Can Blacks Play Klezmer? 
Authenticity in American Ethnic Musical Expression

David Borgo, U.C.L.A.

What makes a musical performance authentic in a given style or tradition? Are lived experience and musical and cultural immersion sufficient inroads to musical authenticity? While a musical style may have definite origins in a particular ethnic community, can that community claim sole propriety of that music? If we do allow for the acquisition of ethnic musical competence by individuals outside of the given ethnic community, by what means can we authenticate their musical expression? What differentiates the process of musical “authentication” by an out-group musician, the legitimate musical tribute that makes genres vibrant and dynamic, from the more reprehensible act of musical appropriation and exploitation? Can a black musician have a Jewish soul?

Don Byron is a black clarinetist, born and raised in the Bronx. His father played bass in a calypso band, his mother was a pianist, and as a child he was taken regularly to jazz clubs and to the Philharmonic. During his still young career, Byron has studied and performed classical music, ragtime, jazz, salsa, and klezmer, the Jewish secular instrumental music of Eastern Europe and the Jewish American immigrant community. While still an undergraduate at the New England Conservatory, Byron began playing in the Klezmer Conservatory Band. It hooked him: “I immediately responded to the mischief in the music, where the clarinet would play the most out thing he could think of... as time went by, I developed my own voice in that language.” He eventually formed his own band and recorded an album of the music of Mickey Katz, a popular Yiddish parodist of the 1950s.

Don Byron is not shy about producing socially and politically conscientious music. He has composed and recorded songs commenting on many current events including the Rodney King beatings. According to Byron, “Even the Mickey Katz music has a certain kind of politics to it; the Mickey Katz album is a pro-ethnicity record.” On the album, Byron features newly arranged Katz parodies of music ranging from Khachaturian compositions, Latin music styles, and big band hits to other traditional Americana. Byron, as a jazz clarinetist, stirs in his own musical borrowings from Thelonious Monk and John Coltrane. So why is this a “pro-ethnicity” record?

The term klezmer (pl. klezmorim) is derived from a compound Hebrew word meaning “vessel of song.” Previously referring only to the musicians and their continued on page 34

continued on page 39

Contents
Articles
Can Blacks Play Klezmer? .... 33
Anatomy of a Preservation Project 33
Can This White Lutheran Play Klezmer? .... 37
Departments
Report from the Conference .... 41

Interest Group Reports .... 44
Letters From .... 46
Communications .... 48
News of the Society .... 49
Bulletin Board .... 52
Conferences .... 54
Reviews of Books .... 55
Reviews of Recorded Material .... 58
Some Recent Articles and Reviews .... 61
The Sonneck Society for American Music Bulletin

The Bulletin is published in the spring, summer, and fall by The Sonneck Society for American Music. © Copyright 1998 by the Sonneck Society. ISSN 0196-7967.

Editorial Staff
Editor ............................................................. Larry Worster (worster@mscd.edu)
Book Review Editor ........................................... Sherrill V. Martin (martins@uncw.edu)
Record Review Editor ........................................... Orly Leah Krasner (knoig@suny.edu)
Bibliographer ..................................................... William Kearns, University of Colorado at Boulder
Indexer ............................................................. James Farrington (jfarrington@wesleyan.edu)
Copy Editor ......................................................... Joice Gibson (joicegibson@aol.com)

Articles for submission, accompanied by a brief biographical statement, should be addressed to
Larry Worster, Sonneck Society Bulletin, 255 S. 40th St., Boulder, CO 80303; worster@mscd.edu.
All materials should be submitted in double-spaced printed copy, on a three- and-one-half inch disk, or as an attachment to e-mail. Microsoft Word 6.0 and Wordperfect 5.1 are the recommended file formats. Photographs, musical examples, or other graphical materials should be accompanied by captions and desired location in the text. Deadlines for submission of materials are January 15, May 15, and September 15. In general, the Bulletin follows the styles given in The Chicago Manual of Style, 14th ed. (Chicago: University of Chicago Press, 1993).

Inquiries concerning book reviews should be sent to Sherrill V. Martin, 3406 Regency Drive, Wilmington, NC 28412; martins@uncw.edu. Inquiries concerning reviews of recorded material should be sent to Orly Leah Krasner, 30-29 49th St., Apt. 25, Long Island City, NY 11103; knoig@suny.edu.

“Can Blachs,” continued from page 33

instruments, the term is now often used to describe a distinct musical genre. Klezmorim are professional instrumentalists who traditionally entertain at weddings, Bar mitzvahs, circumcision feasts, and other social events for both Jewish and gentile audiences. Dating as far back as the sixteenth century, klezmorim were highly skilled performers of diverse and eclectic folk genres. In addition to their Jewish repertoire, klezmorim played other regional music and dance styles ranging from polkas, mazurkas, quadrilles, and Viennese waltzes to classical overtures.3

Klezmer music was transplanted to the United States with the influx of Ashkenazi Jews from Germany beginning in the 1840s and continuing through the post-Holocaust years. The musical eclecticism and flexibility of European klezmorim proved to be an important factor in their integration into American musical life. While European-born klezmorim transplanted to America often had limited contact with American popular musics, the second generation klezmorim, Jewish musicians born in the United States, began to internalize the nuances of American music, language, and culture. The 1920s and 30s marked a period of attempted reconciliation in the immigrant community between Jewish and American social and musical values. An early example of this Jewish American musical fusion is the song "And the Angels Sing," made famous by the Benny Goodman orchestra. Essentially a traditional freilach, trumpeter Ziggy Elman transformed the song into a Swing Era hit. Clarinetist Dave Tarras and saxophonist Sam Musiker also recorded several innovative fusions during this period, but the subsequent decline of the big bands after World War II and the changing musical tastes of the Jewish American community stifled additional growth in this area until the 1970s.

The post-war years were an extremely heterogenous time in American popular music. The transition from swing to rock-and-roll saw a decade of pop hits from literally all over the map. In the 1950s, top sellers were “Vaya Con Dios,” “Oh Mein Papa,” “Tennessee Waltz,” “Volare,” “Day-O,” and “Que Sera Sera” to name only a few. Byron points out in his liner notes to the Mickey Katz album that, although this period might seem a time of “cheerful and harmonious pluralism,” European Americans were seemingly in a rush to erase any and all distinctive ethnic markers in a drive towards assimilation. These were the quintessential melting pot years in American history and also the height of anti-Semitism. According to Byron:

These tunes were like vaccines, weakened versions of Americans’ pre- Ellis Island identities injected into mass culture to build up resistance. After the first flush of pleasure at seeing one’s ethnic heritage represented, most people found the trivialization (and overexposure) repugnant. It was as if the goal of these pseudo-ethnic tunes was to make us all immune to whatever was not white and “American.”4

Given this general trend towards assimilation, it is remarkable that Mickey Katz chose to incorporate Yiddish lyrics into his musical parodies at a time when the language was seen both as a reminder of the Holocaust and a barrier to advancement in American society. Katz was a popular vocalist, virtuoso clarinetist, and staged and starred in several English-Yiddish variety shows. His songs reflected contemporary Jewish American life with few sentimental references to a romanticized old country. Byron writes that Katz “dived headlong into the chasm between America’s immigrant population and a social order that held—and still holds—WASP-iness at its highest value. . . . His songs portrayed people who were in touch with both ethnic traditions and the consistently changing array of people, cultures and information that was, and is, America.”5 The “pro-ethnicity” message of Byron’s recent interpretations of Katz’s music also seems to emphasize these plural and dynamic aspects of ethnic identification.

Since the 1970s, there has been a pronounced resurgence of interest in klezmer music, and several well-known ensembles have been successful in transporting klezmer music from the home and wedding hall to the theater and concert stage.6 Critics of this klezmer revival often regard these groups as self-conscious, institutionalized, and re-intpreterive. However, ethnomusicologist Mark Slobin argues that they provide a good example of the tension between the openness of Jewish audiences to other ethnic influences—in this case jazz, blues, and classical music—and the strong communal consensus among Ashkenazics in America best exemplified by the ubiquitous synagogue and welfare institutions.7

This dialectic between the socially nurtured and cherished aspects of ethnicity, and its dynamic and polysemic nature, continually informs current discussions. Nathan Glazer and Daniel Moynihan, leading voices in the debate, have focused on the importance of ethnic identification in furthering a sense of solidarity among group members and mobilizing social, political, and economic concerns.8 Although historical injustices and current social and economic inequities help to explain this sense of ethnic

34

The Sonneck Society for American Music Bulletin • Vol. XXIV, No. 2
solidarity, the dynamic aspects of ethnic identification may allow room for a less protectionist stance towards ethnic traditions and permit the proper initiation of outsiders into ethnic expressive authenticity.

