer in *SongCite*. Significantly, these songs are from 248 collections of rock and country music, musical show selections, and popular standards that are not included in any other index currently in print. All of the songs are of recent vintage or have a popularity that has withstood the test of time.

Goodfellow has arranged this reference volume into four parts: (1) a bibliography of collections indexed, with the accompanying code; (2) an index of titles/first lines; (3) an index of composers; and (4) an index of works from musicals, motion pictures, and television.


In late 1957, Sam Cooke, one of gospel music’s most charismatic stars, recorded "You Send Me," a rock ‘n’ roll tune that burst upon the pop scene and immediately shot to number one. The remarkable string of hits that followed, including "Twistin’ The Night Away," "Cupid," "Wonderful World," and "Having a Party," soon earned Cooke the title of The Man Who Invented Soul Music.

Simultaneously, Cooke was becoming one of the first African-American entrepreneurs, founding his own record label and fighting for the publishing rights to his songs. His successes continued to escalate until 1964. Just as Cooke achieved a new level of stardom with sold-out appearances at New York’s Copacabana, he was found shot to death in a seedy, south Los Angeles motel room. He was thirty-three years old.

In *You Send Me* journalist Daniel Wolff creates a vivid portrait of a man and an era, including an intimate view of the early days of rock ‘n’ roll, black gospel’s influence on American popular music, and the social pressures of the post-war years. He also sheds new light on the inexplicable and unsolved mystery of Cooke’s death; offering such possibilities as mob connections and police coverups.

Wolff completes this fascinating, commemorative volume with numerous photographs, a discography, notes on sources, a selected bibliography, and an index.


In *Cincinnati Opera*, Eldred Thierstein provides a compelling narrative of the growth of the Cincinnati Opera Company from a small local opera company in 1920, competing for attention with the animals in the Zoo Pavilion, to an internationally recognized grand opera company in 1995, performing in Cincinnati’s Music Hall. In the annals section Thierstein chronicles the performances of 116 different operas presented in the company’s 74 seasons. The rosters for these operas include the names of more than fifteen hundred singers, and all the conductors, stage directors, lighting and costume designers, ballet dancers and managers. Thierstein also enlivens the book with 84 photographs, as well as separate indexes of solo artists, repertory (operas, concerts, and ballets), members of apprentice and outreach programs, conductors and management personnel.

Of especial interest are Thierstein’s descriptions of the Cincinnati performances of many of the world’s most famous opera stars who either came to Cincinnati to make their American debut or to sing their first performance of a role. An intriguing study!

As one of America’s best known living composers, John Corigliano (b.1938) needs no introduction. His Concerto for Piano and Orchestra (1968), an early work, retains an aura of dynamism and freshness that should guarantee its place in the concerto repertory. It is a large work in four movements lasting over thirty-four minutes. The Concerto clearly demonstrates Corigliano’s artistic credo as stated in the excellent program notes: “I wish to be understood, and I think it is the job of every composer to reach out to his audience with all the means at his disposal.”

Corigliano does, indeed, reach out to his audience in this exciting and accessible work. The composer understands his craft well, giving us a musical drama of dynamic brashness balanced by sublime lyricism. He utilizes many twentieth-century compositional techniques alongside traditional harmonies, thereby creating his own unique and successful blend. The work is made even more enjoyable by outstanding performances from pianist Alain Lefèvre and the Pacific Symphony Orchestra under the direction of Carl St. Clair. The piano part requires both a formidable technique and the ability to project an expressive, cantabile line, as in the B theme of the first movement. The performers respond naturally to the dramatic structure of the composition and successfully project the technical and emotional demands of the work.

The remaining two works on the disc are by Frank Ticheli (b.1958), who is on the faculty of the University of Southern California and has won numerous contests and awards. Although written in response to the Los Angeles riots of 1992, **Radiant Voices** was designed to express optimism and hope for the future. The work moves from an intimate and expressive opening through an extensive series of mood and character changes to a vibrant conclusion. A germ motif (B-flat C F E G), which is manipulated and reordered, provides the impetus for the entire composition. **Postcards**, originally for concert band and orchestrated by the composer, is a splashy, energetic work. The motives in this piece derive from letters in people’s names and from musical palindromes. Both works remain rooted in tonality.

This is an outstanding recording of works by two gifted composers. Excellent performances and informative program notes contribute to making this recording well worth adding to your library.

Eleanor Carlson

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Daniel Kingman: **LA COMMEDIA; HARLEQUINS; GHOST AND FANTASIES. MUSIC OF DANIEL KINGMAN**. Richard Cionco, piano; James Een, viola; Susan Lamb Cook, cello; Laurel Zucker, flute; Marc Shapiro, Betty Woo, and Justin Blasdale, piano. Innova 504, American Composers Forum, 1996. One compact disc.

