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"Woman as a Musician:" American Feminism in 1876

Petra Meyer Frasier, University of Colorado at Boulder

John Garraty has characterized the decades of the mid-to-late nineteenth century as a period of "rapid and startling change,"1 composed of events that were unprecedented in scope and affecting all aspects of life. Quite frequently, the period is seen in a pejorative light because of the immense amount of social injustice and economic dislocation that occurred. Joseph Horowitz has aptly pointed out in his work, Wagner Nights, that this viewpoint is somewhat distorted.2 He feels that a crisis was created between a traditional system of beliefs and new ideas of social policy in which "public discussion of the arts, of politics, of religion and philosophy-including such issues as the extermination of the Indian, the oppression of women, and the vices of capitalism—was vigorous and eloquent."3 The musical writings of one extraordinary woman in the 1860s and 70s reinforces his impressions of midnineteenth-century society.

Fanny Raymond Ritter was born sometime between 1830 and 1840, most likely in England, and died in Poughkeepsie, New York, in 1891. Bonnie Jo Dopp identifies her father most likely as Richard Malone, an Irish entertainer who immigrated to America and toured with his daughters in a family act using the stage name Raymond. Published references to Fanny in magazines and newspapers prior to her marriage in 1865 to Frederic Louis Ritter, 4 often use the names Fanny Malone Raymond and Katharine Frances Malone Raymond.5

Raymond Ritter excelled at the occupations appropriate for a woman in the nineteenth century. She was a salon musician, teacher, vocalist, and keyboardist. References to Ritter as a performer in Dwight's Journal describe her as a fine organist6 and "the mistress of the German language, in the songs of Schubert, Schumann, and Robert Franz."7 Dwight also praised her for "extending the horizon" of her students and her recognition that "mere lesson giving is not sufficient to ensure a pupil's progress" in her teaching at Ohio Female College, a position that she took in 1860.8

Ritter was also sought after as a translator, writer, and historian, and, in 1859, Ritter's translations, including Wagner's essays, Ehlert's letters, and a short novel by Elise Polka, began to be published. Dwight noted her expertise stating that, "[t]he name of Miss Raymond . . . is a sufficient guaranty for the faithfulness, musical adaptability and genuine poetic feeling of translations."9 Given Dwight's own expertise in this area, this was a high compliment indeed. Ritter's efforts

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Marilyn J. Ziffrin: A Lifetime of **Creating Music**

Malinda Schantz, Harvard Music Library

Marilyn Ziffrin has devoted her entire life to creating music. The adjectives used to describe the composer range from brilliant and fun to intense. They could also be used to describe her music. Even though she has been composing for over fifty years, and received numerous awards and commissions, her music is still unknown to many listeners.

Marilyn Jane Ziffrin was born on 7 August 1926 in Moline, Illinois to Betty S. and Harry B. Ziffrin. Her parents were both children of Russian immigrants who left Belarus amidst growing anti-Semitism in the late nineteenth century. She enjoyed an idvllic childhood with loving parents and an older brother, Norman Richard (1923-1985), and a younger brother, James Donald (b. 1932). The Ziffrin household was always filled with music, as every member played at least one instrument. Three years of piano lessons were mandatory for all three children, and Marilyn began studying piano at age four. She recalls her first piano lesson vividly as the first time she consciously knew that she wanted to be a musician. Her piano teacher, Louise Cervin, reportedly studied with a "Miss Pillsbury" in Chicago, who had in turn studied with Theodor Leschetizky.

Besides the piano, Ziffrin also studied clarinet and saxophone. She organized a band in junior high school and also began composing. Though no manuscripts from this period are extant, Ziffrin remembers her first composition as a piano piece entitled "Ode to a Lost

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"And why should not women of

sufficient intellectual and especial

ability to warrant the possibility of

their obtaining honorable distinction,

make an effort. . . . There is surely a feminine side of composition, as of

-Fanny Raymond Ritter

every other art.'

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culminated in the translation of the Gesammelte Schriften und Texten of Robert Schumann, published in book form in 1876. Her first original article appears to have been "A Sketch of the Troubadours, Trouveres, and Minstrels" for the New York Weekly Review, reproduced in Dwight's on August 13, 1870. Despite the lack of earlier publication, we know that Fanny did original research as early as 1868 when

Frederic credits her with writing explanatory notes for her series of "historical recitals" performed at both at Vassar and in New York. The programs included compositions by Blow, Byrd, Domenico Scarlatti, Couperin, Rameau,

Lully, Gluck, Handel, Bach, and Mozart. Of the series, Frederic Louis Ritter writes:

At least two-thirds of the compositions presented at these concerts were performed for the first time in America. . . . These recitals . . . [were] so novel and artistically instructive that they excited interest and attention among musical connoisseurs all over the country: conductors began to arrange their programmes in chronological order; and historical recitals . . . have become a necessary part of a city winter course or conservatory scheme of concerts. ¹⁰

Subsequent published writings by Fanny Raymond Ritter included articles

on Wagner, madrigals, and concert reviews. Many of these essays were then compiled in a book entitled *Lyre*, *Pen*, and *Pencil* published in 1891.¹¹

Of her many works, one of the most significant is her essay, "Woman as a Musician: An Art-Historical Study." 12 The essay was written in 1876 for the Centennial Congress of the Association for the Advancement of Women. 13 Ritter's essay is unmistakably influenced

by the renowned early feminist Margaret Fuller's Woman in the Nineteenth Century. 14 Bell Gale Chevigny writes in her book on Fuller, The Woman and the Myth, that Fuller's article:

was rejecting a view that made women timeless and affirming the historical perspective (Ralph Waldo) Emerson found false. Especially in revising the essay, she helped women see themselves as defined by generations of tradition and present circumstances. She offered them a past against which to shape their future and achieve some measure of selfhood and power in the present. ¹⁵

Ritter borrows much of Fuller's ideology and the tripartite organizational structure of her essay, beginning with an historical outline, moving to a call for social justice, and ending with a challenge to change existing conditions for women. Ritter's essay begins as a chronological

history from Sappho to contemporary women involved in music. She separates out for discussion folk music, balladry, and troubadour/trouvere songs from Western "art music" finding women to be at the forefront of these genres. Her points are insightful here particularly given her belief (consistent with the scholarship of her day) that the Middle Ages were a bleak time when women had few, if any, outlets. Ritter notes that, "It was not until the end of the 14th century, that women began to be anything more than the toys of the higher (class), the beasts of burden among the lower classes."16 Given that women were often prohibited by the church from taking part in the service, Ritter is astounded that the patroness of music was a woman, Saint Cecilia. 17 The remainder of the historical section of the essay moves quickly by time and nationality from Sappho and Miriam through such women as Faustina Bordoni, Caterina Gabrielli, Madame Catalani, Mrs. Billington, Princess Amalia, Leopoldine Blahetka, Louise Farrenc, and Camilla Urso. 18

The next section of Ritter's essay addresses women's place in contemporary musical society. She notes that women and men are equals, finding that "talent, not sex, commands the highest prices in this art." 19 Ritter decries the lack of great female composers, particularly when lined up next to other artistic disciplines

WOMAN AS A MUSICIAN.

AN ART-HISTORICAL STUDY,

FANNY RAYMOND RITTER.

NO. DR. UNION SQUARE, NEW YORK

Figure 1. Frontispiece from Woman as Musician.

where she highlights the work of George Sand, Browning, Cushman, and the Brontes, among others.²⁰ In a bold move, Ritter writes:

And why should not women of sufficient intellectual and especial ability to warrant the possibility of their obtaining honorable distinction, make an effort. . . . There is surely a feminine side of composition, as of every other art. And I would suggest the adoption of the science of composition as an elective, if not obligatory, branch of the higher course of study in ladies' colleges.²¹

Ritter persists with the issue of equality in her essay, recommending that "more attention should be paid by women to the study of other instruments; the elegant, poetic, but very difficult harp, the soul-thrilling violin, even the . . . picturesque guitar, are unjustly neglected."²²

Ritter concludes Woman as a Musician with specific ideas on changing the status quo. She separates women in music into three categories which she terms the executant (or performer), the amateur or art-lover, and the composer.²³ She finds that there are reciprocal relationships among all three classes in which one should not exist without the others. Nonetheless during the 1870s it was the lady amateur who faced the largest task, for it was she who had the ability and obligation to "foster the young germs of future American art."²⁴

Amateur women should accomplish this by forming libraries of music, collections of instruments, creating "private societies for the home practice of music," "condemning" that which is "unworthy" or of "insufficient talent" in art, and finally "by sustaining the efforts of gifted women-artists, compelled by sacred duty or sublime adversity, to make a public display of their talents." Ritter continues: "these grateful offices fall most naturally into the hands of the women of America, since from the very nature of life here, the time of men of influence is almost wholly occupied with the claims of business or politics."25 As Carol Neuls-Bates has pointed out, Ritter was clearly challenging the women to whom she was speaking "to assume the role of collective music patrons" in America.26

Woman as a Musician: An Art-Historical Study was widely disseminated in its day, published as a self-standing booklet, extracted in part as an article for Dwight's Journal, ²⁷ and, finally, included as part of Lyre, Pen, and Pencil. Ritter's

The Sonneck Society for American Music

The Sonneck Society promotes research, educational projects, and the dissemination of information concerning all subjects and periods embraced by the field of music in American life. Individual and institutional members receive the quarterly journal *American Music*, the *Bulletin*, and the annotated *Membership Directory*. Direct all inquires to The Sonneck Society for American Music, POBox 476. Canton, MA 02021; (617)828-8450; acadsvc@aol.com.

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Annual Conferences

25th Annual Conference: 10-14 March 1999; Fort Worth, Texas; Host: Texas Christian University; Michael Broyles, program chair; Allen Lott and Michael Meckna, local arrangements, co-chairs 26th Annual Conference: 1-5 March 2000; Charleston, South Carolina; William Gudger, local arrangements.

Mega Conference: 1-5 November 2000; Toronto.

27th Annual Conference: 2001; Memorial Day Weekend, Trinidad.

American Music Week

American Music Week is the first full week of November beginning on a Monday: 2-8 November 1998; 1-7 November 1999; and 6-12 November 2000.

essay was the first specifically musical writing of its kind and as such was a catalyst for dialogue in American musical circles concerning women's place in music. The ideas found in *Woman as a Musician* seemed to find very little resistance in the American press until 1880 when George Upton wrote in his book *Woman in Music* that women are incapable of being great composers because:

music is the highest expression of the emotions, and . . . woman is emotional by nature, is it not one solution of the problem that woman does not musically reproduce them because she herself is emotional by temperament and nature, and cannot project herself outwardly, any more than she can give outward expression to other mysterious and deeply hidden traits of her nature.

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. . . She lives in emotion, and acts from emotion . . . but she does not see these results as man looks at them. He sees them in their full play, and can reproduce them in musical notation. ²⁸

On the other hand, in 1882, Musical Times reviewed Ritter's essay favorably and found that the only thing she should have done differently was call for a feminist school of music, similar to the modern idea of music reflective of "feminist essentialism." 29 Frederic Louis Ritter included women within his general history of American music in 1883. In 1886, Stephen Stratton reviewed Fanny's essay in American Art Journal calling for more women to pursue professional careers.30 In 1904, Louis Charles Elson included an entire chapter on women in his American music history, The History of American Music.31 Around this same time, Etude magazine began an extensive series of articles on women in music grappling with the same issues Ritter had previously set out.

Even this brief glance brings us full circle to Horowitz's ideas concerning the public discussion of the "intractable contradictions" of the age. Ritter's essay was merely a beginning as the debate continued well into the twentieth century. Her essay shows her ability to draw on the many contradictory and

The Sonneck Society is pleased to welcome these new members:

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The Membership Committee encourages all members to invite others to join our ranks. A new membership flyer was included with your '98 membership renewal information. Put it to good use!

intellectual strands of her age confirms her as America's first female musicologist, and perhaps our first feminist musicologist. Although her work has, for the most part, been ignored in today's constructions of her time period, she distilled the thoughts of her time period into a clear and concise critical essay concerning women in a self-critical manner. It is time to recognize her contributions to musicological thought of the late nineteenth-century.

Notes

- 1. John A. Garraty, ed. *The Transformation of American Society, 1870-1890* (Columbia, S.C.: University of South Carolina Press, 1968), 1.
- Joseph Horowitz, Wagner Nights (Berkeley: University of California Press, 1994).
 - 3. Ibid., 7.
- Frederic Louis Ritter's historical significance as the first comprehensive American Music Historian and a professor of music at Vassar College is uncontested.
- 5. Bonnie Jo Dopp, "Fanny Raymond Ritter: America's First Lady of Musicology" (University of Maryland, April, 1995).
- 6. J. A. D., *Dwight's Journal* (Saturday, 22 October 1859), 240.
- 7. Dwight's Journal (Saturday, December 24, 1864), 363. Fanny sang "Non piu di fiori" from Mozart's Clemenza di Tito and "Ah s'estino" by Mendelssohn.
- 8. Dwight's Journal (Saturday, 7 July 1860), 118.
- 9. Dwight's Journal (Saturday, 26 October 1861), 239 concerning the publication of a collection of part songs for three and four female voices.
- Frederic Louis Ritter, Music in America (New York: Scribner, 1883), 386-387.
- 11. Fanny Raymond Ritter, *Lyre, Pen, and Pencil: Essays, Studies, Sketches*, ed. Millie W. Carpenter (New York: Edward Schuberth & Co., 1891).
- 12. Fanny Raymond Ritter, *Woman as a Musician: An Art-Historical Study* (New York: Edward Schuberth & Co., 1876).
- 13. For more information on these clubs see Mary I. Wood, *The History of the General Federation of Women's Clubs for the First Twenty-Two Years of its Organization* (Norwood, MA: Norwood Press, 1912).
- 14. Originally published in *The Dial* in 1843 and subsequently revised and published as a free-standing booklet in 1845.

- 15. Bell Gale Chevigny, *The Woman and the Myth: Margaret Fuller's Life and Writings*, Revised and Expanded Edition (Boston: Northeastern University Press, 1994), 240.
 - 16. Raymond Ritter, 4.
- 17. Ibid., 8. Fanny was involved with various Cecilia Societies.
- 18. Ibid., 8-13. Bordoni was the wife of the composer Hasse; Gabrielli was a pupil of Metastasio; Catalani was an English singer in the late 1770s; Mrs. Billington sang in the 1790s; Princess Amalia was Frederick the Great's sister and an opera composer; Blahetka was a Viennese composer of piano pieces during Beethoven's lifetime; Farrenc was a composer and professor at the Conservatiore; and Urso was one of the few female violinists and a contemporary of Ritter.
 - 19. Ibid., 12.
 - 20. Ibid., 10-11.
- 21. Ibid., 12. It is worth noting that Bonnie Jo Dopp has located one extant vocal composition by Ritter in the Library of Congress. (Dopp, 28.)
 - 22. Ibid., 13.
 - 23. Ibid., 14.
 - 24. Ibid., 17.
 - 25. Ibid., 16-17.
- 26. Carol Neuls-Bates, Women in Music: An Anthology of Source Readings from the Middle Ages to the Present (New York: Harper & Row, 1982).
 - 27. Dwight's Journal (6 January 1877).
- 28. George Upton, Woman in Music (Chicago: A.C. McClurg & Co., 1880): 23.
- 29. Renee Cox, "Recovering *Jouissance*: An Introduction to Feminist Musical Aesthetics," *Women and Music: A History*, ed. Karin Pendle (Bloomington: Indiana University Press, 1991), 331-340.
- 30. Musical Times (1 October 1882) and American Art Journal (13-27 March 1886). My thanks to Bonnie Jo Dopp for bringing both of these articles to my attention.
- 31. Louis Charles Elson, *The History of American Music* (New York: MacMillan Co., 1904).

Petra Meyer Frazier is a doctoral candidate at the University of Colorado-Boulder. She is currently writing her dissertation on "Women's Role in the Parlor Song in America: 1820-1870" and teaching parttime at the University of Tennessee. Her other interests include opera studies, women's music, and aesthetics.

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graduation Pencil." Upon from University of Wisconsin at Madison in 1948, Ziffrin realized that she wanted to be a composer but did not begin formal studies at that time. At Columbia University, where she received a Master of Arts degree in 1949, she wrote her first large scale work, a piano concerto. Music history professor Howard Murphy took a special interest in Ziffrin and encouraged her to continue composing. At his suggestion, she joined the National Association of Composers Conductors.