Scholars of European classical music often evaluate musical authenticity by comparing a given performance with the noted composition and the agreed-upon model for its interpretation. Within ethnic musical traditions, musical authenticity is often conceived of as a birthright. Hankus Netsky, the director of the New England Conservatory Klezmer Band, recounts that when he became interested in Klezmer music somewhat late in his career, he was told by his uncle Jerry, the last of the older-generation Jewish clarinetists on the Philadelphia scene, the only way to learn klezmer was to be "born into it." Although by bloodline Netsky is certainly related to the klezmer tradition, according to his uncle, even he could not achieve true authenticity in the idiom without growing up in it.9 It seems that lived experience, early exposure, and continual immersion are the most crucial requirements for acquiring ethnic musical authenticity. Joel Rudinow states that "other things being equal, the more directly one’s knowledge claims are grounded in first-hand experience, the more unassailable one’s authority."10

Can Don Byron be considered a new initiate into the Jewish American musical community and his music capable of furthering ethnic solidarity among American Jews? Byron’s album Plays the Music of Mickey Katz has received both commercial and critical acclaim in the klezmer community, but his "pro-ethnicity" message may not be directed solely at Jewish audiences and Jewish concerns. Perhaps Byron’s "pro-ethnicity" message reflects on the ability of music to speak both directly to ethnic sensibilities—to resonate with a specific community and culture—and to afford a sense of ethnic sympathy or understanding to outsiders.

In the last few decades, scholars from within several disciplines have become increasingly dissatisfied with the extant discourses on race, genetics, nationality, and even culture. Many are now investigating ethnicity as a flexible marker of social solidarity and in-group belonging. In a 1994 article titled "Race, Ethnicity, Expressive Authenticity: Can..." White People Sing the Blues?" Joel Rudinow argues that:

Unlike race ... which is supposed to be innate and in nature, ethnicity requires no genetic or biological foundation. Ethnicity is a matter of acknowledged common culture, based on shared items of cultural significance such as experience, language, religion, history, habit, and the like. Ethnicity is essentially a socially conferred status—a matter of communal acceptance, recognition, and respect.11

Robert Walser writes that "music, because of its relative immateriality and discursive autonomy, may be particularly well-suited to participate in the fluid relationships of discourses and history that we associate with postmodernism."12 When discussing the polka mass, he finds...
"Can Black's," continued from page 35

that "it not only draws on the strength of specific ethnic identities but also reaches across them to make common cause in the face of shared threats."

Are there enough similarities in the African and Jewish experience in America to allow a black jazz musician some access to expressive authenticity in klezmer music? While I could posit similarities based on a history of ethnic persecution (slavery and the Holocaust) and racist treatment (segregation and anti-Semitism), this would be subscribing to the "myth of ethnic memory" described by Rudinow. As he points out, baby-boomer Jewish Americans have no more claim to an inviolable understanding of the Holocaust experience than middle-class, urban blacks have of the southern, rural origins of the blues. These observations aside, it must be admitted that American society, on the whole, is often slow to reflect changing attitudes towards ethnic diversity, and many remnants of these historical sentiments still exist today.

I am tempted to follow Slobin and Walser and dismiss the issue of authenticity as an artificial "etic" categorization. As Walser writes, "ethnic musicians typically create with little concern for "authenticity or purity." If a performer is considered an ethnic insider and audiences are appreciative of the performance, then there would seem to be little need for anxiety over authenticity. While ethnic musicians and audiences may not be preoccupied with judging authenticity, I believe a sense of fluency, credibility, and integrity is essential to a valued, in-group ethnic performance.

Charles Keil asserts that ethnicity is "the source of all powerful music styles." He fears that in this postmodern world we are finally realizing the importance of ethnic expression only to lose it to the stalement of the museum and the overpowering blandness of the shopping mall and suburbia. Even if we were to accept Keil's fundamental position, we must be aware that a musical genre evolves beyond the confines of its ethnic birth just as surely as a human being outgrows both the nurturing and nest of its parents. Hanksy Netsky describes "postmodern" klezmer as something which it cannot longer be confined. . . . Even its wailing sound, its essence, can be imitated and learned." He asks us, "How can anyone put walls around an ethnic identity that has no home?" Joel Rudinow quotes Amiri Baraka—who is often read as one of the most protectionist and Afrocentric jazz writers—on the "appropriation" of jazz music by white musicians: "The success of this 'appropriation' signaled the existence of an American music, where before there was a Negro music." The boundary-stretching musical approach exemplified by Katz's music and Byron's interpretations do much to invigorate and expand American Jewish and jazz traditions. The clarinet, once the leading force of Swing Era jazz, has been almost completely neglected for the last 50 years. African Americans have been even rarer on the instrument; the perennial poll-winners of Downbeat and other jazz magazines have been Benny Goodman, Artie Shaw, Jimmy Giuffre, Tony Scott, and Buddy DeFranco. Within this obvious void of contemporary black jazz clarinet players, Byron, with his considerable talent, could have easily chosen a straight-ahead path to mainstream jazz and gained recognition. However, he has been an ardent explorer of both avant-garde and ethnically diverse musical territories.

Byron has pointed out in interviews that there is no standard jazz clarinet sound or approach. This may be one reason why his foray into klezmer and other distantly related musical traditions does not seem incongruous. The inherent flexibility, playfulness, and mysticism approach to essentially secular music, and the history of hardship and ethnic persecution that are embodied in both jazz and klezmer musics, may make them brethren of sorts.

American ethnic musics, whether newly created or transplanted, seem to share an openness to combining elements in the dynamic process of defining musical and ethnic identity. It may be that these musical traditions necessarily take on some ethnic identity component of "Americanness." Mark Slobin concludes that "each generation must define for itself, as Americans, how it wants to declare its ethnic allegiance." While each new immigrant population often must struggle against the current hegemonic power to maintain and express its cultural and ethnic sensibilities, a new sense of American solidarity—at the worst extreme a sense of patriotic nationalism, at the best extreme a sense of ethnic synergy—may evolve from this open and dynamic ethnoscape.

Notes

2. Ibid.
5. Ibid.
6. e.g., The New England Klezmer Conservatory Band, Klezmerim, The Klezmeratcs, etc.
11. Ibid., 128.
13. Ibid., 196.

David Borgo is a jazz saxophonist, educator, and ethnomusicologist. He holds a Bachelor's in Music degree from Indiana University and has toured throughout the United States, Europe, and Asia. He is currently a candidate for the Ph.D. in Ethnomusicology at U.C.L.A., teaches jazz history and world music courses for the U.C. and California State University systems, and works regularly as a freelance musician.
Can This White Lutheran Play Klezmer? Reflections on Race, Ethnicity, and Revival

Christina Baade, University of Wisconsin

I would like to thank David Borgo for centering his discussion of ethnicity and klezmer around "Don Byron Plays the Music of Mickey Katz," it's a compact disc I really enjoy—both for the artistry that went into Byron's well-conceived redefinition of the cover album and for the multiple readings it invites. My response will center in three areas first, the place of race in discussions of ethnicity; second, klezmer as not only an ethnic but also as a revival genre; and third, some questions of authenticity.

David has put his finger on an important tension when he states in his concluding paragraph,

American ethnic musics, whether newly created or transplanted, seem to share an openness to combining elements in the dynamic process of defining musical and ethnic identity. It may be that these musical traditions necessarily take on some ethnic identity component of "American-ness."

What is "American-ness"? I think that American-ness in music is closely related to African-American musical forms. From Antonín Dvůrák’s citation of Black spirituals to Charles Keil’s contention that “Black music has become virtually all of American music as jazz suffused pop and rhythm and blues became rock,” an elision has occurred between what is marked as African-American and what is coded as American in music. Performance of Black-associated musical forms thus became a means of assimilation for immigrant musicians for purposes as mundane as obtaining club dates to the complex shifts involving blackface, which Dale Cockrell, Eric Lott, and Michael Rabin have described. Indeed, as David has mentioned, Jewish musicians in the United States learned to perform in jazz idioms to maintain their assimilating immigrant audiences. (For example, the Ukrainian-born clarinetist David Tarras balanced Yiddish music and popular American music—usually jazz—throughout his career in the United States, from the 1920s to the 1950s.)

While ethnicity complicates our discussion of what it is to be White, a single-minded focus on ethnicity distracts us from the deep and specifically American ways our thinking about ethnicity has been shaped and centered around notions of race. A dismissal of "scientific" or "objective" understandings of racial difference does not equip us to ignore the structural and interpersonal ways racial thinking impacts our lives. For example, I think that David’s title is more arresting than mine. To be sure, my title is derivative and admittedly more awkward than David’s. I suspect, though, that it is more surprising that a non-Jewish black clarinetist plays klezmer than a non-Jewish white clarinetist. Indeed, I have seen no more than passing reference to the fact that Matt Dariau, the current clarinetist of the Klezmatics, is not Jewish. Further, Andy Statman, a balét theatrical or "returner" (one who chooses to practice Hasidic Judaism later in life) balances his musical career between the bluegrass mandolin and the klezmer clarinet. Statman has not been interrogated for playing music associated with rural, goyish Southern Whites. The key to this lack of reflexivity—and part of the key to David’s provocative title—is ethnicity complicated by race.

Of course, notions of ethnicity can challenge our thinking about race in useful ways. Jewishness marks a White person as more obviously "ethnic" and "different" than most other White ethnicities—and thus some consider Jewish ethnicity less "White" (or even not-White) and closer to "Black." Indeed, among African-Americans and Jewish-Americans, the debate over whether Jews and Blacks have, should have, or ever had a special cause for alliance is documented in pamphlets from the 1940s and in books such as the 1994 Blacks and Jews: Alliances and Arguments. Tensions between Blacks and Jews seem a particularly "safe" way for our society to focus its discussions and anxieties about race.