Sonneck member Daniel Kingman, recently retired from California State University, Sacramento, has been granted three ASCAP awards and five resident fellowships at the MacDowell Colony. His compositions have been widely performed, published and recorded. This disc contains over sixty-eight minutes of works for solo piano, and two chamber ensembles.

The opening work, **La Commedia**, is a series of nine short pieces for solo piano based upon characters and incidents from the “commedia dell’ arte.” The striking opening is followed by a witty and elegant portrayal of Harlequin. Other movements include succinct portraits of the coquetish Columbine, the crude Pulcinella, and the love-sick Pierrot. This delightful and well-crafted piece receives a performance of great sensitivity and technical clarity by Richard Cionco. Requiring skill and musicianship rather than power and formidable technique, this work can be easily handled by performers with small hands. Although meant to be performed as a cycle, selected movements could stand alone, perhaps in a student performance.

**Dances and Ghost Dances** for two pianos employs the four principal movements of the Baroque suite; however, each is followed by a ghost-like “double” played on the strings inside the piano. The work maintains a very open texture, remarkable in a composition for two pianos. The performance by Betty Woo and Justin Blasdale would be enhanced by more precise ensemble playing and greater sensitivity to the musical line.

In the two chamber works Kingman maintains his accessible style with, perhaps, **Scenario II** being the more successful piece. As is typical of his works on this disc, the texture is generally thin with few dramatic contrasts of tempo, dynamics, or mood. Indeed, the program notes describe the finale of **Scenario I** as expressing a “calm joyousness” or a “tranquil rejoicing.” As a result of this rather consistent style, the music will be best served by listening to individual compositions, rather than by listening to the entire disc in one sitting.

Eleanor Carlson

University of Massachusetts at Dartmouth

Compiled and edited by Paul Wells, director of the Center for Popular Music at Middle Tennessee State University, *American Music: Cultural Traditions* is an anthology of American music from vernacular traditions designed to supplement high school history texts. The fifty chronologically arranged selections on the two compact discs are accompanied by a workbook providing brief historical essays and guided listening worksheets. Wells often challenges his intended audience with questions demanding critical observations, such as the investigation of parody technique in "Little Old Sod Shanty" and "De Little Old Log Cabin in the Lane," and calling attention to the call-and-response similarities between African-American blues and ragtime.

Many of the tracks relate to significant events in the development of the United States. "Junto Song" is an anti-British protest; "Get Off the Track" refers to the abolition movement; "Little Old Sod Shanty" talks about western expansion and "Whitehouse Blues" about McKinley's assassination. "Talking Dust Bowl" obviously describes the Great Depression and "Waist Deep in the Big Muddy" the Vietnam War. Other selections are representative of important musical styles, "Kitty," a fuging tune by William Billings; "The Rose Tree," from early musical theater; "Hard Times Come Again No More," by Stephen Foster; "Roll, Jordan, Roll," an African-American spiritual; "Maple Leaf Rag," ragtime; "Wildwood Flower," country-western music; and "Rock Around the Clock," rock and roll.

The collection is strong in the historically informed performance practice of the early examples (e.g., The Old Sturbridge Singers, The Hutchinson Singers, and David and Ginger Hildebrand) and the inclusion of recordings by original performers on the twentieth-century tracks (Fiddlin John Carson, Bessie Smith, Louis Armstrong, Bill Monroe, Benny Goodman, and Bill Haley, to mention a few).

A couple of minor criticisms may be lodged against the anthology for the limited amount of music of Native Americans and peoples of Spanish descent included and, although entirely appropriate to the intended users, the complete absence of art music.

Recorded historical anthologies of American music suitable for use in the college classroom are a rarity. Furthermore, it has not been customary to include recorded anthologies with histories of American music. Typically the college instructor in search of materials must resort to rummaging through individual recordings or anthologies, such as the extremely helpful but voluminous series produced by New World Records, for examples illustrating our rich musical heritage. It is fortunate that the wide scope and high quality of the material and brief, yet scholarly, commentary included in *American Music: Cultural Traditions* will serve both the high school and the college teacher well.

Larry Worster
Metropolitan State College of Denver


New Orleans' Pfister sisters represent a revival of the vocal jazz idiom of the 1930s and 1940s in their re-creation of the famous Boswell sisters vocal jazz style. The Boswell sound is perhaps more renowned than the names Connee, Martha, and Vet Boswell; nevertheless, they are credited as pioneers of vocal jazz style. Their influence is present in the style of other female vocal jazz groups of the period, such as the Andrews sisters; but one of the most notable figures influenced by the Boswell style was solo jazz vocalist Ella Fitzgerald (Shapiro, 1991). The Boswell style boasts smooth polished harmonies, tightly articulated phrases, and good vocal balance. The Pfister sisters have adapted many of these traits in their re-creation of the Boswell style. Unlike their predecessors, the Pfisters Holley, Yvette, and Suzie, are sisters in song only, but their stylistic likeness to the Boswells, not to mention the shared link of a New Orleans home base, suggests a closer kinship.