From 1952-55 she studied privately with her principle composition teacher, Alexander Tcherepnin, who encouraged her to go to the MacDowell Colony and realize her potential. Not until the summer of 1961, as a first time fellow at the MacDowell Colony, did Ziffrin finally feel that she had come into her own as a composer. "It was the first time people looked at me as a composer, so I began to identify myself as a composer."

Ziffrin served as Associate Professor of Music at New England College in Henniker, New Hampshire from 1967-1982, and she also taught private composition lessons at St. Paul's School in Concord, New Hampshire from 1972-1983. One of Ziffrin's most renowned composition students was Augusta Read Thomas, who studied with Ziffrin at St. Paul's School from 1979 to 1982. Having a woman as a role model was extraordinary for Thomas, and she recalled that Ziffrin was an impressive teacher and musician. In particular, she remembered Ziffrin's teaching of how to construct strength within a single line.²

Indeed, as Thomas stated, Ziffrin served as a great role model, especially since Ziffrin represents an older generation of women composers who have not always shared the encouragement often given to younger women today. Ziffrin has been fortunate, yet she has encountered instances where she was discouraged because of her sex. Soon after graduating from Columbia University, she found her aspirations to work as a conductor at a college or university thwarted. The placement agency representative informed her that as long as he was alive, she or any other woman would never be placed as a conductor. Several years later, she auditioned one of her compositions for an elderly male



Figure 1. Marilyn Ziffrin at the MacDowell Colony, 1971. Photo by Bernice B. Perry, from the MacDowell Colony archives. Used with permission.

music director in New York, who commented, "What strong music from such a little girl." Regardless, none of these instances had any lasting impact on her, and Ziffrin resolved to pursue her goals.

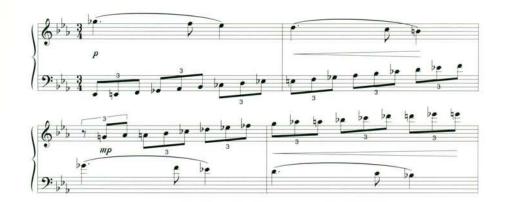
Ziffrin's many awards are included in the literature. What is not generally known is that she had a patron for fifteen years starting in the 1970s. Each year this benefactor awarded her the opportunity to concentrate solely on composing for one month with all expenses paid at the patron's ranch in California, which Ziffrin nicknamed "MacDowell West."

Ziffrin has received numerous grants and commissions and has been a guest composer at several colleges and universities throughout the Northeast and Midwest. One of her most recent commissions came as a result of being chosen the 1997 Composer of the Year by the New Hampshire Music Teachers Association. For this work, she combined her love of literature with her sense of adventure and exploration, creating a multi-movement piece for classical accordion and baritone. The text is based on the Love Poems of Propercius, translated by her good friend the distinguished poet Constance Carrier.5 Though she had never written for accordion, she was undaunted by the project. The neverending process of learning and striving not to repeat herself is quintessential to her.

To date, Ziffrin has written approximately sixty compositions, which span several genres including chamber music, concert band, orchestra, instrumental, and choral works. Most works have been commissioned or written for specific performers. Though dissonance and quartal harmonies dominate many pieces, others are more clearly neo-Romantic and share more tonal qualities. Ziffrin believes that in each of her compositions there is a point of stability, whether tonal or atonal, that assists in giving cohesion to the piece.6

The influences of Bartok, Stravinsky, Bach, the synagogue, jazz, and Broadway are all present in Ziffrin's music. They are assimilated to form quite different and distinctive sounds depending on the composition. According to Ziffrin, "While my style continues to change, it is probably best described as eclectic. I choose to believe it is essentially expressive, optimistic, and adventurous."

She begins each new piece by writing sketches in a sketch book. "I just write a line. That's the Bach influence, or even the Ruggles. The very last thing I do is add barlines." Ziffrin feels that performers should never be bound by the barline. Her sketchbooks from approximately the early 1970s to today show a distinct maturation process. Earlier sketchbooks are not titled or dated, and



Example 1. Suite for Piano, Movement III, measures 13-16.



Example 2. Suite for Piano, Movement I, measures 1-2.



Example 3. Suite for Piano, Movement IV, measures 8-11.



Example 4. Suite for Piano, Movement VI, measures 1-5.



Example 5. Suite for Piano, Movement VI, measures 18-20.

continued from page 5

may contain several pieces. The music is interspersed with notes or ideas concerning the genesis of a new line. More recent sketches such as those for For the Love of Cynthia, and Fantasy for Two Pianos are neat enough to serve for performance. There are few erasure marks although occasional experimentation with vocal lines or harmonies is evident. Sometimes measures are crossed out, and accidentals or accents are written in with a different color pen or pencil. The barlines are mostly curved because of their late addition.

A few examples from her 1955 Suite for Piano demonstrate some of her early stylistic qualities. John Akin premiered the work on 11 April 1955 at Arizona State University, Tempe, Arizona. In 1992, North/South Recordings released CD 1002 that features Max Lifchitz playing Suite for Piano. Reviews have been favorable. Allan Kozinn of the New York Times stated, "Bartok's ghost also hovered over Marilyn Ziffrin's Suite (1955), a set of six concise, crisply characterized movements that had melodic simplicity."9 Another reviewer stated, "This music has a peculiarly American sound: lean, direct, tonal and often jazzy. It is delightful and unpretentious."10

The piece consists of six short movements that might be called character pieces, although no individual titles are assigned. They alternate in tempo from slow to fast. The general form for all movements in Suite for Piano is ABA. Ziffrin insists that structure plays a significant role in her music, and that a great portion of her music is in a large sense ABA. Almost jokingly, she admits that deep down she may truly be a Classicist.11 The texture of all movements is often transparent, allowing the lyrical lines that are found at some point in almost all of her compositions to be clearly heard. At other times, short melodic cells replace the long lines, adding contrast and interest. Use of dense chromaticism is found in the third and last movement. Example 1 shows measures 13-16 of the third movement in which a nearly chromatic ascending scale is used as accompaniment for a simple descending melodic idea.

Her love of quartal harmonies is found throughout the *Suite*. Perhaps nothing exemplifies this more than

Example 2 from the first movement, in which a chromatic gesture composed of quartal harmonies supports the lyrical right hand line. In the fourth movement, the left hand again plays parallel quartal harmonies, this time in a more nearly diatonic sequence, while the right hand contrasts with a rhythmic theme. (See Example 3.) Though the work in general has tonal qualities, Ziffrin's later works move further away from a sense of tonality.

The influence of Bach is found in the contrapuntal lines and hints of fugal writing, especially in the last movement. As seen in Example 4, a fugal subject enters on B and is answered on A-flat in measure 4, accompanied by an inverted countersubject. Strongly rhythmic elements and references to jazz are often prominent throughout this and many other pieces. One instance is found in the last movement, measures 18-20. As shown in Example 5, Ziffrin uses a recurrent three-note figure containing a lower neighbor note reminiscent of blues embellishments as well as rhythms that hint at ragtime derivations. A similar Gershwinesque flavor is found in the Clarinet Concerto recently recorded by Richard Stoltzman.

Ziffrin has been included in all of the major sources devoted to women in music and honored with numerous commissions and awards. She will be included in the upcoming new edition of the *New Grove*. Despite the accolades she has received only a few of her works have been published. No less than eight pieces, including one to be released in 1998, are available on recordings.

Marilyn Ziffrin currently lives in New Hampshire and continues to devote herself to composing and performing occasionally with friends. Her music is gaining more recognition, and her significance in the field of composition is clearly increasing. After fifty years of receiving critical acclaim as a composer, she still finds it difficult to stand up and take a bow after a performance of her music. Modesty, or perhaps the mere privacy of her nature, has prevented her from actively promoting herself. Instead, she insists that her music should speak for itself. Perhaps now, as more audiences discover Ziffrin's music, she will find herself at ease in taking a well-deserved bow.

Selective List of Works

Theme and Variations for Piano, 1949

Solo instrumental

Suite for Piano, 1955
Toccata and Fugue for Organ, 1956
Rhapsody, guitar, 1958 (Pub., Editions
Orphee, Inc.)
Four Pieces for Tuba, 1973 (Pub., Frank E.
Warren Music Service)
Fantasia, bassoon, 1986 (Pub., Frank E.
Warren Music Service)
Three Movements for Guitar, 1989
Themes and Variations "In Memoriam",
organ, 1989-90
Incantation and Dance, guitar, 1989-90
Obsolo, oboe, 1994 (Pub., Frank E.
Warren Music Service)

Solo Vocal

Three Songs for Woman's Voice, mezzosoprano and piano, 1957 Three songs of the Trobairitz, soprano and piano, 1991

Choral

Jewish Prayer, mixed chorus, 1950 Prayer, mixed chorus, 1966 Chorus from "Alcestis," 1990 Death of Moses, cantata, reworked 1982-83 Choruses from the Greeks, 1992 New England Epitaphs, 1994 Clichés, mixed chorus, 1997

The Little Prince, Suite for B-flat clarinet

Chamber Music

and bassoon, 1953

Make a Joyful Noise, Quintet for recorders, 1966

In the Beginning, percussion ensemble, 1968

XIII for Chamber Ensemble, 1968)

String Quartet, 1970, (13'30")

Haiku, song cycle for soprano, viola, and harpsichord, 1971 (Pub., Frank E. Warren Music Service)

Sonata for Organ and Cello, 1973

Trio for Xylophone, Soprano, and Tuba, 1973-74

Trio for Violin, Cello, and Piano, 1975

Quintet for Oboe and String Quartet, 1976
Concerto for Viola and Woodwind Quintet,
1977-78

Sono, cello and piano, 1980 Yankee Hooray, piano four hands, 1984 (Pub., Frank E. Warren Music Service) Conversations, double bass and harpsichord, 1986
Tributum, B-flat clarinet, viola, and double bass, 1992
Fantasy, two pianos, 1995
Trio for Clarinet, bassoon and piano, 1995
The Encore, two pianos, 1996
Lines and Spaces, brass quintet, 1996

Orchestra and Band

A Small Suite for String Orchestra, 1963 Orchestra Piece, 1976-77 Colors, orchestra, reworked 1979 Symphony for Voices and Orchestra: "Letters", one voice and orchestra, 1988 Movie Music, suite for orchestra, 1993

Concerto for B-flat Clarinet and Orchestra, 1994-94

Overture for Concert Band, 1958 Salute to Lexington, overture for concert band, 1958

Notes

- 1. Marilyn J. Ziffrin, interview by author, 2 October 1996.
- 2. Augusta Read Thomas, interview by author, 7 April 1997.
- 3. The name of the director is withheld at the request of Ms. Ziffrin.
- 4. The name of the patron is withheld at the request of Ms. Ziffrin.
- 5. The Love Songs of Propercius was published in 1963 by Indiana University Press, Bloomington, Indiana.
- 6. Marilyn J. Ziffrin, inteview by author, 2 May 1997.
- 7. See http://www.amc.net/member/Marilyn_Ziffrin/home.html.
- 8. Marilyn J. Ziffrin, interview by author, 12 July 1996.
- 9. Allan Kozinn, "Classical in Review," New York Times, 7 January 1992, sec. C, p. 22.
- 10. A. C., review of *Suite for Piano*, by Marilyn Ziffrin, *High Performance Review*, vol. 10, no. 1 (March 1993): n.p.
- 11. Marilyn J. Ziffrin, interview by author, 2 May 1997.

Malinda Britton Schantz received a Master of Art degree in musicology from Rutgers University, and a Master of Library and Information Science from Simmons College. She works at the Loeb Music Library, Harvard University, and also teaches private piano. She is currently doing research for a bio-bibliography on Marilyn Ziffrin.

Ezra Sims at Seventy

Julia Werntz, Brandeis University

For four decades, American composer Ezra Sims has steadily been producing a treasury of works that distinguish him as one of the most unique voices in the broad field of microtonalism. Sims neither comes from the tradition of those like Alois Haba or Julian Carrillo, who expanded upon the model of the equaltempered scale with their microtonal chromatics, nor belongs properly with the just intonation school and its very strict adherence to principles based upon "acoustical fact." Independently, he has used natural phenomena as spring-boards for ideas, while at the same time always making artistic choices based on musical instinct. His music expands the tonal concept, so that the essential driving forces of tonality-such as the powerful draw of the fundamental tone-are maintained, while the harmonic palate is enriched far beyond the triad with higher overtone relationships.

The first months of 1998 have seen, in addition to the composer's seventieth birthday in January, performances of new and old works in various U.S. cities, and the re-release on CD (CRI) of three works of his from the 60s and 70s. (See end of article for details about CD and upcoming performances.) The concurrence of these events naturally prompts reflection from his audience about where microtonalism has taken Sims, and speculation about where it is leading him now.

1	1/12 (16.66 cents) low	1	1/12 high
1	1/6 (33.33 cents) low	1	1/6 high
5	1/4 (50 cents) low	1	1/4 high

Example 1a. Sims's Microtonal Notation.

In his early twenties, Sims began hearing different intervallic relationships from the ones provided by the equaltempered twelve-note system, but it took him some time first to comprehend the nature of what he was hearing and then to devise an organized way to integrate the new intervals with his music. In fact, his first reaction was to regard the perceived pitches as intruders and to try to ignore or work around them. At the time he was writing his String Quartet (1959), the his use of the semitone E to F consistently compelled his ear to invent a third pitch somewhere in-between the E and F one octave above. Although he did make use of some microtonal clusters at the end of the piece, Sims ignored the intruding pitch.

Only in his early thirties did Sims finally decide to devote his attention to the specific and persistent intervals that his ear invented and use microtones systematically in his compositions. His first explorations in the early 1960s involved the use of quarter-tones. While these pursuits produced some satisfying pieces (most notably his Third Quartet (1962), they ultimately led the composer to dead ends in his search to satisfy his ears. He found that performers had difficulty playing quarter-tone music accurately and that listeners in general did not respond favorably to it. More importantly, as he paid ever closer attention he realized that he was hearing a quasi-diatonic scale of some kind that included third-tones and five-twelfthstones, as well as quarter-tones. He understood that this implied a total division of the octave into seventy-two

After gradually accumulating bits of information about the physics of sound, Sims began to notice that it was possible to explain his pitches in light of two acoustical phenomena: the overtone

equal-tempered intervals.

3/2

Example 1b. Harmonic Series rendered in 72-note equal temperament, with Sims's notation



series and resultant tones. The overtone series, some of whose intervals differ dramatically from the twelve equaltempered ones, was a well-known phenomenon that composers had employed for years as a harmonic model for just intonation. Less commonly considered by composers were resultant tones. These secondary pitches are perceived (though they do not actually reverberate as do overtones) when two pitches are sounding simultaneously. The frequency of the resultant pitch is either the sum of the frequencies of the other two pitches, in which case it is higher (a "summation" tone), or the difference, in which case it is lower (a "differential" tone).

These revelations enabled Sims finally to understand the apparent cause of what he heard. For example, the third-, five-twelfthsand quarter-tone "inflections" that he had felt inclined to use reflected the differences that the fifth, seventh and eleventh harmonics have from their counterparts in the equal-tempered system, and the intruding pitch in the 1959 String Quartet could now easily be explained as the summation tone of E and F.

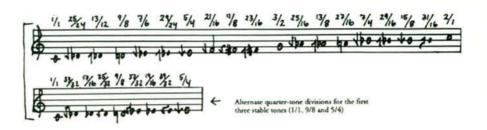
The new understanding also helped Sims to see additional harmonic and structural implications. The equaltempered 72-note chromatic scale allowed very close approximations to the natural intervals, and with it he began gradually to develop an asymmetrical, transposable microtonal scale whose tones are derived from the overtone series (Example 1a-b). By 1970, Sims had the basic scale in place, although the most elaborate form, shown in Example 1c, wasn't crystallized until around 1979.

Open noteheads indicate more stable pitches with the fundamental C, drawn from the lower harmonics, 1-16. Filled noteheads are less stable, more remote harmonics and complex ratios. The sixth-low F, shown with a stem, is added so that G, the third harmonic, may also have a seventh.