Klezmer is understood to be not only Jewish ethnic music as it falls in the racializing tendencies of American music, but it is also marked by the self-consciousness of revivalism. Indeed, its status today as a revived genre differentiates the dance music of Yiddish culture from other Jewish-identified musics such as Israeli folk music, cantillation, and Hassidic dance music. When earlier Jewish musicians who included klezmer in their repertories—such as David Tarras, Ray Musiker, Sid Beckerman, Pete Sokolow, and yes, Mickey Katz—were still alive, leaders in the revival—such as Lev Liberman and Henry Sapoznik—found the music they began to call "klezmer" on archival recordings. Klezmer was revived due to the interest of a younger generation of Jewish musicians who approached klezmer after involvement with other revived and ethnic musics (Liberman performed Balkan folk music, and Statman and Sapoznik played bluegrass, for example). That the music we call klezmer was revived in the 1970s says a great deal about changing notions of Jewish identity at the time. There existed a new willingness to be marked as "ethnically Jewish," a broadening of notions of "positive" Jewish masculinity outside of identification with Israel, and a renewed fascination with The World of Our Fathers—to use the name of Irving Howe's 1976 history of Jewish immigrants in America. To be a klezmer musician was one of the myriad and conflicted ways an individual could perform Jewish identity. As a virtuosic revival genre, klezmer also attracted non-Jewish performers. As I have proposed previously, the notion of authenticity tied to the klezmer revival acts more as a flag for emotional and ideological investment than as an assurance of musical truth or truthfulness. Scholars like Richard Taruskin have questioned our very modern motivations when we speak of authenticity—what do we hope to convey and whom or what do we seek to exclude? Those who play and write about klezmer create its history in their own image and assert new modes of musically and Jewish identity.

To speak of authenticity in the revival of an ethically marked music is not only to speak of who may perform it, but how it should be performed. It seems almost obligatory to emphasize to novice audiences that klezmer is not jazz; such discussions appear in the introductions of klezmer collections published by Tara Publications, a publisher specializing in Jewish and Israeli folk musics, as well as by Mel Bay. In klezmer, jazz influences mark some music as more assimilationist, more American, less Jewish, and even more African-American. I think this is why Katz was held in disdian by early klezmer revivalists. He internalized jazz idioms and played with klezmer as "merely one of many elements in his musical
Individual players and bands may strive to “authentically” recreate the style and ornamentation of pre-immigration nineteenth-century European klezmer; they may produce a 1930s Yiddish big band sound; or like the Klezmatics, they may to meld funk, rock, and Moroccan influences with a carefully considered klezmer style and repertory. Musicians like Alicia Svigals and Ray Musiker compose their own shers, bones, and bulgars. With the popularity of Izak Perlman’s forays into klezmer, the genre is recognizable to those beyond its far-from-monolithic and not-entirely Jewish “in-group” of klezmer fans, performers, and critics.

I placed myself in the title of this paper because I, and a portion of my band, are non-Jews playing klezmer in Wisconsin, of all places. The questions of ethnicity and authenticity haunt me as I play this music—and I’ve been assured that I “sound Jewish” enough times to think that I really can play it. I was struck by the postmodern irony of my position when I came out as not-Jewish to a fellow clarinetist at KlezKamp (held at the Paramount Hotel in the Catskills) last December on the first night of Hanukkah—which fell on Christmas Eve, the holiday my family celebrates. In Madison, people often assume that I am Jewish because I play clarinet in the only klezmer band in town; at KlezKamp, I felt ridiculously self-conscious that I was the only “Christina” out of more than 400 participants.

Anxiety about authenticity is tied to notions of ownership, questions of who rightfully may perform. Ownership is decided not only on a “case-by-case” basis depending on the performer, but also a performer may be marked as coming from the ethnic outside more or less strongly depending on the context (for me, a progressive Midwestern college town versus KlezKamp in the Catskills during Christmas). Don Byron is marked as coming from the outside more obviously because of our American notions of race. While we struggle with what we mean by “authenticity” and question who should and should not perform what music, we are left with the fluidity, the boundary-crossing, the uncontaminability of music and what musicians can do with it. Let’s celebrate good music and honest performances, and then interrogate our musical motivations again.

Notes

Christina Baade is a doctoral student at the University of Wisconsin—Madison. She has written and presented on American klezmer and plays clarinet with the band Yid Vicious.
"Anatomy," continued from 33

The varied repertoire of the Sousa Band is reflected in the John Philip Sousa and Herbert L. Clarke collections held at the Sousa Archives for Band Research (SABRE) at the University of Illinois at Urbana-Champaign (UIC) composed of marches, overtures, suites, vocal and violin solos, and solo works for other instruments, novelty selections, and fantasies, many of which were composed or arranged by Sousa. As a research resource the music itself bears information regarding personnel, itinerary, and instrumentation; as a source of insight to life on the road, personal opinion regarding musicianship, physical characteristics, and salary, or artistic abilities of Sousa Band members, the music is replete with running dialog and caricatures. The Clarke Collection music, photographs, artifacts, and related materials include many original works for solo cornet and band, ensembles, and selections for band by Clarke and his contemporaries. Hologram scores and parts by Clarke appear frequently in the Sousa Collection as well. Clarke's precise and legible manuscript can be immediately attributed, even in absence of his signature or initial block (HLC) at the end of a part or a score.

The Sousa and Clarke collections have been in residence at UIUC since 1956 and 1946 respectively. The rigors of multiple Sousa Band concert seasons and post-Sousa use of the collections for rehearsal, performance, and research, as well as having been subject to the vagaries of the Illinois climate for nearly six decades, have contributed to deterioration of the archival manuscript music materials. Eighty percent of the collection fails the standard fourfold test. The works that experienced the greatest level of use are in advanced stages of decay with important marginalia and even the music itself at risk.

On 31 March 1997 the National Endowment for the Humanities (NEH) Commission on Preservation and Access announced approval of funding for a fifteen-month preservation microfilming project on behalf of the collections. NEH funding is sponsoring two-thirds of project costs; UIUC is contributing the remaining one-third of the budget through cost-sharing initiatives (purchase of supplies, salaries and benefits for permanent staff, and project space and related budget). Project-related activities include creating machine readable cataloging (MARC) records and finding aids for ninety-six cubic feet of archival manuscript music materials, concert programs, and correspondence; reformatting the music and related materials through preservation microfilming; and creating archival quality negatives and positive use copies for 120 photographs. At the completion of the project, copies of the microfilm reformatted materials will be available to institutions and individuals for purchase.

During the course of the project, members of the staff have been presented with opportunities to add to the body of knowledge regarding the content and historical aspects of the two collections through presentations at professional meetings and through the media. Difficult technical issues related to preservation microfilming have been encountered and solved through cooperative efforts with UIUC technical services specialists, as well as other librarians and archivists. The end results of the NEH-sponsored preservation project will be preservation of the intellectual content of the materials, generation of bibliographic control, and access enhancement.

Establishing intellectual control requires devising a logical and coherent order of document prior to filming. Project methodology has included appraisal of the scope of the collection, selection of materials for filming, establishment of a standard order, collation of information, and accomplishing minor conservation procedures according to accepted archival practice. Sousa's original works are being filmed chronologically, with his arrangements of works of other composers following alphabetically by composer's surname; filming of manuscript works by other composers completes the sequence for the Sousa materials. The manuscripts in the Herbert L. Clarke collection are being filmed similarly. A further component of intellectual control entails cataloguing the finished product as a holding of the home institution, and the subsequent uploading of MARC records on all titles filmed to OCLC. The completion of the SABRE Preservation Project will guarantee enhanced access to this important chapter of American musical life and history.

Women in White

A unique and thus far unnoted segment of the Illinois Sousa materials includes vocal solos that were presented by the women to whom Sousa referred individually as "The Lady in White." These vocalists met all his criteria for a Sousa Band soloist; they possessed talent, beauty, and stage presence. More than forty female vocalists sang with the Sousa Band throughout the thirty-nine seasons, many making concert appearances at Willow Grove Park in Philadelphia or at the New York Hippodrome, in addition to participating in special events, the annual transcontinental tours, and for some, the World Tour or one of the four European tours. Among the coloratura or lyric sopranos were Belle Storey, Mary Baker, Nona Faulhald, and Marcella Lindh, who soloed with the Band prior to achieving operatic stardom in Europe. Virginia Root, the soprano whom Sousa chose as vocal soloist for Sousa Band world tour (1910-1911), had a long and noteworthy career with the group from 1909-1916. Marjorie Moody cultivated audiences in over 2,700 concerts with the Band between 1917 and 1931. Sousa held her in such high esteem as an artist and friend that he dedicated two songs to her: "There's a Merry Brown Thrush" (1926) and "Love's Radiant Hour" (1928); both selections are held in the SABRE vocal collection. The coloratura soprano Estelle Liebling was Sousa's most renowned vocal soloist; her extensive range and vocal agility pleased listeners during nearly 2,000 concerts. These voices of great carrying power combined with Sousa sensitive accompaniments, in which he used reduced instrumentation, enabled the soloists to be heard from any seat in the theatre.3

As Sousa's marches reflected his military experience and masculine exuberance, his songs reveal his passion and appreciation for the beautiful. Inspired by the tragic and the comedic, he set both to music. Sousa composed music and lyrics, set the poems of others to music, or collaborated with another artist to create his vocal works. The SABRE collection includes over twenty original Sousa works for voice and band, as well as 150 songs by other composers for which he created accompaniments for the lovely and talented Sousa Band soloists. A perusal of song titles in the Sousa vocal collection reveals his diverse interests and experiences. "What Will I Do When the Lilies Are Dead?" (1898), "Blue River, I'm Coming Back To You" (1917), and "In Flanders' Fields the Poppies Grow" (1918) represent love, nostalgia, and patriotism for a far-away country and home.