In their debut recording, *The Pfister Sisters, New Orleans*, only a few songs in the Boswell repertory appear. The limited attention given to the Boswell arrangements is deliberate, for this recording is intended to represent the Pfisters' effort to diversify and contemporize the vocal jazz idiom to other genres and to develop a distinct style apart from the Boswell model which spurred their career. The Pfisters' performance of such Boswell arrangements as "Mood Indigo," "Everybody Loves My Baby," and "Darktown Strutters Ball" are the most convincing on this recording in terms of harmony and vocal blend. While more contemporary arrangements still retain a Boswellian flavor, as in "Infatuation," "Let's Kiss Not Do the Act," and "Miss Jennys Ball," the Pfisters do not utilize improvisation as extensively as in the Boswell arrangements, and the vocal blend is not as polished. However, their phrasing is almost impeccable.

The remainder of the recording comprises a mixture of traditional and contemporary jazz, rhythm & blues, and even a little gospel. In their own words, "there's something for everyone." But one has to listen carefully for it. Despite the inclusion of new material, but much to the credit of the Pfisters' representation of the Boswells, the listener is still drawn to the selections whose numbers on this recording are balanced in favor of the Boswell tradition and other pieces which recall the flavor of 1930s and 1940s vocal jazz.

Roxanne R. Reed
University of Wisconsin-Madison
Notes in Passing: Recordings of Vocal Music

by Ann Sears


Benjamin Sears and Bradford Conner have added another disc to their growing list of important recordings of the American Songbook. This is the second volume in their chronological survey of songs by Irving Berlin, the first having covered the period 1909 to 1915. This second volume includes songs from Berlin’s only collaboration with George M. Cohan and songs from World War I. Nine of the twenty selections are premiere recordings. Sonneckers who know Sears and Conner’s earlier recordings and who have heard them live will not be surprised at the high quality of this disc. Sears sings with a wide range of tone and color, and he captures the diverse moods of the songs wonderfully. His diction is excellent, particularly when he assumes different characters in the funny song “Cohen Owes Me Ninety Seven Dollars” or the cute “I’ve Got a Sweet Tooth Bothering Me.” Conner’s arrangements are interesting and energetic. Thorough, well written liner notes add to the usefulness of this disc for those who teach American music as well as to the pleasure of the general listener. A particularly moving song on this disc is “The Voice of Belgium,” appearing here in an Ivesian arrangement with “Deutschland über Alle” and the Belgian anthem combining under the vocal line. It is a striking reminder of the emotional link music can provide with other historical periods.

Sears and Conner’s series of Berlin recordings are a fortuitous parallel to the new publications of Berlin’s songs which have appeared. American song aficionados can look forward to a third volume in the Berlin recording series covering songs written for shows produced by Florenz Ziegfeld, as well as a second Gershwin volume to be entitled Sweet and Low Down: Songs by George Gershwin. (The first Gershwin project was Delishious: Lyrics by Ira Gershwin, Oakton Recordings, ORCD0002, 1995.) Sears and Conner have also received a grant from the Harburg Foundation of New York to record songs with lyrics by E. Y. “Yip” Harburg. What an embarrassment of riches for the scholar of American music!


The 1994 RCA release of Marian Anderson’s remastered recordings of spirituals—ten in settings by Hall Johnson—was a delight to all who knew her life story and her remarkable singing and an epiphany to those who had not yet discovered her. The thirty-one spirituals include many well known and beloved selections, such as the title piece and “Sometimes I Feel Like a Motherless Child.” Other little known pieces fill out the collection and illustrate the range of mood and tone in the spiritual repertory. She sings with great beauty and expressiveness, and only the listener who reads the generous liner notes and thinks about it a bit will realize that when these recording sessions took place in 1961 and 1964, Anderson was already sixty-four years old. By then she was famous around the world, and had made her Metropolitan Opera debut as Ulrica in Un ballo in maschera—the first African American to sing a leading role at that distinguished opera house. She had toured under the aegis of the United States State Department and sung at John F. Kennedy’s inauguration as President in 1961. In a way, the RCA spirituals recordings were a capstone to a long and brilliant career.