Unlike many composers using just intonation, Sims has been quite idiosyncratic and unscientific in his use of the overtone model, and perhaps more artistic for that reason. This can be seen in the construction of the scale as well as in his compositional techniques. For example, the first seven tones of his scale are derived from the intervals between the twelfth and the fifteenth harmonics, two two-thirdstones-which he then, for convenience, splits into third-tones-but uses other pitches than the actual harmonics over C. (Those are G, sixth-tone low A-flat, sixthtone high A-flat, A, etc. that appear higher up in the scale.) These members of the scale, therefore, while derived loosely from the overtone series would not be consonant when used in combination with the fundamental C and its overtones. The implication of such usage is that the overtone series simply offers Sims a prototype for various interval sizes. It does not determine the absolute hierarchy of intervallic relationships or the degree of consonance or dissonance as in most contemporary just intonation systems.

Sims's use of the harmonics in composition is also quite free. Having set up the parameters with the notes of his scale, Sims is then comfortable trusting that his ear, his intuition and his intellect together will make good choices, both locally, in the harmonies, and on a large scale, with the succession of pitch regions. With his harmonies he often omits or de-emphasizes the fundamental itself, preferring instead various arrangements of the higher, derived pitches. In example 2, for instance, measure 5 contains notes in a cluster that are harmonics of a twelfth-low F-sharp, and therefore will "belong" together, even though F-sharp itself is not present. (The sixth-tone-high D-sharp in the upper line of the tape part is an anticipation into the next measure.)

On a larger scale, series of scale tones are usually selected that will serve as regions throughout the piece, and transpositions of the scale to those degrees are used for each modulation (even if the fundamental pitch itself is not used, but merely implied). This, too, can



Open noteheads indicate more stable pitches with the fundamental C, drawn from the lower harmonics. 1-16. Filled noteheads are less stable, more remote harmonics and complex ratios. The sixth-low F, shown with a stem, is added so that G, the third harmonic, may also have a seventh.

Example 1c. Sims's scale, including harmonic ratios with the fundamental.



Example 2. Flight (1989), for flute and tape.



Example 3. Quintet (1987), for clarinet and strings.

be seen in Example 2, where measures 1-3 use notes derived from the scale on a fundamental of D, measure 4 from the same scale built on E (9/8 of D), measure 5 from the scale on twelfth-low F-sharp (5/4 of D), and so on. Again, this type of root movement arises from the composer's logic and his requirements at

that moment in the piece, rather than from some obvious scientific model intended to reflect the natural sequence of the overtone pitches.

The knowledge and perception of resultant tones also have helped inform

Le Concert américain au Trocadéro

by Brument-Colleville translated by E. Douglas Bomberger University of Hawai'i

In the spirit of Nicolas Slonimsky's Lexicon of Musical Invective, I offer what may be the worst review ever published of a concert of American music. The concert in question was conducted by Texas-born Frank Van der Stucken (1858-1929) on 12 July 1889 in the Trocadéro Palace in Paris as part of the Exposition Universelle. Le Monde Musical was in its first year of operation when this review was published; provocative prose like the following may have contributed to the early success of a journal that continued publication until 1940. The author begins with a confession of prior ignorance, then admits that he skipped not only the first piece on the program, but the last two sets as well. This does not seem to have inhibited him from forming a strong opinion on the state of American music in 1889:

I was very curious to see how the country that has given the world such super-stupendous [surabracadabrantes] inventions as the telephone, suspenders, washing machines, and rich uncles would manage from an artistic point of view. I went to the Trocadéro—why should I hide it?—with defiance and a stupid prejudice, devoid in any case of a spirit that strains to be impartial. Well, for once, my defiance was not disappointed, and I spent there, in that désert trocadéreux, two of the worst hours I have spent—musically speaking, of course.

What I especially object to in some artists from over there who work conscientiously is that they are absolutely, oh! but absolutely impersonal. Not one of

Corrections to Volume XXIII, No. 3

The last name of Dr. Grant Beglarian of The Copland Society was misspelled in both his mailing address and e-mail address (beglarian@advanced.org).

Virginia Giglio was omitted as the author the review of Gay American Composers.

Norm Cohen's article called for responses yet omitted his address: Norm Cohen, 6507 SE 31st Ave, Portland, OR 97202-8627.

these gentlemen, neither MacDowell, nor Van der Stücken [sic] (a name precious little American, it should be said in passing), nor Huss, nor Bird, not one I say, had three measures that belonged to him, truly to him. There is some of everything in this music, a filet of Mendelssohn with a salmi of Schumann, some hors-d'oeuvres from here, from there, from Wagner or from Brahms, not a few nebulosities, and for dessert, boredom and monotony, a desperate monotony that left in the spirit of the hearer a spectral vision of a poor composer, or supposedly such, fanning the flames to make the ideas and notes come out. The notes come . . . but the ideas . . . !!!

The first number of the program was an overture by Goote [Arthur Foote] that I did not hear.

The Second Piano Concert by MacDowell is made to disgust you forever with the instrument so dear to Reyer. There is especially a *Presto giocoso* that has pretensions to grace and lightness but is nothing but irritating prattle. One asks oneself if it is really a piano that is playing or if it is not rather a mill for grinding out notes. God! it's annoying!!! Up to the end (two eighth notes on the fourth E - A) everything is pastiched, copied, repeated.

I refuse to critique the *mélodies* which followed the concerto. One cannot critique them because they do not exist (I would willingly make an exception, however, for *Les Jours passés* by Chadwick). *La Chanson de la laitière* especially (A. Goote) is a nasty little song worthy at most of La Scala. Add to that the fact that Mme Maude Starvetta, who ... presented the songs is less of a singer ... than the *laitière* [milkmaid] in question, and you can judge with what circumspection I invite you to go to concerts called American.

The Tempest, by M. Van der Stücken, the conductor (an excellent conductor and a great musician) certainly merits more praise, but it is still not a work that is really worth the trouble of describing. There are care, research, and study, but also unpardonable errors in taste, an excessively vulgar phrase for trumpets, and ritards in the rhythms that are motivated by nothing and make the piece resemble an introduction to a German or Hungarian waltz. The "Chasse infernale" that ends this orchestral suite has good

style, but it is not developed and the author remains short of breath.

The only thing that I can really place beyond comparison in the American concert is the overture *Melpomene* by Chadwick. That is grand, wisely and seriously conceived and it is art (very German art, to be sure) but it is art in every sense of the word.

I cannot refrain from speaking of M. Willis Nowell, who came to run his feeble fingers at random over a violin that is a marvel of sonority and instrumental workmanship. Under the pretext (is it really under that one?) that America has given us washing machines, M. Willis Nowell, American violinist, has soaped [away] all of his traits. He has neither attack, nor precision, nor virtuosity, but he has, I must confess, something that is half of a violinist . . . an incommensurable head of hair. If he wants to take a stroll to the Conservatoire and go hear only the students of the preparatory class led by M. Garcin, he will see that he is much more American but much less skillful than the least skillful of those urchins.

I left after the *Carnival Scene* by A. Bird. It is a polka (with an orgy of bassoon) in the middle of which one stops every now and then as if for a quadrille. It is not a carnival scene; it's a collection of dances.

Oh! American concerts (my excuses to Chadwick, the only one who interested me) but I won't be caught napping again!

Notes

- 1. Ernest Reyer (1823-1909) was a French composer and critic. As a composer he was best known for his operas, while as the long-time critic of the *Journal des Débats* he enjoyed a position of unusual influence in France's musical life.
- 2. According to Otto Floersheim, "The American Concert at the Trocadero, Paris," *Musical Courier* 19/5 (31 July 1889): 108, this was the stage name of Mrs. Starkweather of Boston, an American soprano studying with Mathilde Marchesi.
- E. Douglas Bomberger is an assistant professor of musicology at the University of Hawai'i at Manoa. His Ph.D. is from the University of Maryland, where he wrote a dissertation on nineteenth-century American music students in Germany. He is currently researching the wave of All-American concerts that swept the United States and Europe in the 1880s and 1890s.

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Sir Ernest MacMillan: The Importance of Being Canadian (Schabas, a; Carter-Schwendler, r) 1:23

Smith, Jewel, r 3:86-87

Speak Low (When You Speak of Love), The Letters of Kurt Weill and Lotte Lenya (Symonette and Kowalke, e, Loranger, r) 3:86

Spratlan, Lewis, a. Night Music, rec (Everett, r) 1:26-27

Standing in the Light: A Lakota Way of Seeing (Young Bear and Theisz, a; Giglio, r) 1:22-23

Stern, Robert, a. Fantasy Etude, rec (Everett, r) 1:26-27

The Sylviad: Or, Minstrelsy of Nature in the Wilds of North America, op.3 (Heinrich, a; Lee, r) 3:85-86

Symonette, Lys and Kim H. Kowalke, e. Speak Low (When You Speak of Love), The Letters of Kurt Weill and Lotte Lenya (Loranger, r) 3:86

Theisz, R.D. and Severt Young Bear, a. Standing in the Light: A Lakota Way of Seeing (Giglio, r) 1:22-23

Turok, Paul, a. Cello Sonata, rec (Moore, r) 3:89-90

20th Century Works for Cello and Piano (by Hindemith, Armer, Shifrin, Turok, Milhaud), rec (Moore, r) 3:89-90

Violoncello music, 3:89-90

Visions of Sound: Musical Instruments of First Nations Communities in Northeastern America (Diamond, Cronk, and von Rosen, a; Bredenberg, r) 1:23

Viva la Difference: String Quartets by 5 Women from 3 Continents (Lucie Vellere, Sarah Aderholdt, Ruth Schonthal, Amy Beach, Prialx Ranier, rec (Camus, r) 1:25

von Rosen, Franziska, Beverley Diamond, and M. Sam Cronk, a. Visions of Sound: Musical Instruments of First Nations Communities in Northeastern America (Bredenberg, r) 1:23

Weill, Kurt, s 3:86

Wheelock, Donald, a. Partita, rec (Everett, r) 1:26-27

Young Bear, Severt and R.D. Theisz, a. Standing in the Light: A Lakota Way of Seeing (Giglio, r) 1:22-23

Zydeco, 3:88-9

LETTER FROM BRITAIN

I write to you in late February looking out the window onto a gloomy, chilly, overcast, and damp mid-winter day in England. While hiking around Cheshire several weeks ago, however, we saw an entire hillside of snowdrops in full bloom, so spring can't be very far off.

I'm writing from Keele University, a familiar name to many Sonneckers because of the SSAM special conference held here in 1983 and also because it is the home institution of David Nicholls, who usually pens this Letter from England. Keele is located midway between Manchester and Birmingham in the area known as "the Potteries," consisting of Stoke-on-Trent, Newcastleunder-Lyme, Hanley, and several other towns. It is called "the Potteries" because this is where the big-name china manufacturers-Wedgwood, Spode, Royal Doulton, and so forth-are all located (although "pottery" conjures up in my mind much more pedestrian images than the likes of Wedgwood china). Tiny Keele village and the Keele estate, on which the university is located, are two miles due west of Newcastleunder-Lyme. The Department of Music is in the Clock House building, a twominute walk away from Keele Hall itself, which is a glorious 1860 red sandstone Victorian manorhouse, complete with turrets and wrought-iron weather vanes, a formal garden, and a sweeping vista of the rural Staffordshire countryside. I write this letter on David Nicholls's computer in his office in the Clock House, and he is plausibly at this moment sitting at my computer in my office at the College of William & Mary, for we've swapped places for the semester. (And yes, our families have accompanied us, so we aren't going to duplicate the dicier parts of David Lodge's Trading Places).

It has been a very interesting experience for me to figure out how to teach not only in a different institution but also in an unfamiliar educational system. Although I am teaching some familiar classes, there are many profound differences. The students here, for example, attend university for three years, so third-year students are the equivalent

of our "seniors." And music students all seem to arrive at university with an expertise in music that I cannot take for granted of students at home. Students here are presumed to be self-starters to a much greater extent than American undergraduates; textbooks are not required, nor are the sets of tapes or CDs that most American professors habitually put on reserve. Students at Keele, I am assured, will go off and find appropriate recordings and read materials that have been put on reserve in the library to supplement the lectures. The semester is twelve weeks long (ten weeks for thirdyear students) and classes in this department meet only once per week, for two hours; this is consistent, I suppose, with the concept that students are educating themselves with guidance from the professors, or lecturers as anyone but a full professor is titled here. While I'm on the topic of semester length, I should mention Easter Break, which lasts for an entire month and falls roughly 3/4 of the way through the semester.

Consistent with the idea of selfstarting students is the fact that few classes have exams or quizzes and very rarely is work turned in for en-route grading; a student's assessment is based on papers, compositions, or performances, all turned in or accomplished at the end of the term. And the grading process-in which at least one faculty member in addition to the class teacher assesses each student's portfolio-is a process I hope I'll have figured out by the end of the semester. So far I've been able to adapt to the students and the system, and I think that the students are adapting to the visiting Yankee, for we seem to have established a good rapport.

One of the classes I'm teaching is on American Musical Theatre. Perhaps because the subject matter is on my radar screen, I've been struck by the relatively large number of musical theatrical offerings available in the greater Manchester/Birmingham area. I wasn't particularly surprised to find professional shows; after all, Birmingham and Manchester are both fairly large cities, and Keele is located between the two. Nevertheless I was pleased to discover

that in early February a performance of West Side Story was mounted at the Alexandra Theatre in Birmingham, and last week, the Northern Opera Company presented Sweeney Todd in Manchester. There are also college productions, including one of Stephen Sondheim's early musical Saturday Night, to be given at Birmingham University in several weeks.

What I was astonished to discover, however, was the wealth of amateur productions available in this area. Two weeks ago, I took my class to a performance of Oklahoma!, given by the Porthill Players at Queen's Theatre in Burslem, one of the towns in the Potteries area. I had no idea what to expect, but the tickets were reasonable. I was more than pleased with the quality of the performance—and astonished to discover (after talking with an usher) that the singers, dancers, and instrumentalists were all amateurs. The singing was quite good, the acting impressive, and the dancing fine. The accents—which should have been a give-away to an Ohioanwere quite convincing: although there was an occasional tell-tale burr on the ends of some of the actors' lines, the two lead players, I was convinced, were Americans. Not so: the actor playing Curly, I was told, was "Potteries born and bred." The house was about half full, of mostly older folks (it was a school night), but the experience of feeling/hearing/ seeing the whole crowd exuberantly clapping along with the final lusty rendition of "Oooooooklahoma!" as the cast took its curtain calls was amazing indeed. I metaphorically rubbed my eyes and looked around. Where exactly am I? thought to myself in some astonishment.

I later rang up the Porthill Players, and the secretary of the society put me in touch with Jonathan Fernyhough, who played the lead role in the musical. In real life, there is no mistaking his British origins. Mr. Fernyhough spent about a half an hour telling me about the Players and about the phenomenon of amateur productions of American musical theatre here in the heart of the UK. The Porthill Players started life in 1911 as a church social group, affiliated with St. Andrew's Church in Newcastle-under-Lyme. They put on occasional pantomimes, one per year for many years, and then around continued on page 14

1975 started to produce musicals in the church hall. Three years ago they graduated to the "big time"-Queen's Theatre in Burslem, which seats around 1000. By moving up to the larger theatre, the Players joined the ranks of several other large local amateur musical theatre societies: the City of Stoke-on-Trent Operatic Society, the Newcastle Operatic Society, and the North Staffs Operatic Society. All of these groups, I was told, have been around for between 80 and 100 years; all of them are social organizations, and all put on one (some of them two) musicals per year-all for the simple joy of doing so. In the last several years, for example, the Porthill

Players have mounted Hello, Dolly!, Brigadoon, High Society, South Pacific, and Camelot. This year the Newcasstle OS is putting on The Sound of Music (in mid-March), and the North Staffs troupe will perform Gigi, also in mid-March. The production of Oklahoma! cost the troupe about £35,000, paid for by Society memberships and ticket sales—about half of which are purchased by friends and families of the cast members.

The Societies are social groups, Mr. Fernyhough told me, and there is quite a lot of overlap in membership. Although there may be some feelings of rivalry, they also share audiences. When the Society members are not involved in putting on musicals, they work at regular jobs—as

editors, homemakers, in the potteries, as salespeople. The members of the Society also get together for social events once per month. Mr. Fernyhough expressed concern that their audiences are agingover 80% of their auditors, he told me, are over 50 years old. Younger folk are interested in the newer musicals, which amateur societies have neither the technical capacity nor the rental fees to mount. So I might have stumbled upon an amateur musical theatrical tradition that is on the way out in the UK. I hope not. In any case, in 1998 the tradition is alive and well and is going like gangbusters.