Sousa's hand appears in the majority of the 150 vocal solos and in the accompaniments from the Sousa family piano bench. One of the most frequently of the solos is "Maid of the Meadow," a song that he composed for his 1897 operetta, The Bride Elect. The collection also holds the Sousa holograph score entitled "My Own, My Geraldine" (1887) set to the Francis C. Long poem. Sousa noted that this song reflects the
highest standard of his musical ability; adding that it was of a "better class of English ballads and in the vein with those of Sullivan."54 Sousa's varied scope is exemplified in comic tunes such as "You'll Miss Lots of Fun When You're Married" (1890) or more stirring selections like "Kelly, Burke, and Shea" (1919), a song about three Irishmen who sacrifice their lives for country.

Sousa not only composed songs, but in his mission to bring the classics to the masses, he arranged Verdi's "Ave Maria" from Othello, sections of Puccini's La Boheme, "The Russian Nightingale" by Alabiev, and other works including "Danny Boy" and "Drink To Me Only With Thine Eyes"—both as vocal solos and as selections for the band medium. He recognized the importance of contemporary artists; thus his libretti included songs and other works by American composers Edward MacDowell, Stephen Foster, George Whitefield Chadwick, Amy Beach, and Liza Lehmann. Even a collaboration titled "Indian Love Song" by Mrs. Sousa and Estelle Liebling is among the works in the vocal collection.

Popular titles reflect the social, political, and economic situations of the United States during four decades of Sousa Band performances. "Oh My Country" (1874), "We Are Coming Home" (1918), and "Our Boys Are Home Again" (1928) remind listeners of the volatile struggles of young Americans who defended their homeland during the Spanish American War and World War I. Through music, Sousa identified himself with national, regional and local events and composed memorable melodies and prose inspired by love, death, courage, and patriotism. John Philip Sousa was indeed, as Rupert Hughes once wrote, "The Pulse Of A Nation."5

Events of Note


Concerns that George Gershwin's music might be soon forgotten surfaced immediately after his death in June 1937. While Ira fiercely protected the unpublished music and began a life-long campaign as a lobbyist and curator of his brother's reputation, his mother Rose created the Gershwin Collection at the Library of Congress. By the time of the great Gershwinoilfhe gathering at the Museum of the City of New York in 1968, the family had succeeded in shaping an invincible legacy. Many of the swarm of scholars, performers, students and curiosity-seekers who crowded into the newly-renovated Coolidge Auditorium of the Library of Congress, on 13-16 March 1998 were oblivious of these past anxieties; they came to witness the spectacle.

A permanent exhibition area for materials from the library's George and Ira Gershwin Collection was christened at Friday's opening ceremony. The Gershwin Room holds George's unique writing desk and one of his many Steinway pianos (curiously rebuilt by the manufacturer in New York for its current zoo-like existence). Iris typewriter with table, self-portraits of each brother, and scores, letters and other items which will be rotated with myriad other items stored within the bowels of the Madison Building.

On the following three days, an array of headliners took the stage. Saturday opened with Michael Feinstein followed by the ever-glamorous and gracious Kitty Carlisle Hart, Angie Dickinson, and the original Bess, Anne Brown; on Sunday, Bill Holcomb and Joan Morris spun their magic web. Michael Tilson Thomas related family stories and other anecdotes linking him to the Gershwin family, and a concert version of Vincent Youmans' Great Day—with superb soloists and the choir from Harvard University—sent the audience into the streets whistling. To avoid a final day letdown, Dick Hyman, Ned Rorem (who read his 1984 Gershwin essay), the classy "Jimmy Durante act-alike" Max Morath and the Holcomb/Morris duo were billed to keep the audience wonderfully agitated. Noticeably missing were the east coast Gershwinians: Frances Gershwin Godowsky, her son Leopold Godowsky and Marc Gershwin.

To stimulate the scholars present, the list of invited biographers and affiliated authors read like the "Who's Who" in twentieth-century popular music. The groundbreakers—Ed Jablonski, Robert Kinb, and Lawrence Stewart—shared the podium with Deena Rosenberg, Gerald Beardsman, Lee Dal, Allen Forte, Philip Furia, Charles Ham, Mary Henderson, Vivian Perlis, and Wayne Shirley. What they contributed to the festivities cannot be adequately noted here. When transcripts of the symposium are available, Sonneck members are hereby advised to purchase copies from the Library.

To be expected of a production of this magnitude, the performers were top drawer: Irv Austin, Steven Blier, Rob Fisher, John McGlinn, Peter Mintun, in addition to the list already mentioned. The music was not from the Gershwin alone. Marlene Verbit played pieces by composers the Gershwin met on European travels, including George Antheil, Alexandre Tansman and Vernon Duke; the Saturday evening finale brought more Vernon Duke songs; a movement of Albam Berg's Lyric Suite was performed; Ed Jablonski provided tidbits of private audio treasures featuring the crooning of Harold Arlen, Jerome Kern and Yip Harburg. Pianists Hyman and Morath thrilled listeners with their offerings of works by James P. Johnson, Scott Joplin, Zaz Confrey, Willie "The Lion" Smith, and others.

But perhaps most endearing were the personal tributes, English Strunsky was nine when his parents' Greenwich Village home became one of the meeting places of the Gershwinians. Pales, Edward G. Robinson, Mabel Pleshette (later Schirmer), and a host of others. The richness in his testimony, along with that of Gershwin intimates Kitty Carlisle Hart and David Raskin, brought a charming authenticity to the moment. Also in tow were relatives of other Gershwins: Kay Duke (wife of Vernon), Anne Kaufman Schneider (the only child of the inascible George S. Kaufman) and Kathy Weber (granddaughter of Kay Swift, the closest thing to a love in George Gershwin's life).

With tender excuses for the laundry list, please try to imagine the incredible excitement that the symposium generated. When audiences adjourned to the nearby coffee area, the room buzzed with activity; theories were exchanged, bragging and "one-ups-manship" were at a premium; names were dropped. But most of all, appreciation and enthusiasm, for the genius of two brothers were abundant. Allow us to tip our hats to them and to the efforts of Bob Kimball and Betty Auman, who made the event a significant and memorable one.

—Robert Wyatt
Levine School of Music, Washington, D.C.
Libby Larsen: 1998 Sonneck Honorary Member

Appraising the musical career-in-progress of the Sonneck Society's 1998 Honorary Member is like viewing an Alexander Calder mobile. Deeply inspired creation and eloquent promotion of the arts counterbalance each other in the dynamic constellation of a spirited and colorful life.

Two years before the Society's organizational meeting in 1975, Libby Larsen co-founded the Minnesota Composers Forum, an advocacy group linking communities with composers and performers that has evolved into the American Composers Forum. This influential organization continues to encourage the making, playing, and enjoyment of music, a large portion of which is American. Larsen has been Composer-in-Residence with the Minnesota Orchestra, the Charlotte Symphony, and her current appointment, the Colorado Symphony Orchestra, where she also liaises with local composers and the Denver Public Schools. Awards from the National Endowment for the Arts, American Council on the Arts, and Bush Artists Fellowship are interspersed with commissions from the Lila Wallace/Readers Digest Foundation, Minnesota Orchestra, Saint Paul Chamber Orchestra, and Los Angeles Chamber Orchestra, among others, on her remarkable dossier.

Marks of her fascination with acoustics, both verbal and musical languages, and timbres are abundant in a catalog spanning all traditional and many contemporary genres. In her landmark opera of 1990, Frankenstein: The Modern Prometheus, Larsen placed giant projection screens and hanging scrim in the hall, dynamic invitations to experience "What the Monster Saw." Her imprint catalog of sixty works also witnesses her pursuit of the most expressive musical/dramatic languages of our age. Larsen's Sonnets from the Portuguese is featured on a 1994 Grammy-award-winning recording by Arleen Auger. An all-Larsen release from Koch International, inclusion on another CD entitled "Women of Note" from the same label (also featuring Tailleferre, Boulanger, Mendelssohn, Beach, Schumann, and Monk), and the recent premiere of Larsen's "Black Roller" on the Minnesota Contemporary Chamber Ensemble's 180 Degrees from Ordinary CD demonstrate her artistic range and wide success.