A new release by Flapper, which has an interesting catalogue of historical recordings, offers seventeen spirituals and two encores (“Caro mio ben” and “Pleasure d’amour”). Ten of the spirituals on the Flapper disc do not appear on the RCA disc. These recording sessions were done intermittently from 1927 to 1943, the period during which Anderson conquered Europe, had a triumphant Town Hall debut in 1933, and sang for 75,000 at the Lincoln Memorial after being denied the opportunity to perform at Constitution Hall in Washington, D.C. This is the voice of Anderson at the peak of her vocal prowess. Her technic is astonishingly flawless and her pitch absolutely centered. Beyond the mechanics of singing there is a magic about these early recordings. “A City Called Heaven” is profoundly moving, partly because the sheer richness of the voice is so overpowering and also because Anderson sings these pieces with bone deep feeling. Although this is a historic recording and there is some inevitable noise of the reproduction process, the spell of the voice and interpretation come through clearly.

Both discs are somewhat frustrating in regard to the liner notes. The RCA notes claim that Hall Johnson did all the settings, but also credit settings to Hamilton Forrest, Lawrence Brown, Edward Boater, Harry Burleigh, Florence Price, Roland Hayes, and Rosamund Johnson. However, the RCA notes include excellent essays on Anderson and the recording process. The
Flapper notes are a small leaflet which give minimal information and omit credit for arrangements, and they apparently include "My Old Kentucky Home" and "Carry Me Back to Ol' Virginny" in the genre of spirituals.

Quibbles about small errors in the liner notes aside, both these discs are an essential addition to the libraries of scholars of American music, connoisseurs of historic recordings, and all those who treasure great singing. After listening to the early recordings one understands instantly why Arturo Toscanini said to Anderson, "A voice like yours is heard once in a hundred years."

**PERMIT ME VOYAGE: SONGS BY AMERICAN COMPOSERS.** Mary Ann Hart, mezzo soprano, Dennis Helmrich, piano. Albany Records; TROY 118, 1994. One compact disc.

The centerpiece of this collection is Dominick Argento's song cycle From the Diary of Virginia Woolf, winner of the 1975 Pulitzer Prize in Music; it also includes works by well known American composers Elliott Carter and Henry Cowell, and songs by less familiar composers William Flanagan, Richard Hundley, Ricky Ian Gordon, and Gary Schocker. The poetry set by these composers is also a mixture of the familiar and the unknown; the disc's title is taken from the final line of Hart Crane's poem "Voyage" set by Elliott Carter: "Permit me voyage, love, into your hands..." Mary Ann Hart has taken prizes in numerous competitions and has received a Recitalist Grant from the National Endowment for the Arts. She has concertized widely in North America and Europe, and her speaking voice appeared in Disney's Beauty and the Beast. She sings here with exquisite pitch and an impeccable sense of line. Her crisp, clear diction is nearly perfect, even in the thick textures and complex prose of the Virginia Woolf texts. Pianist Dennis Helmrich accompanies sensitively, getting an especially beautiful orchestral sound in the richly textured "Hardy's Funeral." Excellent balance between voice and piano is complimented by very live presence which gives the impression of hearing with the artists' ears. The Argento song cycle is a very important twentieth-century addition to the song repertory, and it is good to have another interpretation available in addition to the recording by Virginia Dupuy (Gasparo GSCD-273) previously reviewed in the Bulletin.

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**SOME RECENT ARTICLES AND REVIEWS**

Compiled by William Kearns
University of Colorado at Boulder


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**THE ATLANTIC MONTHLY** (June 96): Witold Rybezynski, "Sounds as Good as It Looks [Seiji Ozawa Hall, Tanglewood]," 108. (July 96): Francis Davis, "Like

THE BEETHOVEN NEWSLETTER (Fall 95): Bathia Churgin, "Max Rudolph—in Memoriam (June 15, 1902-February 28, 1995)," 86.


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WORLD HARP CONGRESS REVIEW (Fall 95): Judy Loman, "Four Canadian Composers [John Weinzweig, R. Murray Schafer, Raymond Luedeke, Glen Buhr]—A Personal View," 13.
SCHEDULED CONFERENCES

23rd National Conference
March 5-9, 1997
Seattle, Washington
Host: University of Washington
Rae Linda Brown, program chair
Larry Starr, local arrangements chair

24th National Conference
February 18-22, 1998
Kansas City, Missouri
Host: University of Missouri, Kansas City
Karen Ahlquist, program chair
Kay Norton, local arrangements chair

25th National Conference
1999
Fort Worth, Texas
Host: Texas Christian University
Michael Broyles, program chair
Michael Meekna and Allen Lott,
local arrangements co-chairs

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

SONNECK SOCIETY BULLETIN

Ouachita Baptist University
410 Ouachita Street
Arkadelphia, AR 71998-3659

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