> —Kitty Preston Keele University

Communications

Dear Editor,

By the time this is in print, all members of the Society may have received details of graduate courses in American Music now available at the Institute of United States Studies in London, where I am Head of the Music Program and a member of the Board. The Institute's energetic and dedicated Director is Professor Gary McDowell, the distinguished historian, who has given its work a rapidly increasing profile over the past few years. This is one of nine institutes of advanced study, forming the School of Advanced Study and it was founded in 1965 to promote and coordinate American Studies in the University of London and develop contacts between teachers of subjects relating to the United States in other institutions. But there was no music program until 1996, when I started to teach a music component within the existing MA in United States Studies, which is actually the oldest degree of its kind in the United Kingdom. The music course is a selective survey, concentrating on issues in American Music of all kinds, mostly from the Civil War to minimalism.

When I urged our Board to develop American arts within the MA, I was warmly supported by the Chair, The Rt Hon The Baroness Thatcher LG OM FRS, who readily agreed with me that the whole world has been singing American tunes for most of this century and that music was an essential part of American identity. Now we shall be taking students for M.Phil. and Ph.D degrees who can register at any time during the academic year. The emphasis will be on subjects involving British or European

connections, or situations where students have ready access to sources in the US.

My own research for some years has been concerned with extensions of ragtime. Notably the London novelty composer, pianist, educator and celebrity Billy Mayerl (1902-1959). My book on him and his context should be out by late 1998 and I hope to have an opportunity to talk to a Sonneck conference about this aspect of American music exported to England and—yes—even improved!

Meanwhile I send greetings to all Sonneck members who remember me as well as those known to me only through books, articles or recordings. I look forward to keeping in touch.

—Peter Dickinson Institute of United States Studies in London

Dear Fellow Sonneckers:

On 6 October 1998, thousands of men in American music will celebrate the centennial of the founding of Phi Mu Alpha Sinfonia, the professional music fraternity. From its inception at the New England Conservatory of Music, where second honorary member George W. Chadwick gave the group its name, through its growth encompassing more than 200 chapters, the fraternity's membership list reads like a who's who of American men in music. Through its philanthropic arm, the Sinfonia Foundation, the brotherhood has provided thousands of dollars in grants supporting research in American music and commissioning the creation of new works by eminent American composers.

—Philip A. Todd University of Kentucky School of Music Dear Editor,

Your consideration of the teaching of American music at the University of New Hampshire omits one important figure. Robert W. Manton (1894-1967), who founded the music department of the University of New Hampshire in the 1920s and taught there until 1964, was a keen supporter of American music and taught a full-length course in the subject at least as early as 1950. (He believed it to be the first course purely in American music to be taught in an American university; I am not sure that he was accurate in this, nor am I sure when he first taught the course.) He extended this interest at least one summer to teaching a class in American music at the University of New Hampshire Summer Youth Music School. It was in those classes-in 1952 or 1953-that I first heard the music of Beach and Foote and developed my interest in the Second New England School.

Though Manton was a conservative composer, modeling his style on MacDowell (his *New Hampshire Idyls* of 1926 for piano give a good sample of his music), he was careful in his teaching to give respect to the modernists. My interest in Roger Sessions also dates from his Summer Youth Music School classes, as does, I suspect, my passionate conviction that American music should be taught in American universities. How he would have loved the Sonneck Society!

—Wayne Shirley Music Division, Library of Congress

Marsalis and Page Take Home Pulitzer Prizes

This year marks the 150th anniversary of the birth of Joseph Pulitzer and the completion of the first building-wide renovation of Columbia University's School of Journalism, founded by Pulitzer in 1912; hence, a special air of excitement was evident as the twenty 1997 winners attended the luncheon ceremony on 29 May to receive their awards and accolades. A reception preceding the ceremony provided the opportunity for attendees to exchange stories with the honored guests.

The Prize in Music was awarded for the first time to a jazz composer, Wynton Marsalis, for "Blood on the Fields," premiered on 28 January 1997 at Woolsey Hall, Yale University. George Rupp, President of Columbia University and prize presenter, referred to the jazz artist's work as "rich in humanity" and excellent for its

"rich in humanity" and excellent for its "extended orchestral writing." The work, scored for fourteen musicians and three singers, centers on the story of Jesse and Leona, two African slaves. According to Iver Peterson, the work employs "traditional jazz techniques, Afro-Caribbean rhythms and acidic, dissonant harmonies that are gradually relaxed as the three-hour work unfolds" (New York Times, 8 April 1997). The composer has acknowledged that his position as director of the jazz program at Lincoln Center was helpful in the composition process. As he stated to David Streitfeld: "I feel grateful that I had the

access to a big band" (Washington Post, 8 April 1997). When asked what he felt about following in the footsteps of Duke Ellington who was rejected for a special Pulitzer citation in 1965, Marsalis responded, "I wish he would have gotten it. It's an honor for me

opportunity to write 'Blood on the Fields.'

Without Lincoln Center I wouldn't have had

to receive it."

In the journalism category, Tim Page, chief classical music critic for the Washington Post, won for "his lucid and illuminating music criticism." Page, best known for his monographs on Virgil Thomson, William Kapell, and Glenn Gould, stated that, "Music critics are being cut back at newspapers throughout the country, perhaps my winning this award will help the future." Musing on the state of the music industry he added: "With the turn-of-the-century approaching and as we continue to head towards information saturation, access to music may be radically different.

Any kind of music you want will likely be available at the touch of a button."

Distinguished composer Jack Beeson, who joined in the pre-award conversations, reflected on future jazz contenders for the Pulitzer: "How does one assign authorship to a work that may be mainly improvised and performed by two or more persons? In Wynton's case, his work was scored." The Pulitzer Board must also be pondering the same question as, for the first time since the award was initiated in 1943, they have widened the definition and entry requirements for the 1998 competition. The new definition states: "For distinguished musical composition of significant dimension by an American that has had its first performance in the United States during the year." New instructions require "a score of the non-improvisational elements of the work and a recording of the entire work" (Columbia University News, 7 April 1997).

> —James R. Heintze American University

Performances of Note

In the spirit of the Sonneck Society's American Music Week observance, the Lancaster chapter, American Guild of Organists and Grace Lutheran Church, Lancaser PA, co-sponsored a concert of American music to ca. 1865 on Sunday afternoon 9 November 1997. The program included the music of James Hewitt, Lowell Mason, William Billings, Justin Morgan, Benjamin Carr, and John Knowles Paine.

Under the direction of Maestro Ian Hobson, the Sinfonia da Camera at the University of Illinois at Urbana-Champaign (UIUC) presented the premiere of a newly-restored concert version of John Philip Sousa's most famous operetta, *El Capitan*, on Saturday, 27 September at the Krannert Center for the Performing Arts. Lyric Theatre International dramatist Dr. William A. Martin, Jr. and musicologist Dr. Jerrold Fisher, who recently completed the restoration, served as masters of ceremonies for the event along with Phyllis Danner, archivist for the Sousa Archives for Band Research at UIUC.

During a pre-concert lecture, Danner provided an overview of the UIUC Sousa Collection and Martin and Fisher discussed their work over the past 13 years toward restoration of *El Capitan* (1895), as well as their reconstruction of Sousa's first operetta *Desiree* (1883), and of his *Chris and the Wonderful Lamp* (1899). Although the

libretto has been lost, Martin and Fisher reconstructed the story line by consulting critical reviews of the day, stage directions, and other primary resources, including those held by the Sousa Archives for Band Research at UIUC. A compact disc recording of the 27 September performance will be available commercially in 1998. Fisher and Martin have recently released an AMDEC CD of a performance of Desiree by the Pocono Pops Orchestra and Chorus. During the brief period between 1896 and 1900, John Philip Sousa enjoyed a reputation as the most popular operetta composer when four of his operettas, El Capitan (1895), The Bride-Elect (1897), The Charlatan (1898), and Chris and the Wonderful Lamp (1899), were in production. Sousa, who served as librettist for two of his 15 operettas, collaborated with the Englishborn dramatist Charles Klein for El Capitan and The Charlatan. In addition to his work with Sousa, Klein had three Broadway hits to his credit. Perhaps the two men would have continued their musical endeavors had Klein not lost his life in the Lusitania tragedy.

Replete with memorable seguidilla, waltz, and march melodies, the minimally staged Sinfonia da Camera production of El Capitan included an international cast of soloists led by baritone Douglas Webster. Webster's tour-de-force performance of Don Medigua/El Capitan in the dual lead role drew applause not only for his singing and acting, but for his timing, presence, and musicianship, as well as clever and spontaneous asides in the manner of original leading man, DeWolf Hopper. Director Nicholas Di Virgilio, conductor of the University of Illinois Chorale Fred Stolzfus, production designer Nicole Faurant, and director of Bands James Keene joined Maestro Ian Hobson and the Sinfonia da Camera in the premiere performance. Clearly the most successful and most popular of Sousa's fifteen operettas, El Capitan has it all-love, hate, death, and intrigue. As fresh as they were a century ago, the lively, spirited, and poignant libretto and music have withstood the test of time. The newly restored version by William Martin and Jerrold Fisher won a standing ovation from the captivated and manifestly delighted audience.

—Phyllis Danner Archivist, Sousa Archives University of Illinois at Urbana-Champaign

Hue and Cry

German Immigrant Composers

Can anyone lead me to any sources or work that may have been done on the question of German influence in the U.S. musical scene after 1945? I have considered the usual venues, such as biographies of emigre composers and the extensive work by Germans on "exile research," and have also found some related articles on the brain-drain influence of composers, conductors, musicologists, educators, and theorists. I

would be especially grateful for any leads to other resources and would welcome any advice for investigating the commercial aspects of German-American relations in the music business from 1945 to 1961. Please direct all responses directly to Pamela M. Potter, University of Wisconsin-Madison (pmpotter@facstaff.wisc.edu).

Copeland-Sessions Concerts

I am working on my lecture-recital at the Peabody Conservatory of Music, dealing with the piano music at the Copland-Sessions Concert Series in NY from 1929-31. I have had difficulty in locating the some of the scores. Can you help me in finding out whether the following music has been even published or in existence in some other collections: North Country Suite by Jeffrey Mark, Six Piano Pieces by Henry Brant, Six Poems, Two Dances, and Three Moods by Leo Ornstein, Second Piano Sonata by Jerzy Fitelberg, Sonatina for Piano by Israel Citkowitz, Recitative by Istavan Szelenyi, and Piano Study by Imre Weisshaus? Hanna Yim (hanna@peabody.jhu.edu; (410)467-1438).

continued from page 9

some of Sims's harmonic choices. In the opening of the slow movement of his Quintet (1987) for clarinet and strings, for example, the clarinet is given a sixthtone-high B-flat ¹, the summation tone of the B⁻¹ and the F¹ in the second violin and cello (see Example 3). The clarinet holds its F through shifting tones in the other voices and into the moment when the cello, returning to its B, and the clarinet, now with a quarter-tone-low Bflat, begin to demand an E from the middle voice in order for all three voices to attain stability. (B and E produce a summation tone of quarter-tone-low Bflat.) Thus the F functions first as a sort of consonance, then as a pedal, and finally as a suspension that resolves to a new consonant tone, E.

Sims has written a good deal of vocal music, and has always been compelled to

explore the relationship between speech and melody in his music. His recent piece If I Told Him (1996), for alto and cello, is based on a recording of Gertrude Stein reciting her poem of the same title. The subtle inflections of her almost chant-like recitation had some effect on Sims's techniques, with implications that will perhaps extend beyond that piece. These have to do with the shift from region to region. Formerly, such progressions were carried out abruptly, as can be seen in Example 2, with the aid of common tones. Now Sims seems to favor more gradual, intricate chromatic shifts, sometimes involving a harmonic no-man's land inbetween regions. This appears to be a further abstraction of the natural harmonic model and further expression of the composer's will over science.

A Sea Dirge?

I have always wondered why Charles Ives gave the title "A Sea Dirge" to his setting of Shakespeare's "Full Fathom Five." It's just an appropriate title but by no means an inevitable one; wouldn't just "Full Fathom Five" have worked better as a title?

In fact, "A Sea Dirge" is the title under which "Full Fathom Five" appears in Francis Turner Palgrave's *The Golden Treasury*, where it is contrasted with "A Land Dirge," Palgrave's title for John Webster's "Call up the robin-redbreast and the wren." *The Golden Treasury*, which first appeared in 1861 and reached its final form in 1896,

was the standard gift-book anthology of English verse for many years after its publication. (Ezra Pound hated it; Upton Sinclair loved it enough to have Lanny Budd read it on sentry duty in the novel *Presidential Mission.*)

I'm not suggesting that Ives first learned "Full Fathom Five" from *The Golden Treasury*. He was, after all, a cultivated reader, who set texts from such poets as Folgore di San Gemignano, Manilius, and Ariosto. But I do think he got the title from *The Golden Treasury*. And perhaps he was inspired to set the poem by running into it in Palgrave.

—Wayne Shirley

Notes

Sims's piece If I Told Him (1996), for alto and cello, will be performed twice in March: first on 9 March at the Music at the Edge concert series in Pittsburg, and then at Merkin Concert Hall in NYC on 12 March. It will be played again at the Ijsbreker Music Center in Amsterdam on 28 May. His new CD, Ezra Sims, on the CRI American Masters series (CD 784), features the String Quartet No. 2 (1962), Elegienach Rilke(1976), and the Third Quartet (1962), mentioned in the article.

Articles

Sims, Ezra. "Reflections on This and That (Perhaps a Polemic)." *Perspectives of New Music* 29 (1991): 258-263.

Sims, Ezra. "Tonality in my Harmonically Based Microtonality." Lecture. Naturton-Symposion. Heidelberg, 17 Oct. 1992.

Sims, Ezra. "Yet Another 72-Noter." Computer Music Journal 12 (1988): 28-45.

Discography

Sims, Ezra. Flight and Quintet on *The Microtonal Music of Ezra Sims*. CRI CD 643. New York: Composers Recordings, Inc., 1993.

Sims, Ezra. Third Quartet on *Ezra Sims*. CD 784. New York: Composers Recordings, Inc., 1997.

Julia Werntz is a composer living in Cambridge, Massachusetts, and writing her doctoral thesis on chromatic microtonal composition at Brandeis University, under David Rakowski. She has studied privately with composer Joseph Maneri, during her undergraduate studies at the New England Conservatory, and also with Yehudi Wyner, Marty Boykan, and Allen Anderson at Brandeis. She is co-director of the Boston Microtonal Society and teaches music theory and composition at Concord Academy in Concord, Massachusetts.

NEWS OF THE SOCIETY

Message from the President:

"We've come a long way, folks (but not far enough!)"

As I put together the panels and presentations on the need for more American music in our curricula for the recent National Association of Schools of Music meeting, it was tempting to fall into the despairing mode: here we are at the *end* of the 20th century still arguing for something that many of us think should be self-evident. This despairing mode was presented even more recently in an editorial by Sammie Ann Wicks, a folklorist, for *The Chronicle of Higher Education* (9 January 1998), in which she cites some damning statistics:

In a study that I conducted of curricula at 58 public universities, I found that the elite Western tradition was the focus of almost 98 percent of music-department courses, with American traditions representing a scant 1.37 per cent. The Western tradition also was the subject of 80 percent of the music scholarship—980 of a total of 1,230 articles—published between 1948 and 1996 in the *Journal of the American Musicological Society*, this country's leading musicology journal. Articles on American topics accounted for just 7 per cent of the articles.

Damning—but not the whole story. Before we join in a general chorus of despair, let's also count the progress and success stories—including our own. I wrote a letter of reply to the *Chronicle*, which may or may not get printed, but let me quote it in part, because I feel it presents a more optimistic—and ultimately truer—picture of the *current* importance of American music in our academic curricula:

As Dean of a school of music, and President of the major scholarly society devoted to American music (The Sonneck Society for American Music), I find myself extremely ambivalent about Dr. Wicks's comments. While she puts her finger on a real problem, she does so in a manner that gives no credit for the progress made, particularly in the last two decades.