With all this notoriety she remains among the most gracious and accessible of our country's established musical figureheads. She has said, "If . . . music works, it communicates. And if it communicates, it reaches people. And if it reaches people, it becomes a part of the community." As we have seen this week, she is a composer whose music meets these worthy goals. Today, we are pleased to celebrate her relationship with the American community and to formalize the link that has existed between this notable composer and ourselves for over two decades. The Sonneck Society for American Music offers a sincere welcome to our 1998 Honorary Member, Libby Larsen.
—Kay Norton, UMKC

Sonneck Society Awards

Article Award

Picking the best article on American music was even more difficult than it has been in previous years. The article awards subcommittee identified six articles published in 1996 that demanded serious consideration as "the best." To make our job still harder, these articles covered a wide range of topics, were written in a variety of formats, and were published by six different journals. We felt as though we were comparing crisp, tasty apples with sweet, juicy oranges with plump, ripe cherries. The subcommittee could only be pleased with this dilemma. To us it signifies that the field of American music is healthy—that people are doing different sorts of good work in many areas of interest.

The winner of the Irving Lowens Award for the best article on American music published in 1996 is Mark Tucker for his article "In Search of Will Vodery," published by the Black Music Research Journal, volume 16, no. 1. Tucker addresses an area of music history that has drawn little attention until now: the study of arrangers and arranging. Using a broad array of sources, Tucker surveys Vodery's activities and arrangements to paint a picture of the social and musical world of arrangers in New York City in the first half of the twentieth century. He shows how Vodery's success as a black musician in the primarily white world of arranging created a legend of Vodery as the transmitter of "modernist" musical ideas to the world of jazz. Finally, Tucker submits the scores from more than 75 of Vodery's compositions and arrangements to a careful and sophisticated critical evaluation to understand who Will Vodery was and what he meant to the history of American music. We predict Tucker's article will serve as both a source and a model for many future studies in American music.

We also want to congratulate Sam Floyd and the editors of Black Music Research Journal not only for publishing Mark Tucker's article, but also for creating a journal and a context in which work of this quality can appear.

—John Spitzer, chair

Dissertation Award

Judging from the excellent quality and varied subject matter of the entries for this year's prize for a dissertation in American music, the future of research and writing on American music seems rosy indeed. The prize committee, reviewing dissertations dealing with, among other topics, the role of written music in early jazz, Passamaquoddy ceremonial songs, an analysis of fuguing tunes, and music in Wyoming's cowboy culture, was hard pressed to narrow the field and even more so to select a winner. Two fine studies in particular must be mentioned: Eric Porter's "Out of the Blue: Black Creative Musicians and the Challenge of Jazz, 1940-1995" and Allison Welch's "The Influence of Hindustani Music on Selected Works of Philip Glass, Terry Riley and La Monte Young." But in the end we voted to award the prize to Jennifer
DeLapp’s “Copland in the Fifties: Music and Ideology in the McCarthy Era.” DeLapp examines Copland’s letters from the 1950s, interviews with the composer and other people, and previously classified government documents, including Copland’s FBI files and a transcript of his hearing before the McCarthy Committee. She concludes that the Cold War and the resulting anti-Communist furor in America had a great influence on the composer’s creative life. Tracing the various liberal and pro-Russian (but not pro-Communist) causes with which he had been associated, she shows why he became a target of anti-Communist politicians and how this unwelcome attention had such an impact on his life and work. She then examines Copland’s attempts, in both his writings and his compositions, to reconcile tensions between late modernist aesthetics and his goals as a mid-century American composer, concluding with a detailed analysis of a major composition from this decade, the “Quartet for Piano and Strings,” in which he attempted to balance serial technique and the ideology behind it with the more populist style of his early ballets.

The committee found DeLapp’s work to be highly original, convincing, and provocative in a most positive way. One committee member noted that she found “a splendid balance between context and the actual music. Her writing is strong, her methodology is clear, her conclusions are solid and convincing.” Another found the dissertation to be both “engaged and engaging.” We congratulate Jennifer on her accomplishment, and we recommend her work to all members of the Society.

—Charles Hamm, chair

Book Award

Ingrid Monson’s *Saying Something: Jazz Improvisation and Interaction* is a fresh and innovative approach to explicating jazz improvisation. She boldly addresses the disjunction between the musical mind and scholarly approaches in the study of music. She articulates for readers who have never participated in jazz performance what many musicians have felt, experienced, and communicated to one another in their art. Her methodology is wide-ranging, drawing on anthropology, linguistics, and post-structural criticism while displaying a steady awareness of the shortcomings as well as the potential of each approach. The result is an intellectual tour-de-force that should have a lasting influence on future scholarship in American music. Most important, however, in Monson’s study, the music is first. As a consequence, the reader comes away hearing jazz in new ways as well as understanding more deeply this uniquely American style of music.

—Michael Broyles, chair

Publications Subventions Awards

At the Kansas City meeting, the board of the Society approved the following three subvention awards for 1998 from the Henry Earle Johnson Bequest, as recommended by its publication subventions committee.

1. Oxford University Press for *Amy Beach, Passionate Victorian* by Adrienne Fried Block.

2. University of Illinois Press for *Sixties Rock: Garage, Psychedelic, and Other Satisfactions* by Michael Hicks.


—John Beckwith

Non-print Subventions Award

The third annual Non-print Subventions Award was presented to Homer F. Edwards, Jr., President of Calcante Recordings, for the recording, *Chicago Renaissance Women: The Organ Works of Florence Price*, performed by Calvert Johnson. Previous recipients of the award are Benjamin Sears and Bradford Conner for their recording of Irving Berlin songs and Adrienne Fried Block for her work on a recording of music by William Mayer and Amy Beach.

—Wayne Schneider

Bunker Clark receives Distinguished Service Citation

This year’s Distinguished Service Citation is presented to a member who needs little introduction, which is what he will get. He has been a member since 1975, the very beginning of the Society. He was influential in the early years, serving as a member at large for four years. An indefatigable writer who kept meticulous records and always answered his correspondence, he was then elected secretary, serving for four years. Six years later, having just completed ten years handling the Society’s publicity releases, he was elected its last Second Vice President. He has attended most, if not all, Society meetings, was program chair for the 1980 Baltimore meeting, and hosted the 1982 meeting at his university. He has often given papers, including the highlight of the 1987 Pittsburgh meeting, his seminal work on the infamous Pennsylvania woman composer Ese J. Mushrush. From 1989 to 1994 he was editor of the Society’s directory. He has served on many important committees and was one of the first to lead the Society into cyberspace with his introduction of e-mail, a mission he continued to the present with his network of humorous messages. In spite of retirement from his busy teaching schedule, he remains active, and is always willing to help where needed. How many brave souls would undertake the challenge of making the Benjamin Franklin shrub for this illustrious gathering? Truly his service may be used as an example to others, and the Board is very pleased to present this Distinguished Service Citation to Dr. J. Bunker Clark of Lawrence, Kansas.

Response from Bunker

I was so shocked and surprised at hearing my name read for this award that it made me speechless (except an exclamation, "more shrub"). The honor is truly appreciated. My thanks to Bill Everett for the nomination and to Raoul Camus for writing the citation.

Actually, there are two things I'm proud of: 1) directing a NEH Summer Seminar for College Teachers on the subject of American music before the Civil War—the only such seminar on an American subject during the bicentennial year of 1976. (Raoul was one of the seminarians for its repeat in 1978, and his seminar research led to several published articles.) 2) I have the distinction of being the last second vice-president. (I tried to make the motion to eliminate this position, but this pleasure was co-opted by someone else.)

It's true that Raoul heard my paper "Toward a Study of the Life and Works of Ese J. Mushrush, Northweat Pennsylvania Composer" during the meeting in Pittsburgh in April 1987, but not for the Sonneck Society, whose program committee rejected the paper! Thanks to Bob Copeland, it was read to the Allegheny chapter of the AMS, meeting there at the same time. The paper was later published by the Bulletin in Summer 1991 and may have been the first Bulletin article with music examples.
Benjamin Franklin Orange Shrub: Raoul took the original 18th-century recipe from the American Heritage cookbook, supposedly from Franklin's papers: "To a Gallon of Rum two quarts of Orange Juice and two pounds sugar—dissolve the Sugar in the Juice before you mix with the Rum—put all together in a Cask & shake well—let it stand 3- or 4- Weeks & it will be very fine & fit for Bottling." This was used for the first conference banquet. Bayside, N.Y., May 1976, hosted by Raoul. To quote him.

Sounds simple, and it really is. The major factor, however, is time. As it gets older, it gets smoother, and after a month or so, it is indeed very smooth (I have had some as long as a half year). It was the hit of the banquet. The keynote address, by Allen Britton, was to have followed the thirteenth toast. The noise level was so loud, everyone being quite inebriated, he was unable to be heard, and finally gave up. How anyone got home that evening is beyond me. John Cage and many of the other famous names in American music who were present had a rip-roaring time, and BF's shrub became a tradition at many Sonneck banquets.