To use myself as an example, I've gone from being a virtual pariah in the field of musicology (the room full of medievalists used to clear before I would present a paper on some aspect of American folksong —it was the only session they could "fit" me into!) to being the head of an organization of 1000 members that publishes a distinguished journal of American music and offers annual prizes for best American music dissertation, best book and best periodical article. Our topics are now welcome at the American Musicological Society and Society for Ethnomusicology meetings, as well as in their journals-but we also have our own group that is in vibrant good health.

At the same time, as Dean of a School of Music, I see the remnants of what Dr. Wicks refers to-studio teachers still wedded to and teaching an almost entirely European art-music tradition. However, I also see a younger (and sometimes older) faculty coming in that uses popular and jazz idioms as part of their teaching of theory; that premieres exciting American works on their recitals and in their ensembles; that composes in idioms combining the best of both American vernacular and European traditions (after all, we have inherited both). I see history courses teaching both European and American idioms, and I see courses for the layman that cover topics such as jazz, rock, and blues in a responsible manner, teaching students their complex histories, as well as how to listen with discrimination.

I am wondering how recently Dr. Wicks has surveyed schools of music, and how deeply she has gone into course content beyond titles: courses such as "Theory I" or "History of Western Music" can be taught with a wide variety of content, depending upon the instructor. I wonder whether she has perused the journals she mentions for the percentage of American articles within the last decade, as opposed to over the last 50 years. And she ignores altogether the existence of journals such as American Music (1983-present), Black Music Research Journal (1990-present), and various popular music journals, which have largely American content.

I can only welcome the invitation she makes to have other departments teach about music as a cultural and historical artifact—many scholars have stayed away from music too long, assuming they lack the expertise. One of the joys of belonging to the Sonneck Society for American Music is to see how often we can use the insights of people from other fields who are welcome to belong to the Society and contribute their papers.

In short, while the problems Dr. Wicks alludes to are not completely cured, we have—in that quintessentially American phrase, "come a long way, baby"—and that should be acknowledged.

That is my message to the academic world, and that's my message to all of you, as well-we should be proud of what we've accomplished, and we should keep striving to accomplish more. The discouraging aspect of the NASM meeting was that ours was not a plenary session, and that therefore only a fraction of the heads of schools and departments of music got our message. The remarks will be published, however, and this may give them a broader reach. We must simply take every opportunity, large or small, to speak to the reasons for and benefits of including American music in our curricula. However, it is better to speak in a spirit of optimism—that we have already accomplished much-than in one of despair. No one likes to be part of something that seems like a losing cause! I propose that we make ourselves heard in all sorts of organizations and journals-not just our own-and use our best powers of speech to celebrate what we've done already and suggest what more can be done.

Yours, in eternal optimism,

Sun Die M June

Anne Dhu McLucas

Submissions for Sonneck Awards

Applications for the Sonneck Society Non-Print Publications Subvention Award will be accepted starting in the fall with a 1 December deadline. For information contact Wayne Schneider, Department of Music, Burlington, VE, 05405; Tel: (802) 656-8815.

The annual deadline for applications for the Sonneck Society Publications Subvention Awards is 15 November. Inquiries for 1998 should be directed to the committee's chair, John Beckwith, 121 Howland Ave., Toronto, Canada, M5R 3B4 (j.beckwith@utoronto.ca).

Nominations are hereby solicited for the Society's Lowens Memorial Book and Article Awards. Eligible entries include books and articles published in 1997. Selfnominations accepted.

Chairs for 1997 Publications

(awards conferred in 1999)
Book: Ron Pen
rapen@uky.campus.mci.net
Article:Victor Cardell
vcardell@mail.lib.ukans.edu

Chairs for 1998 Publications

(awards conferred in 2000)
Book: Deane L. Root
dlr+@pitt.edu
Article: Steve Ledbetter
StevenLedbetter@compuserve.com

Sonneck Society Dissertation Prize

This award is designed to recognize a single dissertation on American music for its exceptional depth, clarity, significance, and overall contribution to the field. "American" is understood to embrace North America, and aspects of its cultures elsewhere in the world. Dissertations from American Studies, American History, and other fields beyond theory, musicology, and ethnomusicology are welcomed as long as the primary focus of the work is a musical topic.

The period of eligibility for the Prize is for doctoral dissertations completed and successfully defended between 1 July 1997 and the following 31 December 1998. Applicants need not be members of the Society, and the submission process will be blind. There is no limit on the number of submissions from any particular institution, and there is no requirement for nomination by dissertation director(s). Submit to Ralph Locke (rlph@uhura.cc.rochester.edu).

Election Results

The new Members-at-Large of the Society's Board of Trustees are Judy Tsou, Nym Cooke, and David Nicholls, and our new President-elect is Rae Linda Brown. The new electees will take office at the Business Meeting in Kansas City. Prof. Brown will serve one year as President-elect and will assume the office of President at the Fort Worth meeting in 1999. The members of the Nominating Committee would like to extend sincere thanks to all those who ran for office. Your commitment to the work of the Society is truly laudable, and much appreciated by all.

—Paul Wells Chair, Nominating Committee

Finance Committee Report

The Society has now completed its fourth year of the new budgeting process involving the Finance Committee. During that period of time, the process has been evaluated, revised and refined. Initially, the committee makes an estimate of income from membership dues and interest earned by Society accounts for the next fiscal year, and income from ads in the Directory and the sale of the Society mailing list. It also adds any unexpended funds from the Discretionary Account of the previous fiscal year [this was effective for the 1997 fiscal year - 5% of estimated income is set aside for this fund], all gifts received by July 1 of the current year [this is effective for the 1998 fiscal year], and any profit from the annual conference of the current year [this was effective for the 1997 fiscal year]. This results in a total estimated income for the next fiscal year.

The chair of the committee solicits budget requests from all officers, appointees, and committee chairs. A packet including the income estimate and a copy of all budget requests is sent to the members of the Finance Committee. The committee consists of the appointed chair, the executive director, the treasurer and the chair of the Development Committee. With this information in hand, the committee prepares a recommended budget for consideration by the board at its fall meeting. This includes a listing of all budget requests, the funding recommended by the committee (including all rationales), and the income estimate. The board then takes action on each item. Following the

board meeting, the chair of the committee sends each individual a written notification of the board action regarding his budget request.

Requests for funding are denied either because the expenditure is not considered to be in the best interests of the Society. or because of lack of funds. This past fall, it was clear that the 1998 budget recommended by the Finance Committee and the budget approved by the board exceeded the estimated income for that year. It was for that reason that the board voted to establish a modest dues increase for its members in 1998. I would add that, even with the dues increase, membership in the Sonneck Society is still a "good deal" compared to other professional societies.

Requests for funding of unexpected expenses during the fiscal year are submitted to the Finance Committee. It makes a decision regarding the request in consultation with either the President or the Executive Committee of the Society. Funds awarded in this process are taken from the established Discretionary Account.

I have recently completed an evaluation of the three fiscal years we have completed under this process, and am pleased to inform you that the process is working well. Some basic information for 1995-1997 is given as illustration.

1995 - General Fund Income Source Projected Actual +/-Dues \$43,100 \$44,470 +\$1,370# Ads \$500 \$ 250 -\$ 250 Label sales \$600 \$ 440? -\$160? Interest \$ 3,300 \$ (3,300) 0 Gifts \$ 2,208 +\$2,208 0 *Conf. transfer\$ 2,500 +\$2,500 0 TOTALS \$47,500 \$53,806 +\$6,306

\$1341 of the increase in dues income of \$1,370 was expended to cover journal subscriptions for the new members.

? the reports are difficult to interpret — we are working on refining this.

() the treasurers report for this year does not assign earned interest to specific accounts — only a lump sum is available.

* reimbursement to the board for special subventions for 1995 conference programs.

1995 Expenditures

Budgeted Actual +/-\$46,643 \$44,472 +\$2,171

1996 - General Fund Income

Source	Projected	Actual	+/-
Dues	\$39,300	\$44,045	+\$4,745#
Ads	\$300	\$225	-\$75
Label sales	\$200	\$1,350?	+\$1,150?
Interest	\$ 6,350	\$5,970	-\$380
Gifts	0	\$1,910	+\$1,910
Bk issue sales	0	\$187	+\$187
TOTALS	\$46,150	\$53,687	+\$7,537

\$3,546 of the \$4,745 increase in dues income was expended to pay for journal subscriptions for the new members.

? the records are difficult to interpret—we are working on refining this.

1996 Expenditures

Budgeted	Actual	+/-	
\$43,933	\$46,062	-2,129@	

@ due primarily to increased paper costs for our publications and journal subscription costs for new members

1997 - General Fund Income

Source	Projected	Actual	+/-
Dues	\$43,662	\$43,352	-\$310#
Ads	\$300	\$300	0
Interest	\$6,000	\$7,654	+\$1,654
F03 transfer	\$16,091	\$16,841	+\$750@
Label sales	0	\$450	+\$450
F09 transfer	0	\$4,347*	+\$4,347
TOTALS	\$66,053	\$72,944	+\$6,891

Institutional membership dropped from 124 to 117, while retired membership grew from 102 to 114.

@ This is an accumulation in the Discretionary Account over several years. Future transfers will probably be about \$3000 if nothing is expended from that account during the fiscal year.

* Profit from the 1996 annual conference in Washington, D.C.

1997 Expenditures

Budgeted Actual +/-\$60,442 \$53,245 +\$7,197*

* [NOTE: This includes \$4,396 budgeted to support the editorial costs of the journal editor that was not expended, and \$1,200 budgeted to support activities of Interest Groups at the annual conference, which could not be used by the Interest Groups until the 1998 conference. Factoring in these two items reduces the +\$7,197.27 to +\$1,600.48.]

Summary

We have been successful in predicting income from membership dues, and we hope to do the same with interest

income. In the future, totals available from unexpended funds in the discretionary account, annual conference profits, and gifts to the society will be known before the budgeting process begins. The unknowns that cannot easily be predicted will be income from ads in the Directory and income from membership address label sales. We are pleased that we have not yet had a budget deficit at the end of the fiscal year.

Expenditures from restricted funds [Lowens Awards, Johnson Fund for Book Publication Subventions, Non-Book Publication Subventions, Dissertation Prize, and Student Travel Assistance] are not included in this report. Student travel to the annual conference is supported by income from the silent auction at the conference and by gifts to this fund. Expenditures for all other restricted funds are approved by the board upon recommendation of the appropriate committee.

A comparison of the above reports with the reports of the treasurer for the same fiscal years will show different figures in many areas. My report reflects income and expenditures that relate to the specific fiscal year only, while the treasurer's report shows all transactions that take place within the twelve-month period, whether they relate to the fiscal year or not. For example, the majority of our members paid their dues for 1998 in late 1997. Consequently, that income will be shown in the 1997 report, even though is applies only to the 1998 fiscal budget. Note also that this report does not provide information on the annual conference budget. That budget is handled independently by the conference manager, who reports directly to the

It is important to acknowledge that the Society receives significant financial support from the institutions with which its officers, appointees and committee members are associated. This is realized in the subvention of materials, supplies, postage, telephone costs, travel to fall board and committee meetings, and (in some instances) release time. Thanks is also due the individual members who personally absorb the costs of society-related work, and who also contribute a significant amount of time in accomplishing the work of the Society.

—Homer Rudolf Chair, Finance Committee

Call for Paper Proposals: 25th Conference

The Sonneck Society for American Music will hold its twenty-fifth National Conference in Fort Worth, Texas, on 10-14 March 1999. Proposals for papers, sessions, and performances involving any aspect of music in Canada, the United States, and all of Latin America are welcome. Given the rich musical heritage of Texas in many types of music, the Program Committee would like to encourage in particular papers, programs or presentations relating to the music of Texas and the Southwest as well as those that involve interdisciplinary links.

Individual or joint papers should be no longer than twenty minutes. Performances should be no longer than thirty minutes, and may include a lecture component. In addition to papers and performances, the Committee would like to encourage imaginative formats, such as panels, position papers with respondents, workshops, mixed performance/discussion sessions, and complete sessions involving particular themes or issues.

Submissions should include six copies of a proposal, up to 500 words, and an abstract not to exceed 100 words suitable for publication in the conference program. One copy only should include name(s), address(es), phone number(s), e-mail address(es), and a list of audio-visual requirements. Proposals for performances without lecture need include only the 100-word abstract but should include a tape. Performances, it should be noted, are unremunerated. Please include two stamped, self-addressed envelopes in the submission.

For complete sessions, or proposals involving unusual formats, the proposer should include an additional statement explaining the format and the rationale for the session. Individual papers or performances in such as session should follow the guidelines for individual submissions, but all should be included in one envelope. The committee would like to encourage proposals from persons who did not present at the 1998 meeting, but all proposals will be considered and judged primarily on merit. All materials should be received on or before 15 August 1998, and should be sent to Michael Broyles, School of Music, Penn State University, University Park, PA 16802.

BULLETIN BOARD

Center For Popular Music Acquires McCuen Collection

The Center for Popular Music at Middle Tennessee State University has acquired the personal collection of sound recordings, books, photos, serials, business records, and personal papers of music-business veteran Brad McCuen. In late July 1997, Center staff spent three days packing and moving more than 400 cartons of material from McCuen's home in Nashville to MTSU Murfreesboro. Through the course of a career that spanned more than forty years, McCuen operated at the heart of the music industry. He is perhaps best known for the many contributions he made during his twenty-two-year career with RCA's Record Division, holding key positions with the company in sales, production, and music publishing. Following his years with RCA, McCuen operated his own very successful independent record label, Mega Records, and later served as Director of Country Music for SESAC.

Over the course of this lifetime of love for and involvement with music, McCuen accumulated an astounding collection of commercial recordings, unissued live and studio recordings, books, photographs, serials, business records, and personal papers. Recognizing the research value of this material, he wanted the collection to remain intact, rather than be fragmented by collectors, and so offered it to the Center for Popular Music at a cost considerably less than its market value in order that it be maintained properly and made available for research.

The collection contains approximately 30,000 published and unpublished sound recordings, including LPs, 78s, 45s, electrical transcriptions, and tapes. Since McCuen sat on the business side of the desk, the collection also includes company ledgers, old trade publications, correspondence, meeting notes, and various other papers that form a remarkable body of research material. The collection is strongest in jazz, McCuen's first love, but is remarkable also for the breadth of genres represented. "Brad's tastes were very catholic," said Center director Paul Wells, "and he knew good music whenever he heard it, regardless of style." There is a strong representation of rhythm & blues, Broadway shows, movie soundtracks, and an excellent

selection of rock & roll. It will take years to sort through and file all the material in the collection, Wells pointed out, adding that he plans to pursue some grant funding in order to get some help with the process.

Universal Edition-Kurt Weill Archives

The Viennese music publisher, Universal Edition, A.G., in an effort to promote performance and scholarship of music of the 20th century, has reached an agreement with the Eastman School of Music's Sibley Music Library to establish the Universal Edition-Kurt Weill Archives, containing the original manuscripts of all of Weill's works owned by the publisher. The collection includes the manuscripts to such works as The Threepenny Opera (Die Dreigroschenoper), containing Weill's memorable "Mack the Knife," along with The Rise and Fall of the City of Mahagonny (Aufstieg und Fall der Stadt Mahagonny). The archive has been placed on indefinite loan, enabling editors and scholars to complete work on the Kurt Weill Edition, jointly published in the United States by The Kurt Weill Foundation for Music and European American Music Corporation.

"The Eastman School of Music, with its state-of-the-art Sibley Music Library, offers an extraordinarily active environment for the promotion of Kurt Weill's music, both in terms of scholarship and performance," said Dr. Robert Thompson, of Universal Edition. In fact Eastman has become a significant center for Weill research. Three faculty members are editing volumes of the Kurt Weill Edition, several dissertations have been completed or are underway by doctoral students, and the School has already mounted a number of performances of Weill's stage works, according to University of Rochester Professor of Musicology Kim Kowalke, who is also a prominent Weill scholar, and President of The Kurt Weill Foundation for Music in New York City. The Eastman School is planning a variety of events in November 1998 to celebrate the loan of these manuscripts. For information, contact Allison Duffey, 716/274-1053.

ACLS Grants

The American Council of Learned Societies (ACLS) announced today that it will receive \$10 million from three major foundations to support the Council's mission to advance the study of the Humanities in the United States and abroad. The Andrew W. Mellon and Ford Foundations have made endowment grants totaling \$9 million (\$5 million from the Andrew W. Mellon Foundation and \$4 million from the Ford Foundation) to improve the Council's capacity to award individual peer-reviewed fellowships for scholars in the Humanities. The Carnegie Corporation of New York will grant the ACLS \$1 million over four years to plan and to begin a new program of assistance to Humanities scholars and institutions abroad where fragile institutions need sustained support, such as in the former Soviet Union and sub-Saharan Africa.

Web News

The Center for Popular Music is pleased to announce that that their databases for sheet music, song books and trade catalogs are now web-searchable at popmusic.mtsu.edu. Louis Armstrong House and Archives has launched a new web site: www.satchmo.net. Planned additions will include all the finding aids for the archival collections! To assist current and prospective volume editors, Music of the United States of America (MUSA), has set up a website at the University of Michigan. Located at www.umich.edu/~musausa/, this site contains a description of this American music publishing project, its authors, advisors, and editors as well as current news, lists of publications and approved projects, proposal guidelines, and editors' information. A "Suggestions" page allows visitors to nominate compositions for inclusion in the series.

Associate Director for ISAM

The Conservatory of Music at Brooklyn College invites applications from musicologists, ethnomusicologists, folklorists, and American studies scholars for a tenure-track appointment as Assistant/Associate Professor for Fall of 1998. Teaching responsibilities include survey classes in American music, seminars in vernacular and ethnic music cultures, an introduction to American Studies course, and the contemporary American experience. Administrative duties include directing the American Studies Program and coordinating special research

projects and publications through the Institute for Studies in American Music at Brooklyn College. Qualifications: A doctorate, minimum two years college teaching experience, a strong publication in American music, administrative experience are required. Experience in fund raising, program/ research development, and editing are desirable. We welcome candidates with a commitment to interdisciplinary studies, and with special interests in developing curricular and research connections between American culture and American music. Please send current resume and names and addresses of three references to: Dr. Joan V. Rome, Personnel and Labor Relations Brooklyn College 2900 Bedford Avenue Brooklyn, NY 11210. Submit application by 31 March 1998. Deadline may be extended.

Old Songs Listserv Created

A new listserv has been created to provide a forum for discussion of songs of the Tin Pan Alley era and earlier, and also the media that presented them and, in their time, disseminated them: 78 rpm and cylinder sound recordings, sheet music, songsters and song broadsides, manuscript song books, and so on. Some songs may be too new for this list (e.g., those of the "Rock" era), but none are too old. If you would like to subscribe, send e-mail to majordomo@brooklyn.cuny.edu with the message "subscribe oldsongs-l".

General Items of Interest

The NY Times (www.nytimes.com) listed the twenty-six inductees for the American Classical Music Hall of Fame in Cincinnati on 3 February 1998. They are: Marian Anderson, Samuel Barber, Leonard Bernstein, Elliott Carter, Aaron Copland, Duke Ellington, George Gershwin, Howard Hanson, Charles Ives, Scott Joplin, Serge Koussevitzky, John Knowles Paine, Leontyne Price, Fritz Reiner, Arnold Schoenberg, Gunther Schuller, Robert Shaw, Roger Sessions, Nicolas Slonimsky, John Philip Sousa, Isaac Stern, Leopold

Stokowski, Igor Stravinsky, Theodore Thomas, Arturo Toscanini, and the U.S. Marine Band.

University Music Editions announces the publication of the Performing Arts in Colonial American Newspapers (PACAN) project in November 1997. This resource offers for the first time all references to music, dance, theater, and poetry taken from news articles, notices, reports, advertisements, essays, and lyrics found in 55,000 Colonial American newspapers and supplements published in 50 towns and cities. For more information, call University Music Editions at 212-569-5340.

The National Endowment for the Humanities announces the 1 May 1998 postmark deadline for applications for Fellowships for University Teachers, College Teachers, and Independent Scholars for advanced research in the humanities. The tenure period is from six to twelve months and the maximum stipend is \$30,000. For appliation materials, call 202-606-8466 (http://www.neh.gov).

Members in the News

Jeff Taylor is currently a Fellow at the Ethyle R. Wolfe Institute for the Humanities at Brooklyn College. He is at work on a book tentatively titled *Black Jazz Pianists in the Twenties: A Musical and Cultural History.* He would be delighted to hear from other Sonneck members who have expertise or interest in the topic. Christopher Shultis, Professor of Music at the University of New Mexico, has received an ASCAP Deems Taylor Award for his article "Cage in Retrospect: A Review Essay." It appeared in *The Journal of Musicology* 14, no. 3 (Summer 1996): 400-423

This past October, David Hildebrand, with his wife Ginger, hosted a national broadcast from their studio via the cable network C-SPAN. The topic was music in America c.1830, when Alexis de Tocqueville made his U.S. historic tour, which resulted in his oft-quoted book, "Democracy in America." Ginger and David performed a fiddle tune ("The White Cockade") from an 1830 dance manuscript, a piece for voice and guitar, and "The Carrollton March" (1828), by Philip Corri, among other selections. David laments: "O, that we had had the Sonneck Society Brass Band!"

Judith Tick's biography Ruth Crawford Seeger: A Composer's Search for American Music (Oxford University Press, 1997) was listed in the Los Angeles Times "Year in Review" column, 21 December 1997 by the music critic, Mark Swed, in his top-ten list, as follows: "The American Century Life to Life: Three exceptional new biographies of American composers were published that go a long way toward helping us understand not only the kind of music we make but the kind of people we are and the kind of society we enjoy. Anthony Tomassini's engrossing Virgil Thomson: Composer on the Aisle is a wonderful study of a sometimes not-sowonderful character. Judith Tick's Ruth Crawford Seeger is both a startling reminder of what a fine composer Pete Seeger's stepmother was and of all the social issues, from gender to radical politics, that affected music and life in the first half of the twentieth century. Ken Emerson's Doo Dah! Stephen Foster and the Rise of Popular Culture provides a gripping account of our cultural roots."

The Christina Cultural Arts Center of Wilmington, DE opened their new series entitled Masters of African American Music with a lecture/recital by Guthrie Ramsey entitled, "'It's a Family Affair': Black Family Histories and Black Music History." The purpose of this series is to expose students and members of the community to master

musicians working in all styles of African American Music through a series of lectures, recitals, and workshops.

Harry Hewitt, who has been composing for 65 years, had his first recording released on 1 December 1997. The CD, titled *Mileto Plays Hewitt*, is an overview of the composer's solo guitar works from 1952-1987, performed by the Italian guitarist Stefano Mileto. The record was released by Penn Sounds Recordings BHH-101; distributed by Composer Services, Inc., (eh1958@voicenet.com, (215) 985-0963).

Portia Maultsby, Professor of Afro-American Studies and Adjunct Professor of Music and Ethnomusicology at Indiana University, was selected the 1997-1998 professor to the Belle van Zulyen chair, a distinguished visiting professorship, at Utrecht University in the Netherlands. Hosted by the Music Department, she will teach an undergraduate course and a graduate seminar on African-American music during the spring semester. Pine Tree Productions has announced the publication of "Simple Gifts" by Roger Hall (MusBuff@aol.com, (781) 334-6954).

Scarecrow Press recently published Cecil Effinger: A Colorado Composer by Larry Worster. University of California Press has

CONFERENCES continued from page 21 just published a boo

20-23 May 1998. Association for Recorded Sound Collections, Syracuse University. For more information contact Jim Farrington, ARSC Program Chair, Wesleyan University, (jfarrington @wesleyan.edu)

25-26 June 1998: Summerwind Seminar 1998: Exploring the Music and Lyrics of George and Ira Gershwin, at the Rialto Center for the Performing Arts, 80 Forsyth St., Atlanta, Georgia. This workshop for teachers, singers, and music lovers includes concerts by the highly acclaimed duo William Bolcom and Joan Morris and the American Music Trio, a master class with Joan Morris, and seminars with Philip Furia, Uzee Brown, and others. For program and registration information, contact Dr. John Otwell at 404/651-1720.

24-28 June 1998: William Grant Still Conference at Northern Arizona University, Flagstaff, Arizona, will feature performances of works for the New York World's Fair of 1939 by Still and Copland; Still's "From the Land of Dreams," a group of arrangements done by Still for "Willard Robison and his Deep River Orchestra" between 1932-34, a revival of Still's "Africa," and the premiere of "The Black Man Dances." For information about conference registration, contact Catherine Parsons Smith, Dept of Music 226, UNR, Reno, NV 89557 (smithcp@scs. unr.edu) or Patricia Hoy, Director of Bands, Still Conference, Department of Music, NAU, Flagstaff, AZ 86011.

16-18 October 1998: For What It's Worth: Institutions and Popular Music/ Institutionalizing Popular Music, U.C.L.A. Much of the cultural capital affiliated with popular music predicates itself upon notions of anti-authoritarian individualism, while at the same time, popular music and its analysts are irreplacably connected to any number of institutions. Papers are invited on the subject of any and all institutions connected to popular music. E-mail or send 5 copies by May 1 to Dr. Bernard Gendron, Program Chair, Dept. of Philosophy, Univ. of Wisconsin, Milwauke, WI 53201 (bgendron@csd.uwm.edu).

22-25 October 1998: The Third Bethlehem Conference on Moravian Music, Moravian College and Lehigh University in Bethlehem, Pennsylvania. The

conference will celebrate the 100th anniversary of the Bethlehem Bach Choir, founded by J. Fred. Wolle, and the 250th anniversary of the Single Brethrens' House, current home of the Moravian College Music Department. Interested parties are welcome to submit abstracts any time prior to 30 May 1998 to Dr. Carol Traupman-Carr, Co-chair, Bethlehem Conferences on Moravian Music, Moravian College Music Department, 1200 Main Bethlehem, PA 18018-6650 (610-861-1686). Abstracts may also be submitted via e-mail (mecat01@moravian.edu) or fax (610-861-1657).

22-25 October 1998: Society for Ethnomusicology, Indiana University, Bloomington, Indiana. The conference theme is Communities of Collaboration. For information, contact SEM '98 Program Committee, Archives of Traditional Music, Indiana University, Morrison Hall 117, Bloomington, IN 47405 (sem98@indiana.edu).

22–25 October 1998: College Music Society, Condado Plaza Hotel, San Juan, Puerto Rico. The College Music Society will hold its Forty-First Annual Meeting in conjunction with the 1998 National Conference on Technology and Music Instruction of the Association for Technology in Music Instruction. For more information, see http://www.music.org/.

28 October 1998: Amy Beach And Her Times, at the University of New Hampshire, Durham, N. H. The conference will focus on aspects of Beach's life and works, as well as her colleagues and associates. Submit three copies of proposals for papers or performances to William E. Ross, Special Collections, University Library, University of New Hampshire, Durham N. H. 03824, by 1 May 1998 (special deadline for Sonneck members).

29 October - 1 November 1998: American Musicological Society, Boston, Massachusetts, The Boston Park Plaza Hotel & Tower.

6-7 Nov. 1998: World War I and the Twentieth Century, Kansas Newman College Wichita, Kansas. A conference designed to take a multidisciplinary approach to the impact of the Great War on the 20th century. The keynote speaker will be Modris Eksteins of the University of Toronto, author of the *The Rites of Spring*. For more information contact Paula Savaglio (savagliop@ksnewman.edu).

just published a book edited by Ralph P. Locke and Cyrilla Barr: Cultivating Music in America: Women Patrons and Activists since 1860. The book received publishing subventions from both the Sonneck and American Musicological Societies. In addition to five chapters by one or both of the editors, the book contains chapters by other Sonneck members: Joseph Horowitz, Doris Evans McGinty, Carol J. Oja, Emanuel Rubin, Ruth A. Solie, and Linda Whitesitt. Cyrilla Barr also published a richly illustrated brochure, The Coolidge Legacy (Washington: Library of Congress, 1997) and gave a public lecture in October to celebrate the reopening of the Coolidge Auditorium. In September and October, Ralph Locke organized two concerts featuring Eastman School of Music students performing music by Reginald De Koven and Arthur Farwell among others.

In Memoriam: Betty Ch'maj

Betty Ch'maj, long-time Sonneck Society member, died Sunday, 9 November, in a single-car automobile accident in California. Betty, who taught in the Humanities Department at California State University-Sacramento from 1972 to 1994, was well known as an early advocate of women's studies at her own institution and in the wider American Studies community. She was one of the founding members of the Sonneck Society's Music and Gender Interest Group, served on the board as member-at-large, and helped bring our organization into the mainstream of this important field. Music was one of Betty's many passions; in her several papers on Ives and other topics given for the Sonneck Society, she helped us understand music from the broader "American Studies" perspective. By the same token, she exhorted her American Studies colleagues to give the study of music a more prominent place in their scholarship and teaching. Always a lively presence in the Sonneck Society, she will be missed.

An American Studies scholarship fund is being established in her name. Please contact Keith Atwater at CSU Sacramento if you would like to contribute (keithla @saclink.csus.edu). At her memorial service in Sacramento her family and friends honored Betty in the spirit in which she lived her life. In the words of her niece, "she said that at her memorial she wanted us to play games and sing songs, and we're going to do it that way."

REVIEWS OF BOOKS

Edited by Sherrill V. Martin, University of North Carolina at Wilmington

THE MUSIC OF MORTON FELDMAN. Edited by Thomas DeLio. Westport, CT: Greenwood Press, 1996. ISBN 0-313-298033; Pp. 260; \$59.95 (cloth). New York: Excelsior Music Publishing Co., 1996. ISBN 0-935016-16-3; Pp. 242; \$24.95 (pbk.).

Given composer and theorist Thomas DeLio's dedicated work in the area of new music, I eagerly anticipated *The Music of Morton Feldman* as the first book published in English on this problematic composer. Unfortunately, the eclectic collection of essays edited by DeLio does not live up to its impressive title, one that suggests comprehensive scholarly research. On the other hand, one can be thankful that an English-language book on Feldman has finally been published at all.

Five complex analytical essays (including DeLio's exhaustive twentypage analysis of a one-page piece) comprise the book's main body. The essays were chosen because they span Feldman's career, though it might have worthwhile include to composition after 1982, given the radical nature of Feldman's late works. Noteworthy are Paula Kopstick Ames's essay, Piano (1977), which approaches analysis as a tool for performance practice, and Wes York's formal analysis of the structurally rich composition, For John Cage (1982). A primary achievement of this book is the juxtaposition of contrasting theoretical approaches.

The analytical essays are prefaced by DeLio's extremely brief introduction, in which he mentions three times that Feldman is remarkable. One wishes for more details. The introduction is followed by John Cage's mesostic, Scenario for M.F. (previously published in MusikTexte 22, in 1987), an engaging deconstruction of Feldman's aesthetic by Belgian musicologist Herman Sabbe, and three of Feldman's previously published (and re-published) essays. Given the composer's frequent references, allusions, and inconsistencies in his writings, these essays would have greatly benefited from explanatory footnotes. The appendices include an incomplete list of compositions (lacking, for instance, Feldman's music for a 1987 production of Beckett's Words and Music), a thin bibliography (overlooking many foreign-language sources), and a discography.

The individual essays are thoughtprovoking, but the book as a whole perpetuates a common misconception of Feldman's music as something in desperate need of analysis. Yet it reflects the current state of research in America: Feldman is a case for theorists. The essays do little to dispel the myths that Feldman's music is elusive and detached from relevant themes of American music history. Furthermore, the book fails to approach his work—an immense body of work influenced by a personal distillation of European humanism and American experimentalism-by evaluating the cultural context of his long career or the rich artistic relationships he enjoyed. Finally, the publication suffers from incomplete citations and printing errors, including the misspelling of "twentieth century" and incorrect accents for Varèse already on the second page. Regretfully, and perhaps by no fault of the editor, The Music of Morton Feldman is limited in its usefulness.

—Amy C. Beal University of Michigan

ALFREDO BARILI AND THE RISE OF CLASSICAL MUSIC IN ATLANTA. By N. Lee Orr. Atlanta: Scholars Press, 1996. ISBN 0-7885-0137-2. Pp. xvi, 292.

Professor Orr's tribute to Alfredo Barili (1854-1935) offers not only a biographical account of one of Atlanta's most important musicians, but also a description of musical life in Atlanta during the late nineteenth and early twentieth centuries.