A warning: they must have been more stouthearted in those days, for the shrub is very potent. After the first banquet, we made the recipe using equal amounts of rum and orange juice (1 to 1, not 2 to 1), and found that the result was still very potent, if allowed to sit for a month or so.

For the meeting in Lawrence, April 1982, I mixed up 2 gallons each of rum and orange juice, and 4 pounds of sugar. These days, however, one cannot buy rum in gallons, so the updated version is six 1.75 liter bottles of rum, 6 cans of frozen orange juice (don't mix with all the water required, until time to top off the carboy), 4 pounds sugar. It was mixed up in a plastic wastebasket (reserved for this purpose), then siphoned to the 5-gallon carboy. Two of these batches were made in early December, so there was plenty of aging (and plenty of shrub) before the conference began. Smooth enough?

Sonneck Society Brass Band in KC

For the eighth time since 1988, the Sonneck Society Brass Band entertained conference attendees with spirited renditions of nineteenth-century brass band music. Nine selections by Canadian and U. S. composers enlivened the conference reception.

The idea for the Sonneck Society Brass Band was conceived by Craig B. Parker, Bob Copeland, and George Foreman at the Pittsburgh conference in 1987, during a society-sponsored bus ride to Old Economy Village. The band has since performed at conferences in Danville, Toronto, Baton Rouge, Worcester, Madison, Washington, and Seattle. Craig B. Parker has served as the band's organizer, leader, and solo E-flat cornetist since its inception. The three-fold purpose of the Sonneck Society Brass Band is to provide a performance outlet for society members (especially those who no longer play regularly), to bring to life the increasing number of scholarly editions of brass band music, and to provide live music for conference receptions.

The 1998 band had seventeen members: cornet and trumpet—Frank Capolla, Craig B. Parker, Deane Root, and Rob Walker; alto horns—Jim Aaggard, Raoul E. Camus, and Bill Kearns; trombonists—Diana Eiland, Patrick Hennessey, Linda Pobby, and David L. Stagh— euphonium—Ken Kreimentz, tuba—Bob Copeland and John Koege; and percussion—Tara Browner, Cynthia Bryant, and Jonathan Ruter.

This year's program featured the modern premiere of "Reel Deer March" by Arthur Wellesley Hughes, recently published in the Canadian Musical Heritage, Volume 21: Music for Winds and Bands (Ottawa: Canadian Musical Heritage Society, 1998); Paul Maybery's edition of "Voice Quadrilles" by the esteemed African-American keyed bugle player, Francis Johnson (1792-1844), and Herbert L. Clarke's "Caprice Waltz," from The Imperial Band Book (Toronto: Whaley Royce and Co., 1890).

Excerpts from Three Centuries of American Music: A Collection of American Sacred and Secular Music Volume 12: American Wind and Percussion Music (Boston: G. K. Hall, 1992), edited by Raoul E. Camus, comprised the rest of the program. The performance of W. S. Ripley's "Firemen's Polka" (from the Manuscript Collection of Dance, Marches and Other Music for Band, c. 1862, known as Hooe Ripley's Book), the band's unofficial theme song, was enhanced by the audience's skillful singing.

Thanks are due to the University of Missouri-Kansas City (especially Gary Hill and Kay Norton), Washburn University (especially Bill Everett), John Koege, and Kenneth Kreimert for providing low brass and percussion instruments for the band. Multitudinous accolades must be given to Raoul Camus for editing most of the music that the band played this year, extracting the parts, serving as band librarian, and keeping the band fortified with shrub during the performance.

Those wishing to perform with the Sonneck Society Brass Band next March in Fort Worth should contact Craig B. Parker, McCain Auditorium, Department of Music, Kansas State University, Manhattan, KS 66506-4702 (telephone 785-532-5740 or 537-9140; e-mail <cbp@ksu.edu>.

"Score and parts for this edition of "Voice Quadrilles" can be obtained from Paul Maybery, at 360 Emma Street, St. Paul, Minnesota 55102.

—Craig B. Parker
Kansas State University

Celebrating the Kansas City Style

"Celebrating the Kansas City Style," a concert held in Kansas City's Folly Theater on 20 February 1998, brought together four durable masters of the jazz idiom. On piano was Jaz McShann (b. 1916), perhaps best known for leading the Swing Era band that brought Charlie Parker to New York, but a remarkably fluid blues stylist in his own right. Count Basie veterans Claude "Fiddler" Williams (b. 1908) and trumpet soloist Harry "Sweet" Edison (b. 1915) were joined by relative youngster Harold Ashby (b. 1925), the only one of the four born and raised in Kansas City.

The atmosphere of the concert was informal, a gathering of old musical friends supported by a rhythm section at least two generations younger. Not surprisingly, the program featured a generous sampling of old favorites, evoking the collective music-making for which Kansas City jam sessions were justly famous: the blues in all guises (including, inevitably, "Goin' to Kansas City"); Duke Ellington standards like "Perdido" and "In a Mellotone"; and such variants of "I Got Rhythm" as "Lester Leaps In."

Each performer took a solo turn as well. Among the most memorable moments were the raucous reception greeting McShann's blues set, with the hometown crowd shouting his nickname "Hootie" as he took his place on the bench, and a slippery, bluesy reading of the romantic ballad, "These Foolish Things. "Sweet's" solo on "Wave" showed how well the rhythmically elusive gestures of bebop fit into his own style. To set the groove, Edison got up off his stool and delighted the crowd by dancing a supple, hip-swinging bossa nova. Despite these and other displays of vigor, the stamina of the concert's stars was clearly tested by the length of the program. Fortunately, the local rhythm section, especially guitarist Rod Fleeman, was available to pick up the slack, taking on more and more of the solo responsibilities as the evening wore on. The result was a fine tribute to the present as well as the past of Kansas City jazz.

—Scott Deveaux
University of Virginia

continued on page 44
Interest Group Reports

Research on Gender in American Music

The Society's 1998 Honorary Member, noted composer and arts advocate Libby Larsen, animated many moments in the Joint Conference with her generous participation in Sonneck and CBDNA sessions Thursday through Saturday. To open the Gender Interest Group session on Friday, I read Larsen's own comments from James Briscoe's latest collection, Contemorary Anthology of Music by Women (Indiana University Press, 1997, pages 107-8) in which her "How It Thrills Us" (1990) appears.

Regarding the differences between men and women composers, Larsen wrote, "I cannot speculate... for that would be speculating indeed. Each composer authors a unique process in which subconscious perception finds its way to practical performance." She did, however, provide observations about traditional socialization that not only kicked off a fascinating session, but also became the semester's cornerstone for the eighteen graduate students in my Gender and Music course who attended.

Ask a room full of women and men who know—at that instant—where the wrapping paper and matching ribbon and greeting cards are in the house, and you will see the women responding with both the answer and the knowledge of what this means. It falls to women, in general, to hold dear all the civilizing details of culture in their heads and hearts. Without these details, the rituals, manners, and ceremonies of human beings in their daily relations would deteriorate quickly.

Why does this affect the creative process? Attending to these details is often considered to be an interruption to those people who have built their working process around large, uninterrupted blocks of time in order to work. Furthermore, these kinds of interruptions are often viewed as necessary but annoying and should be carried out by someone else. Over the past centuries the pattern has been for the male to consume the large block of uninterrupted time, doing "important" work, and the female to carry out the necessary but ancillary details of civilized living—"detail." Society in general judges that someone working in protection on a large thought is doing better, more-concentrated work than someone who is physically carrying out other tasks while occupying their mind with large thoughts. Hence you have an essay like Virginia Woolf's "A Room of One's Own," Some women try to construct the male model of large, uninterrupted blocks of time in which to consider thoughts of genius. Until recently, this manifested itself in women telling other women that, if they wanted to do "serious work," they must not marry or have a family. To marry and have a family is to become irrevocably responsible for the ownership and dispensation of detail. Unless one was wealthy and could hire a housekeeper, this was the truth. At its heart, is the creative process affected by the expectation of how one will work on the creative problem? My answer is yes.

Larsen spent the remainder of the hour illuminating this intriguing commentary and addressing her own music with particular attention to the vocal works. True to form, her remarks revealed a keen intellect, an easy sense of humor about herself and her world, a passionate interest in the creative act, and an accessibility that makes her a highly effective defender of the arts. She generously shared herself with the audience—"You don't know what it's like, having all these things inside me"—in an open and non-challenging way.