Barili was born in Florence, Italy. A member of the famous Patti-Barili clan, his aunt was the legendary soprano Adelina Patti. His father Ettore was an opera singer, and came to New York with his family shortly after Alfredo's birth. During his teens, Alfredo became known as a pianist of exceptional ability. He returned to Europe to study in Cologne, and while in Germany, he married another American studying in Europe, Emily Vezin.

In 1880, the Barilis settled in Atlanta, gained and Alfredo quickly exceptional reputation as a pianist and teacher. His abilities as a pianist and his willingness and ability to share his talents with generations of students made him a legend during his own lifetime. Orr details Barili's significance in the establishment of Atlanta's musical life through events such as the 1883 Atlanta Music Festival and the founding of the Polymnia Club. He places Barili's contributions within the context of other musical activities in the city, a large number of which were directly affected by Barili. He also documents visits by musicians such as Theodore Thomas and Adelina Patti, in addition to performances by traveling opera troupes. All of this is done from the viewpoint that it was Barili more than anyone else who was responsible for the increasingly high level of artistic achievement in Atlanta.

Photos provide visual images of Barili's life, while appendices include programs from significant concerts in Barili's career and a list of extant compositions by Barili. This book chronicles several significant decades in the musical heritage of Atlanta and honors the person to whom much of that city's musical success can be traced.

—William A. Everett Washburn University

PRO-MUSICA: PATRONAGE, PERFORMANCE, AND A PERIODICAL—AN INDEX TO THE QUARTERLIES. MLA Index and Bibliography Series, Number 28. By Paula Elliot. Canton, MA: Music Library Association, 1997. ISBN 0-914954-52-0. Pp. x, 112.

In the 1920s, two of the champions of contemporary music and its promotion in the United States were the Franco-American Music Society¹ and its successor, Pro-Musica, Inc. French pianist Elie Robert Schmitz was the prime-mover for both organizations, which were "devoted to introducing American audiences to the works of living European composers, and to the composers themselves. New American music was also promoted" (p. 1). Regional chapters in the United States as

well as Europe carried on much of the business of publicizing composers and musical activities, and two journals served as their main avenues of communication: the FAMS (Franco-American Music Society) Bulletin, published as a quarterly from September 1923 to March 1925, and its successor, the Pro-Musica Quarterly, which began in June 1925 and continued to October 1929, the month of the great Wall Street crash. Author Paula Elliot has distilled each of the twenty-two issues of these two titles into a series of concise and informative annotations with content notes. The whole is indexed separately by subject and by author-translator. A list of advertisers, four appendices (three with illustrations), and a bibliography are also provided.

Even without the published issues at hand, one can get from this reference work a sense of the excitement and directions of the contemporary music scene of seventy years ago. Charles Ives, for example, is covered in a laudatory Pro-Musica Quarterly article of March 1927, two decades before he won the Pulitzer Prize for his Third Symphony. The October issue of the same year mentions microtones as the "logical extension of the semitonal system" (p. 44). In the next issue (December 1927) it was reported that the Theremin, a new electrical instrument controlled by hand movements, "will revolutionize music" (p. 48). The same issue includes an account of the premieres of William Grant Still's Negro Spirituals and Edgard Varèse's Octandre in Paris. Since few libraries in the United States report holdings of original issues or microfilm copies, it is timely to call, barring legal restrictions, for a republication of these two short-lived but very au courant journals. The author deserves a hand for her comprehensive bibliographical work.

—John E. Druesedow Duke University

Note

1. The term "Franco-American," indicative here of the cordial relationship between France and the United States in the wake of World War I, had some currency even before the war; there was The Franco American Guide, a quarterly published in Paris, beginning in 1894, and even a Franco-American Rag, for voice and piano, composed by Jean Schwartz (1878-1956) and published by Jerome H. Remick & Co. (New York) in 1909.

SOURCE READINGS IN AMERICAN CHORAL MUSIC: COMPOSERS' WRITINGS, INTERVIEWS & REVIEWS. Monographs and Bibliographies in American Music, No. 15. Compiled by David P. DeVenney. Missoula, Montana: The College Music Society, 1995. ISBN 0-9650647-0-0; Pp. xiii, 258; \$25.00 (cloth). ISBN 0-9650647-1-9; Pp. xiii, 258; \$15.00 (pbk.).

This unique monograph is a valuable addition to the study of American music, providing original sources to the history and roles of American choral music, and "reflections on the nature and purposes of choral music . . . critical responses to landmark works, and instructions on performance practice" (p. xi). Source Readings in American Choral Music is a book for every choral scholar and should be placed in academic libraries, on the shelves of choral educators, and required as an ancillary text for students in choral methods/survey courses. I found DeVenny's inclusion of "A Chronology of American Choral Music" of less interest and importance than his "Select Bibliography for Further Study," an immeasurably rich resource tool.

Divided into three parts, the collected documents are presented historically from the 1640 Bay Psalm Book to a 1987 interview with Kirk Mechem, dealing especially with sacred genre and school choirs. Each article excerpt is carefully and "lovingly" annotated by the editor, providing beneficial introductions for the reader. Readers will rarely read from cover to cover (although this was the reviewer's modus); however, this book is well-indexed, aiding the inquisitor.

It is difficult to find fault with DeVenny's volume. The convenient size is important, and the editor/scholar, wellversed and published in the subject area, made tough decisions for inclusions/ exclusions. This reviewer questions some absence of content referring to the importance of choral music in America, e.g., choral conductors, composers and arrangers, such as F. Melius Christiansen, John Finley Williamson, Fred Waring and Roy Ringwald, the latter two especially important in the popularization of choral performance in the midtwentieth century. Charles Ives is conspicuously neglected.

Source Readings in American Choral Music's format provides a unique opportunity to telescope the growth of choral music and singing quality over this land's much more than two-hundred-year history. There are humorous moments along the way, but much "de ja vous all over again" in reading the now conveniently made words of America's choral history. For example, I empathize with these words of Theodore Thomas in 1881: "Concerts do not appeal to the general public; they are for this advanced class, and are well supported. But this class does not grow in numbers as rapidly as it ought. The steps by which the people can be led up to the plane of these concerts are lacking" (p. 92).

—D. Royce Boyer University of Alabama in Huntsville

NOTES IN PASSING

LEAVING EVERYTHING BEHIND: THE SONGS AND MEMORIES OF A CHEYENNE WOMAN. By Bertha Little Coyote and Virginia Giglio. Norman and London: University of Oklahoma Press, 1997. ISBN 0-8061-2984-0. Pp. xvii, 166. \$29.95 (cloth); \$12.95 (compact disc); \$40.00 (compact disc and book set).

Bertha Little Coyote, an important Cheyenne traditional singer, and ethnomusicologist Virginia Giglio, who studied with Little Coyote, have made another significant contribution to the study of Indian music and culture in Leaving Everything Behind. Little Coyote, eighty-four years of age, provides memories and songs of her experiences at a government boarding school, Cheyenne life and customs, dreaming important dreams, and her contemplations of death, in both the book and the accompanying compact disc.

Giglio includes song transcriptions and translations (originally published in her book, Southern Cheyenne Women's Songs [1994]), in Appendix A. Since the Cheyennes do not have an indigenous music notation system, she transcribes them into standard Western European notation, complete with orthography and notation symbols. Appendix B is comprised of 49 round dance, scalp dance and war dance songs compiled by Daniel Houston Hodges in his Ph.D. dissertation from the University of

REVIEWS OF RECORDED MATERIALS

Edited by Orly Krasner, Brooklyn College, CUNY

CRI AMERICAN MASTERS. Douglas Moore: Farm Journal and Cotillion Suite, The Oslo Philharmonic Orchestra, Alfredo Antonini, conductor; Symphony in A Major, Japan Philharmonic, William Strickland, conductor. Marion Bauer: Prelude and Fugue for Flute and String Suite for String Orchestra, The Vienna Orchestra, F. Charles Adler, conductor. Liner notes by Eric Salzman. Composer Recordings, Inc. (CRI) American Masters, CD 714, 1996. One compact disc.

CRI AMERICAN MASTERS. Lou Harrison: Symphony on G, Royal Philharmonic Orchestra, Gerhard Samuel, conductor. Carl Ruggles: Organum and Men and Mountains, The Polish National Radio Orchestra, William Strickland, conductor. Liner notes by Eric Salzman. Composers Recordings, Inc. (CRI) American Masters, CD 715, 1996. One compact disc.

These two CDs are reissues of LPs from the 1950s and 1960s. Their digital remastering is excellent. Although the performances do not reach the level of today's recordings of American music, they are good for their time, perhaps even remarkable when one considers the limited rehearsal time conductors had with these foreign orchestras. The liner notes are new, more ample, and offer more historical perspective than the original ones.

The older generation remembers Marion Bauer (1887-1955) primarily through her books How Music Grew (coauthor Ethel Peyser, 1925), Music Through the Ages (1932, 1946), and especially Twentieth Century Music (1933, 1947). Fewer know her music, and hardly anyone born after 1950 recognizes her name. Born in Walla Walla, Washington, Bauer eventually found her way to New York City, where she taught at New York University (1925-51) and plunged enthusiastically into the various musical organizations of the day. Her musical oeuvre is small: a few pieces for orchestra including a symphony, some songs and choral pieces, and a variety of chamber and piano music. Her modesty as a composer is evident in the few references to herself found in Twentieth Century Music, although she gave capsule summaries of over one hundred American composers' careers, she did not include her own among them. Others, nevertheless, honored her, for two of her orchestra pieces were included on CRI's very first recording (1956). In those liner notes, Peggy Glanville-Hicks paid tribute to "this gallant lady's long life as a professional teacher, critic, and composer," noting "much of her energy" was "spent in administrative work."

Prelude and Fugue for Flute and Strings (1948) is a worthy but neglected piece in that body of American neo-romantic or post-impressionist pieces for flute and orchestra by Arthur Foote, Charles Griffes, Kent Kennan, and Howard Hanson. The lovely flute melody of the Prelude unfolds over an exquisite, subdued string counterpoint alternating with harmony. The fugue which follows is disappointing only in its brevity. The Suite (1955) is more problematic but becomes more evident on repeated hearings. In the Prelude and Interlude, Bauer appears to be searching for her own voice with a distinctive, dissonant counterpoint and harmony that is everrestless but nevertheless remains tonal. The concluding Fugue is more substantial than that of the flute piece and shows Bauer's skill at thematic manipulation. The pieces on this recording are a demonstration of her esthetic credo, calling for "a new romanticism, a renaissance of beauty and simplicity . . . but [with] new materials" (Twentieth Century Music, 414).

The same CD also contains Douglas Moore's last three orchestral compositions. Like Bauer, Moore (1893-1969) had a multifaceted career as teacher (Barnard and Columbia), author of popular texts (*Listening to Music*, 1932, 1937; *From Madrigal to Modern Music: A Guide to Musical Styles*, 1942), and an administrator, both academic and for various professional organizations. Unlike Bauer, his music continues to be heard, principally the operas, among which *The Devil and Daniel Webster* (1938) and *The Ballad of Baby Doe* (1956) are the most popular of a dozen or so.

Nowhere is Moore's felicity for combining music and idea more evident than in his four-movement *Farm Journal* (1948). Imagine creating music for pieces called "Up Early," a rowdy reveille, and "Sunday Clothes," a stiffly striding tune

reminiscent of starched collars. "Lamp Light" has a lovely mellowness, but also reaches moments of lyric intensity, and "Harvest Song" has a mood of joyous celebration. Cotillion Suite (1952) is a survey of popular nineteenth-century dances-"Waltz," "Grand March," "Polka," "Gallop," "Cake Walk," and "Quickstep"but not without Moore's sophisticated interpretations. For example, try keeping a steady 3/4 meter to the "Waltz." The four movement Symphony in A (1945) follows the conventional structure of classical symphonic form and is no different from the clear-cut etchings of his operatic and programmatic music. It enjoyed considerable popularity in its time. Bright and sentimental in turn and always cinematic, Moore's music evokes Norman Rockwell's America in its blending of the rustic and the urbane. One pictures a bustling small town, its citizens moving about its streets on their daily business or gathered in parlors for an evening's sociability.

Lou Harrison's Symphony on G (1966) may surprise those who think of his music primarily as a blending of East and West. Here, Harrison (b.1917) is a relatively young composer writing in the earnest manner of the time. In his words: "The whole work, though serially composed . . . is nonetheless tonally centered on the note G. In the first three movements the technique is classical 12-tone procedure, but in the finale I have . . . written freely in the 'grand manner" (from liner notes to the recording). The outer movements have dramatic urgency typical of contemporaneous symphonies by Peter Mennin or William Schuman. Only in the third movement do we have a hint of the extended eclecticism that was to become so much a feature of Harrison's later works. Entitled "Scherzo," it consists of four successive pieces: a nervous "Waltz" for strings; a barrelhouse "Polka" for solo clarinet balanced by sassy brass licks; a gorgeous "Song" for the cello section accompanied by harp arpeggios and evoking comparison with Saint-Saens' "Swan"; and a scholarly "Rondeau" for piano, tack piano (plucked resonance), and harp. This impressive work is given an outstanding reading by Gerhard Samuel who premiered the work and, according to the composer, played an important part in its gestation.

Undoubtedly a factor in the continuing popularity of Carl Ruggles's music is its association with certain aspects of our mythical, composite American character. Just as Douglas Moore's music is a commentary on its "homespun" and "gregarious" features, so Ruggles (1876-1971) typifies uncompromising individualism" and "ruggedness." Organum (1945) and Men and Mountains (1924-1935) are excellent representative pieces from his few compositions. Organum is a shorter, onemovement work. Men and Mountains is divided into three parts: "Men," "Lilacs," and "Marching Mountains." (Salzman reviews the evolution of this piece into its final form.) Ruggles's style is singular and confined. Moving from piece to piece, one has the impression of hearing a continuing work, with new themes subjected to the same process: a waxing and waning of definable but nevertheless amorphous motives, each contrapuntal line propelled at its own pace. Amid these powerfully surging sections are quiet interludes, and dissonance prevails in both.

Together, these two CDs demonstrate the breadth of mid-twentieth-century composition. Not only are the composers' styles quite different, but also the compositions demonstrate a variety of orchestral forms and expression. They remind us of how completely American music had "come of age" over a generation ago.

—William Kearns University of Colorado at Boulder

Gary Brewer and Phillip Sexton: THE 5TH GENERATION. June Appal Recordings, JA0076D, 1996. One compact disc.

Leaving Hazard, Kentucky, Route 15 winds down to Route 7 and the little town of Viper which is the home of ballad singer Jean Ritchie. The tortuous road continues to snake along the Kentucky River into Letcher County, and past the village of Ulvah a small road veers off to the right, threading its way along the narrow bottom land of Line Fork. Rickety swinging bridges span the creek and lead to dirt roads that wander past little homesteads that follow the narrow hollers into the kudzu-shaded hills. This is the rugged Appalachian country that generations of Sextons have called home since the eighteenth century, and this is home to the old-time and bluegrass songs on Phil Sexton and Gary Brewer's compact disc Fifth Generation.

It is wonderful to be able to listen to this music in your own living room without making the long drive to Line Fork, but this convenience has a price. The sound is severed from the source and the music is isolated from its original purpose, setting, and social context. The sound itself is too clear and polished for an intimate front porch jam or a rollicking square dance. On the other hand, this CD made a real effort to retain both its generational and cultural ties. The interplay between Gary Brewer and Phil Sexton, playing together for the first time, captures an element of front porch spontaneity. Recorded directly from Appalshop's WMMT radio broadcast of "Bluegrass Express Live," the performance is charged with square-dance-style energy. The liner notes provide a further connection to the dance by including Carolyn Sturgill's family square dance calls suitable for use along with tunes like "Walkin' in the Parlor."

As befitting the album's title, the performers and the repertory reflect generations of tradition. Brewer is the grandson of banjoist Finley "Pap" Brewer and Sexton is both the son of master banjoist Lee Sexton and nephew of Morgan Sexton, winner of the National Heritage Award. The songs cover that same fivegenerational range, from a lovely and archaic "Cumberland Gap" frailed by Lee Sexton to bluegrass classics like "Foggy Mountain Breakdown" and "Salt Creek" cleanly picked at breakneck speed. This recording is like an entertaining geological core sample that presents various strata of Kentucky mountain musical styles including Scotch-Irish fiddle tunes, balladry, bluegrass, and Gospel hymnody.

> —Ron Pen University of Kentucky

VIDEO REVIEWS

Editor's Note: The recent increase in the availability of high quality videotaped materials in American music mandates a venue in which to critique these important teaching resources. The *Sonneck Society Bulletin*, beginning with this issue, will occasionally feature these items in the "Reviews of Recorded Materials."

Critiquing a video demands the same scrutiny of technical details, historical accuracy, relevance to the larger topic, and production quality as an audio recording. Additional factors, however, are also

important. Because videos, either purposefully or inadvertently, communicate the social context of the music, they must also be considered from an ethnomusicological perspective. The presentation of material varies widely. Some are filmed under natural circumstances (with the producer taking the role of an observer); others are carefully staged. Still or video images of historical or contemporary importance may be inserted from outside the immediate performing context. Videotaped interviews with cultural members can range from casual conversation to well rehearsed commentary on the featured topic. Some videos feature a narrator who comments, summarizes, or otherwise participates in the construction of context. The narrator may be presented as an expert on the subject, actually appearing in the video, or may be an anonymous documentary-style voice, projecting the air of authority. Videos always reflect the producer's viewpoint, whether disinterested observer or polemic lecturer. The critic's role is to discuss these features and perspectives.

THE MUSIC DISTRICT. California NewsReel (415-621-6196), 1996. 57 minutes. NEW ENGLAND FIDDLES: PLAYING DOWN THE DEVIL. Media Generation (available from Multicultural Media), MCM 1003, 1995. 20 minutes (plus a 20 minute appendix of more fiddle playing). NEW ENGLAND DANCES: SQUARES, QUADRILLES, STEP DANCES. Media Generation (available from Multicultural Media), MCM 1002, 1995. 29 minutes. THE UNBROKEN CIRCLE: VERMONT MUSIC, TRADI-TION AND CHANGE. Upstreet Production (available from Multicultural Media), MCM 1001, 1985. 59 minutes. JVC/SMITHSONIAN FOLKWAYS VIDEO ANTHOLOGY OF MUSIC AND DANCE OF THE AMERICAS. Smithsonian Folkways, VTMV-225-230. Six Volumes: 43-60 minutes each.

The JVC/Smithsonian Folkways Video Anthology of Music and Dance of the Americas is a six-volume collection of short performance segments of various American folk styles. The strength of this collection is its diversity. There are eleven sacred and fourteen secular African-American examples, five sacred and seventeen secular Anglo-American, fifteen secular French-American (from the northeast United States, Canada and Louisiana), and a few examples from several other traditions. The limited amount of music from Hispanic and

Native American communities is partially compensated for by the Central and South American and Caribbean sections of this anthology; Native American examples are included on the original JVC/Smithsonian Anthology of World Music and Dance.

The brevity of the examples allows for the coverage of a wide variety of musics. Attaining breadth at the expense of depth results in some selections that are too short to be of much use, most notably those of the Inuit vocal games and Wiregrass Sacred Harp Singers. One especially disconcerting cut occurs in Reverend Al Green's rendition of "Precious Lord," in which the final line of the verse is omitted.

Each tape has an accompanying booklet that explains the cultural context for each example. Most of the selections give the impression that the viewer is an observer of a natural performance. Several of the performances, however, appear to be staged, while others have been excerpted from pre-existing videos. Successive clips may feature a performance staged in a living room, a festival performance, and a performance with interpolated scenes from daily life in the culture. This non-uniformity of performance venues, however, is to be expected in a collection of this scope.

The performers themselves vary from the unknown to cultural icons. Although no interview material is included, performances by Doc Watson, The Four Echoes, Elizabeth Cotten, Sonny Terry, Bill Monroe, Jerry Douglas, Rodney Balfa, Beausoleil, the Ardoin Family, and Tito Puente, among others, make this collection a valuable addition to one's library.

While the JVC series can be a good starter collection for the teacher of American music, video tapes dedicated to a single topic can provide the depth necessary to present a tradition more fully. Three recent videos, including some of the same performers (and sometimes the same performances) as on the JVC videos, focus on the music of New England.

New England Dances and New England Fiddles effectively mix interviews and performances without narration. Performances are usually presented in their entirety and under natural conditions. The camera angles and quality of the video are sometimes compromised, but this is a small price to pay for the feeling of immediacy. Both tapes present a wide variety of Anglo- and French-American music and dancing.

The Unbroken Circle combines anonymous narration with interviews and

performances. Unfortunately, the narration is laid over the audio track on several of the ballad performances, rendering parts of the text, and therefore the story line, unintelligible. Several of the performances are quite good, particularly Norman Kennedy's renditions of Irish balladry and Wilfred Guillette's French-Canadian-style fiddling accompanied by his own clogging. Another section features a retrospective on the pioneering work of Vermont folksong collector Helen Hartness Flanders. A brief booklet contains additional information on the works and includes sample questions for study.

Another video, The Music District, focuses on four African-American bands from Washington, DC: the Legendary Orioles, a rhythm and blues gospel quartet; the Four Echoes, a jubilee quartet; the Junk Yard Band, which plays the truly unique Washingtonian style of Go Go music; and the Kings of Harmony, a sacred brass "shout" band. Although the JVC set includes all four groups in identical footage, the makers of this video expand significantly on the amount of performance time and the variety of performance venues featured. Instead of narration, a simple text screen at the beginning of each section provides an explanation of the featured genre. Of the videos reviewed here, The Music District is the most effective at combining long and well-filmed performance segments with illuminating interviews.

—Larry Worster The Metropolitan State College of Denver

Notes in Passing

EXSULTATE JUBILATE: SACRED CHORAL MUSIC OF DANIEL PINKHAM. Belmont Chorale; Sherry Hill Kelly, Director; Linda Ford, organ and piano. Gasparo, GSCD-288, 1993. One compact disc.

DANIEL PINKHAM: CHRISTMAS CANTATA; WEDDING CANTATA; ADVENT CANTATA; INTRODUCTION, NOCTURNE & RONDO; STRING QUARTET. Boston Cecilia; David Teeters, conductor; Boston Composers String Quartet; William Buonocore, mandolin; John Curtis, guitar; James David Christie; organ; Ariel Wind Quintet; Carol Baum, harp; Lenox Brass. Koch International Classics, 33-7180-2H1, 1993. One compact disc.

The Belmont Chorale, a thirty-voice undergraduate ensemble under the direction of Sherry Hill Kelly, gives disciplined and energetic performances of sacred choral music by Daniel Pinkham (b. 1923). The repertory on this recording is limited to a cappella works or those accompanied by piano or organ. A dozen brief psalm motets explore a variety of moods, from the "O Lord God" to stentorian rhythmically compelling "Thou Has Turned My Laments into Dancing." The composer's masterful contrapuntal style, demonstrated in the canonic third movement of the Wedding Cantata (1956) or the more recent "Festival Jubilate" (1991), reflect his ongoing fascination with Renaissance choral music. All of the works presented here are in English; the texts are not included but the excellent diction makes this forgivable. The minimal liner notes by the composer are disappointing. Although the intonation is sometimes less than pristine, these are sensitive performances of works that bear repeated listening.

The recording by the Boston Cecilia conducted by David Teeters also includes the Wedding Cantata, as well as two seasonal works in Latin: the Christmas Cantata with organ and brass (1958)accompaniment, and the Advent Cantata (1991) with wind quintet and harp. The insert include texts and translations, and each piece is preceded by Pinkham's terse comments identifying the commission or original performers. Fortunately, this is augmented by Steven Ledbetter's insightful essay. The Boston Cecilia has a rich, polished choral sound, but their performances seem emotionally bland and are marred by the occasional lapse in diction. Two instrumental works round out this recording: the delicate "Introduction, Nocturne & Rondo" (1984) for mandolin and guitar, and the String Quartet (1990). The latter work in particular marks the composer as one who thinks vocally even when writing for instruments. Although both recordings would have benefitted from a more sonic presence, immediate performances and repertory justify Daniel Pinkham's reputation as one of the most prolific and accessible composers of contemporary choral music.

> —Orly Leah Krasner Brooklyn College, CUNY

Letter from the editor

Having just returned from the fine conference in Kansas City, my mind is still racing with new ideas implanted by my fellow Sonneckers in many wonderful paper sessions and informal conversations. Many of the papers that I heard were worthy of sharing with the members of the society who could not attend. Unfortunately, I could not attend all of the sessions, and I am sure that more of your research is ideal for presentation in this publication. I welcome your submissions for consideration. Please keep in mind the desired length for the publication is up to 3000 words. Appropriate topics are those whose scope fits well in this size, as well as larger topics for which you desire a vehicle to present your progress to the Society.

As noted earlier in this issue, this is the period of transition for new board members. I would like to note in particular a transition in the *Bulletin* as well. Many of you will notice that Ann Sears has retired as editor of reviews of recorded materials. I would like to join the *Society* in thanking Ann for her years of service. Ann, your contributions to the advancement of the study and performance of American Music are appreciated.

Many of you have noticed that each issue of the *Bulletin* is placed online approximately three weeks after it appears in your mailboxes. To see it, point your browser to http://www.aaln.org/sonneck/sspubs.htm and follow the links. If you have suggestions as to how the *Bulletin* may be best presented in its Web configuration, please address them to me.

I am always open to any suggestions so that I can continue to learn how to serve the Society. I would like to thank our tireless Webmistress, Cheryl Taranto, for her efforts to keep us better connected.

Please keep me apprised of the news. The *Bulletin* is your voice to the world and the world's window on Sonneck. Don't forget that the deadlines for *Bulletin* submissions are announced on page two of this publication. Please remember to expect a two-month lag time between the submission deadline and the publication date. Plan ahead so that your submissions may be printed in a timely fashion.

Sincerely,
—Larry Worster

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Oklahoma; notation symbols used for Hodges's transcriptions are also given. Other song transcriptions and translations, previously published in David Graber's *Tsese-Ma'heone-Nemeototse: Cheyenne Spiritual Songs*, include five Cheyenne hymns, with appropriate orthography and notation marks used in hymns.

TEXAN JAZZ. By Dave Oliphant. Austin: University of Texas Press, 1996. ISBN 0-292-76044-2; Pp. ix, 481; \$55.00 (cloth). ISBN 0-202-76045-0; Pp. ix, 481; \$24.95 (pbk.).

Oliphant states that his objective for Texan Jazz is to "recognize in jazz history those Texans who made their mark on the music as major figures or who participated as sidemen in many of the important bands and movements during principal periods of development" (p. 5). Although Texas musicians made significant contributions to jazz in ragtime, blues, and boogiewoogie, these musicians are seldom identified as Texans because of their work in Chicago, New York, Kansas City and Los Angeles. This comprehensive study of the lives, careers, and recordings of these reclaimed Texas musicians from the origins of jazz to the present day includes such personalities as Scott Joplin, Blind Lemon Jefferson, Jack Teagarden, Hot Lips Page, Red Garland, Kenny Dorham, Ornette Coleman, John Carter, and many others. Of particular importance,

Oliphant records the significant jazz contributions made by African-Americans in *Texan Jazz*, the first major published book on this topic.

Dave Oliphant, Editor of *The Library Chronicle* at the Harry Ransom Humanities Research Center at the University of Texas at Austin, provides extensive notes for his carefully researched volume, a selected bibliography, and an index.

THE GUITAR IN JAZZ: AN ANTHOLOGY. Edited by James Sallis. Lincoln and London: University of Nebraska Press. ISBN 0-8032-4250-6. Pp. xiv, 210. \$30.00.

In this excellent anthology of essays, Sallis presents the rich, entertaining history and development of the guitar as a jazz instrument. Some of jazz's leading historians and critics trace the evolution of jazz guitar performance from the pioneering style of Nick Lucas (written by Nick Lucas and Jas Obrecht) and Eddie Lang (James Sallis) through the innovations of a contemporary master such as Ralph Towner (Charles Mitchell). Illustrations are included of Django Reinhardt with the Quintette of Hot Club of France, George Van Eps, Eddie Lang with Bing Crosby, Eddie Lang, Charlie Christian, Lonnie Johnson, Oscar Moore, Bob Wills and the Texas Playboys, Joe Pass, John Abercrombie, Herb Ellis and Mike Stern.

THEY HEARD GEORGIA SINGING. By Zell Miller. Macon, GA: Mercer University Press, 1996. ISBN 0-86554-504-9. Pp. ix, 342.

Zell Miller, governor of Georgia, chronicles his state's rich musical heritage in They Heard Georgia Singing. In 1984, Miller began to compile brief musical biographies of those who had made major contributions to Georgia's musical history as native sons and daughters, or as major personalities within the context of Georgia's music. When the Georgia Music Hall of Fame opened in Macon in 1996, he revised and added many new biographies, bringing the number of musicians noted in They Heard Georgia Singing to more than three hundred. Included in these biographies are such diverse and legendary musicians as opera singer Jessye Norman, gospel singer Thomas Dorsey, soul singer James Brown, country singer Alan Jackson, folk singer Hedy West, and symphony and choral conductors Robert Shaw and Yoel Levi.

In addition to this volume, the only ready reference work to many of Georgia's great musicians, Miller has also compiled the Appalachian Archives of Georgia, a collection of books, records, cassettes, and video tapes of the history, life, music, and customs of the Southern Appalachian region. This collection is housed at the Mountain Regional Library in Young Harris, Georgia.

—Sherrill V. Martin University of North Carolina at Wilmington

Some Recent Articles and Reviews

Compiled by William Kearns, University of Colorado at Boulder

AFRICAN MUSIC 7/3 (1996): Christopher Ballantine, "Fact, Ideology and Paradox: African elements in early black South African jazz and vaudeville," 44.

ACOUSTIC GUITAR (Jan 98): Scott Nygaard, "Dawg Guitar: David Grisman Quintet Then and Now," 68.

AMERICAN CHORAL REVIEW (Sum/Fall 97): D. F. Urrows, "Randall Thompson's *Alleluia*: Notes on an American *Ikon*," 1.

AMERICAN HERITAGE (Nov 97): Susannah McCorkle, "Back to Bessie [Smith]," 54. (Dec 97): Tony Scherman, "Why These Three Men [the Yankee, backwoodsman, Jim Crow] are Part of Your Soul" [a reflection on Constance Rourke's *American Humor*], 53; Ian Whitcomb, "The Confessions of a British Invader," 68.

AMERICAN MUSIC RESEARCH CENTER JOURNAL 7 (1997): entire issue—H. Earle Johnson, "Longfellow and Music": essay, 8; Chronological List of Works by Longfellow with Musical Settings, 33; Musical Compositions Based on Longfellow's Literary Works, 39.

AMERICAN MUSIC TEACHER (Oct/Nov 97): Judith Tick, "The Legacy of Ruth Crawford Seeger," 27.

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CANADIAN UNIVERSITY MUSIC REVIEW (17/2, 1997): Wesley Berg & Gerry Paulson, "Mrs. J. B. Carmichael and the Edmonton Civic Opera Society, 1935-1971," 30.

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Notes from the Sonneck Tickler File

Web Reviewers Sought

The American Music Network Committee and the Publications Committee have decided to peer review all of the links we will be putting up on our own homepage. Because I will be acting as the editor for this project, I am looking for people willing to review Web sites pertaining to American music. We have developed a formal review worksheet that takes approximately 15 minutes to fill out per Web site. If you are interested in helping review Web sites (or have a group of willing and able graduate students), please contact me at the address below. Also, I am compiling a database of URLs for review. If you are a regular Netophile, I'd be grateful if you could send me addresses for anything interesting that you find. It's too dangerous out there to surf alone!

—Karen Rege Associate Librarian, Winterthur Museum Library (302) 888-4733 (krege@Udel.edu)

Annual Conferences

25th Annual Conference: 10-14 March 1999; Fort Worth, Texas; Host: Texas Christian University; Michael Broyles, program chair; Allen Lott and Michael Meckna, local arrangements, co-chairs

26th Annual Conference: 1-5 March 2000; Charleston, South Carolina; William Gudger, local arrangements.

Mega Conference: 1-5 November 2000; Toronto.

27th Annual Conference: 2001; Memorial Day Weekend, Trinidad.

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