Rather than attempt to recapitulate her remarks myself, I'll share some of the student responses to the Interest Group session. Having the entire class of eighteen present was a rare educational experience; after the conference we discussed and refined our individual and corporate perceptions of this composer and her music. I asked those graduate students to select their favorite Larsen "pearls of wisdom" and the following is excerpted from their selections:

---Stephen R. Greene
University of Pittsburgh
Imprisoned in a world where profound statements and profound lives are measured however unknowingly by their similarity to what has preceded, Libby Larsen quickly caught my attention with the statement that her works are an attempt to understand. What greater purpose: what greater inspiration to a composer than necessity?
—Eric Sitter

The "life-changing" incidents she chose to present were helpful in gaining insight into who she is and what her life's work entails... The fact that she went to school in a pre-Vatican II Catholic elementary school and was exposed to Latin masses and chant at such an early age is fascinating... Finding out at an early age that many equal singers with stupid and pianist with smart had an impact on her life. Her audition story illustrated what happens to many young musicians who come into the music profession out of a sheer love of music with no pre-conceived ideas of what they "should" know or "should" have. She auditioned with the song "Georgia Girl" for a vocal performance degree and was sent to an incoming teacher to be groomed for further study. Her compositional style was shaped by these incidents as she saw that "Georgia Girl" was representative of our culture but was not, however, "culturally" acceptable. [In her compositions, Larsen wants to explore the voice and its place in our culture.
—Rhonda Fuehrerth

Larsen looked at women's literary texts for a song cycle setting and first looked at women who were disturbed by detail... such as Sylvia Plath and Virginia Woolf who strove for an "isolationalist" model... the traditional male model of attempting to rise above the ordinary details of life. In response [to their usual death as the final escape], Larsen said she decided to find out about women who survive; she began to look for textual companions about LIVING. She liked the idea of a song cycle about psychological development in which she could embrace the creative process... those texts by Barbara Euland and Elizabeth Barrett Browning... and made artists Georgia O'Keefe and Mary Cassatt her models of women who were true to themselves and what they knew.
—Jennifer Parker Lowen

I found it interesting that Larsen has her best compositional ideas while sorting the laundry, for example. It was in this portion of her lecture that she discussed "Fractured Detail vs. Great Thought."... This method of composing, rather than walking into her studio, shutting the world out, and writing for hours and hours, is something I consider quite extraordinary and yet expected [of a] fellow woman and professional.
—Stacey Utte

I loved hearing her talk about [tracking the amount of remaining] bathroom cleaner and her baby screaming in the background of an important interview. I can relate to that kind of life... If she can do it, I can do it!
—Sarah Tarnchill

I found her collage of thoughts an honest representation of how her mind works and I was engaged in her entire speech.
—Julie Bartholomew

This meeting of the Interest Group was one of the most captivating I have attended because our honored guest took the risk of speaking directly about her encounters with traditional gender and professional expectations. Like Libby Larsen, many of today's musicians are engaged in the establishment of a new performance practice as they blend roles traditionally assigned to males or females and maintain creative activity. Larsen's observations about detail-oriented composers and those who work with distraction as a natural expectation—in contrast to the isolated genius—cannot fail to inform contemporary perspectives of creativity. Those who attended the Interest Group session will bring a greater understanding to Larsen's compositions, and perhaps their own creative activities, in the future.
—Kay Norton

Research on Gender in American Music Twentieth-Century Interest Group

A small, congenial representation of the twentieth-century Special Interest Group met at the Kansas City Conference early on Thursday morning. The main thrust of the conversation centered on ideas for a group presentation on the Fort Worth Conference program in 1999. An idea that created a wide range of interest was that of focusing on the American compositions that have been commissioned by the Van Cliburn Competition. The Van Cliburn International Piano Competition began in 1962 (in Fort Worth) and has taken place every four years since then, becoming one of the most visible of piano competitions. From the beginning, one feature of the competition has been the commissioning of an American work that is delivered to each contestant shortly before the competition and is a required part of the program. A session centering on this repertory could present a recital program of selections from these ten pieces or papers illustrated with performance examples. Of course, more general issues, such as patronage, post-premiere performances, and the competition itself might also be addressed.
—Louis Goldstein

Band Interest Group

A standing-room-only audience attended presentations by members of the American Band History Research Interest Group at the annual meeting. Quincy University professor emeritus Lavern J. Wagner, who has conducted extensive research on nineteenth-century American band music, presented the results of his most recent research regarding the life and work of Civil War General Benjamin H. Grierson. Dr. Wagner stated that, as a naturally talented musician, Grierson moved seemingly effortlessly to positions of power and eminence in both musical and military circles, serving as director of several bands in a number of locations. Wagner's research included examination of materials at the Fort Davis (Texas) National Historical Site and the Illinois State Library, primary repositories for Grierson's works. Dr. Wagner studied the reportory, Grierson's autobiography, and military records. In his recently released Band Music from the Benjamin H. Grierson Collection, Wagner documents the materials by selection, meter, title, genre, composer, and arranger. He provides instrumentation, location, and contents of part-books and other manuscript materials. Historiography and critical editions of the musical works complete the thorough treatment of the life and works of this Civil War era musician.

The second half of the program focussed on the SABRE Preservation Project. Director Phyllis Danner, Project Archivist David Coppen, and graduate assistant Ann Marie Werner presented history of the UIUC band-related special collections, technical aspects of a preservation microfilming project, and a discussion of materials that have emerged during the collation process (See "Anatomy of a Preservation Project" on page 33 of this Bulletin.)

The collection comprises published and manuscript music for band and orchestra, including works by Sousa, Amy Beach, Arthur Foote, Richard Wagner, and Estelle Liebling, as well as songs and violin solos with band accompaniment, many by Sousa.
Letter from Paris

Fans of Agatha Christie mysteries, either the novels or the popular television series, will be familiar with the irritation of the Belgian detective, Hercule Poirot, when he is mistaken for being French. Canadians know how he feels when we are mistaken for "Americans," that is, for citizens of the United States. This "Letter from Canada" actually comes from Paris where I have been for the past few months. Among many things that I have been watching out for is a Canadian musical presence, especially in a season where the American, i.e., USA, presence has been particularly strong.

We Canadians are not easy to find on the crowded Paris musical scene, and when we are, the national origin is likely to be overlooked. One of the problems is that, although "America" is taken the world over to refer to the United States, the word is also commonly used inclusively to mean the North (but not usually the South) American Continent. When IRCAM, the centre for contemporary music attached to the Centre Georges Pompidou, had a series of lectures and concerts on "La musique nord-américaine" and invited its audiences to "explore the American continent," however, it really meant composers from the United States. There were token inclusions of music by Silvestre Revueltas and Colin McPhee on one of the concerts. McPhee was a Canadian by birth, but he spent all his creative life in the USA and was probably in this context thought of as being representative of that country. Nevertheless, we Canadians, and probably the Mexicans, might be forgiven if we think the directors of IRCAM could use a good atlas. When the Toronto baroque orchestra Tafelmusik appeared at the Théâtre de la Ville, the brochure described them as "the best American orchestra of period instruments," which I guess is a compliment, but the same item goes on to point out that the orchestra is financially supported and its members salaried without saying who puts up the money, the implication clearly being that it comes from the USA.

Music by Canadian composers has been virtually non-existent in Paris this year; performers are rather better represented. Russell Braun and Michael Schade are both familiar figures at the Opéra, and both achieved particular attention by being the soloists on a recording of French opera excerpts with the Canadian Opera Company, a recording that won the Gabriel Fauré Prize among the Grand Prix awarded by the Académie du disque lyrique. The St. Lawrence Quartet gave a concert and included the one major piece by a Canadian to be heard in Paris this season, R. Murray Schafer's new Quartet no.6. The very busy Montréal musician Lorraine Vaillancourt appeared, but as director of the Nouvel ensemble moderne. The Vancouver pianist Jane Coop gave a recital, as did the young violinist from Brandon, Manitoba, James Elines, both of them in major halls. Christopher Jackson from the Studio de musique ancienne de Montréal conducted a number of performances of Monteverdi's L'Orfeo in the Paris area. And in a series of films about pianists at the Louvre, no fewer than three of them were about Glenn Gould, who seems to hold unlimited fascination for the French and is probably the best-known Canadian musician in the country.

Not surprisingly, popular stars from Québec have great successes here in an area where language counts for a lot. Singers such as Gilles Vigneault, Louise Forestier, Carole Laure and Diane Dufresne, names probably unknown in the USA, performed here this winter.

The USA, on the other hand, even allowing for the French fascination for your country, has clearly been fully admitted to the select group of major cultural nations. Artists, ensembles and repertoire abound, and pop groups of every imaginable stripe stream through the city. In addition to the "North American" series at IRCAM, the Cité de la musique, which includes a concert hall, an information centre, the instrument museum and, nearby, the Conservatoire, had an extensive series of concerts grouped under "L'Amérique." There were about fifty concerts, films and dance events that included music ranging from Stephen Foster and Ives to Duke Ellington and Gospel singers. In the preface to the program book for the season, the Cité director wrote that the series was devoted to "the discovery of a musical sensibility quite different from our European categories.''

The different musical sensibility that marks North American from Europe, and probably Canada from the United States, still has the problem of being undervalued in some quarters precisely because it is different from the European sensibility. If the French treated it this past season as a kind of curiosity in much the same way as they mounted an exhibition of Scandinavian painting, at least they treat it seriously. From my own national bias, I wonder what it is that is needed to get the attention of the international artistic market. There seems to be a marked relationship of political power and geographical position with artistic importance. Is it really the case that the only interesting music comes chiefly from western Europe and the United States? Argentina, Australia, Belgium, Canada, or Norway, to take but five random cases, count for virtually nothing in accounts of twentieth-century music, yet those of us who live in those countries know that there is much that goes on in them that is vital and original. But perhaps the lesson is in the old admonition that the first knowledge is to know ourselves. For a long time, the United States looked to Europe for standards and sources of musical creativity and activity, until recently valued what it did for itself. It would be nice to be acknowledged on the Paris stage, but the important thing is to make music for ourselves and to value what we do for ourselves. 

—Carl Morey
University of Toronto

Letter from Virginia

As readers of the most recent Letter from Britain (vol. xxiv, no. 1) will be aware that, since mid-January, Kitty Preston and I have been, to all intents and purposes, exchanging lives. Until August, Kitty is based at Keele and I am here at The College of William and Mary in Williamsburg. We have swapped offices and teaching duties, houses and cars; each of our families has come with us, and so my wife and two children are also enjoying the experience of being temporary Americans. This Letter from Virginia is thus written at least in part as a second installment in the documenting of our exchange.

At a superficial level, our two institutions couldn't be more different. Keele was founded less than fifty years ago
and, as Kitty noted, is located in pleasant rolling countryside, two miles outside Stoke on Trent, the conurbation known as “The Potteries.” With the exception of nineteenth-century Keele Hall, the Clock House, and a few other buildings, Keele’s architecture is decidedly twentieth-century; the contrast with the landscaped estate is at times startling. Like almost every other British university, Keele is a public institution and as a consequence grossly underfunded; its students come mainly from blue collar and white collar backgrounds, probably in equal proportions. William and Mary, meanwhile, has the feel of an Oxbridge college—in age (chartered 1693, its alumni include presidents Thomas Jefferson and James Monroe), in position (right in the center of Williamsburg), in layout, in look (the older part of campus is particularly fine), and in apparent wealth; its students seem primarily middle class. From the “user” point-of-view, there are also significant differences: Keele was founded on the premise that staff as well as students should live on campus, and this still holds true for over half of academic faculty. Thus, back home, I have a five-minute walk to work, and a range of shops are located between the students’ union and the main library. Here at William and Mary, unless you live near the center of town (and in my experience most faculty don’t) there’s the inevitable commute in—which in my case means a twenty-minute drive—and the even more inevitable mall trawl for shopping. However, I’m enjoying the new-found luxury of having real time in which to adjust mentally between work and home.

Beyond these gross generalizations, however, I have been pleasantly surprised by both the similarities between the two institutions, and a number of more subtle differences. Keele was the first university in Britain to require students to study more than one subject; typically, students take what in America would be termed two majors, and one minor. Another requirement is that all students study both arts and sciences—so someone majoring in (say) Music and English has to take a science minor. As a consequence, the Keele regime is analogous to that of a liberal arts college like William and Mary. Admittedly, students here tend to take a number of Music electives, rather than majoring (or, in W&M’s concentrating) in Music; but the broad parameters are similar. The principal difference lies in the degree to which faculty can assume prior knowledge on the part of the student; at Keele, students have either to meet matriculation requirements (by possessing prior qualifications in both the theoretical and practical aspects of the discipline) or take a special pre-degree program bringing them up to that level. In America, as readers will be well aware, this is not the case.

The impact of this subtle difference has been felt in my teaching. More by chance than design, the two courses I have taught this semester are essentially re-runs of courses I gave at Keele in the autumn: “Music in the United States” and “British Rock.” In each case, back at home, it was possible to launch into technical analyses of particular pieces without a second thought: the students had the necessary knowledge to follow the line of argument. My classes at William and Mary, apart from being significantly larger than back home, have included students with a wide range of musical interests and abilities. As a consequence, I had to rethink almost every lecture to ensure that no-one was disadvantaged through the use of non-common terminology, etc. I actually found this to be a very positive experience, as I have always maintained a theoretical belief in communicating to as wide an audience as possible; this time I had no option.

Another pairing of similarity and subtle difference appeared in the levels of interest and understanding shown by the students in the two classes. Not unexpectedly, the Keele students came to “British Rock” assuming they knew it all beforehand, and to “Music of the United States” in supposed ignorance. In fact, neither self-analysis was true: the “rockers” came quickly to realize that listening to Sergeant Pepper’s Lonely Hearts Club Band or The Dark Side of the Moon three times was not the same as analyzing in considerable detail those albums’ lyrical, musical, visual, and historical contexts. Meanwhile, the “AmMus-ers,” once they had listed all the American music they had previously heard—both vernacular and cultivated, in Wiley Hitchcock’s splendid terms—became overnight experts.

One might not unreasonably have expected the reverse to have been true at William and Mary; certainly, as I stood up to give my first “Music in the US” lecture, I (and presumably the students) wondered what on earth an Englishman was doing, telling young Americans about their own heritage. The reality proved otherwise, as quickly became apparent from the looks of surprise (and indeed disbelief) that surfaced when I suggested that the first Europeans to explore Virginia had been Spanish, rather than English. Saying this a metaphorical stone’s-throw from Jamestown was potentially suicidal, but it’s true: see Carl Bridenbaugh’s fascinating essay “O-pe-chan-can-ough: A Native American Patriot” in his book Early Americans (OUP, 1981). In the “British Rock” class the surprise was mine; we had to increase the enrollment limit for the class twice (from an original 40 to a final 57) to accommodate all those who wished to take the course. Nor was it merely the enthusiasm for the subject which was surprising: the depth of knowledge possessed by many of the students was formidable. One cool customer, for instance, regularly (but quite politely) pointed out various inaccuracies of dating, etc., in my presentations. Several spoke to me at length after class about their devotion to British bands and albums I might otherwise have dismissed—indeed, the shape of the course was altered to deal with such input from the class. Ultimately, I found myself wondering what it might be about British rock from the 1960s and 70s that a group of American students in their late teens and early twenties should find so fascinating. (I’ve come up with some answers, but won’t bore you with them here.)

At the time of writing (mid-May), teaching and grading have finished, and I am looking forward to the experience of this weekend’s Commencement celebrations. I realize, though, that the hectic schedule of the last four months has prevented me from experiencing the rich American musical life of the peninsula area (regarding which, an unnecessarily conscientious W&M senior briefly me, some time back). So I shall try to ensure that by the time I write my next Letter—back at Keele in September—I have properly acquainted myself with the Tuesday night bluegrass jam sessions at the Meridian Coffee House, the historically-informed performances around Colonial Williamsburg, and the cult local ska band, The Velveteens. Whether I’ll also venture down to Virginia Beach—to see, for the first time in twenty-five years, British progressive rock band Yes—is another matter. My students want me to, but can I face coming to terms with my own memories of teenage angst? We’ll see.

—David Nichols
Keele University
Dear Editor,

I am eager to apprise members of “Reclaiming the Past: Musical Boston a Century Ago,” a festival I am organizing at the New England Conservatory. The dates are Sunday, 7 March to Thursday, 11 March 1999. There will be eleven concerts and a symposium. The repertoire includes opera, symphony, song, church music, chamber music, and you name it. Featured composers include Beach, Busoni, Chadwick, Dvorak, Farwell, Foote, Ives, Loeffler, and Paine, among others. We will also be hearing and considering a fair amount of band music, including Sousa’s The Red Man. Needless to say, most of the music we’ll present is otherwise never heard. The participating scholars include Adrienne Fried Block, Paul DiMaggio, Pamela Fox, Anne Hallmark, Robert Labaree, Steven Ledbetter, Ralph Locke, David McAllester, Michael Pisani, and Judith Tick. The participating performers include Frank Battisti, the Borromeo String Quartet, Virginia Eskin, John Heiss, Richard Hoenich, Veronica Jochum, and Gunther Schuller. The topics include the influence of Dvorak, the Indianist movement, and “Should American Music Sound American?” The symposium (11 March) is titled “Boston Tastemakers—Who Paid the Piper: Who Called the Tune?”

The premise of the entire exercise is that we’ve been sold a bill of goods by Bernstein, Thomson, and others who claimed that nothing much happened in American concert music, save Ives, before World War I—that composers like Chadwick were not only enormously skilled, but identifiably “American.” A full day on the Indianist movement (9 March) will argue that it cannot be written off as a ton of kirsch; the featured compositions include Busoni’s fabulous Indian Notebooks and Indian Fantasy, Beach’s String Quartet, Griffes’ Two Sketches on Indian Themes, and various Farwell compositions, including the Hako String Quartet. The overlap with the Sonneck convention, alas, was unavoidable, but a number of us will be travelling to Fort Worth from Boston on 12 March.

Further information is obtainable from Evelyne Tiersky at the New England Conservatory, telephone 617 262 1120 ext. 260 or Email itiersky@thecea.net.

—Joseph Horowitz
New England Conservatory

Communications

No. 2 (1985)


No. 3 (1987)

“The Reverend Samuel Peters’ Contributions to Jew’s Harp Lore,” 88-94. Including the text of the “Frogs of Windham,” the poetic account of the roots of a band of frogs by colonial Connecticuters whose militiam band consisted of two trumpets, a drum, and numerous trumps.

“I’m a Demon on My Old Jew’s Harp.” 97-101. Introduction, and text of the 1923 recording by Al Bernard and Ernest Hare.

No. 4 (1994)


“Trumpet Makers of Today I,” 60-62. P. 62 is on Robbie Clement, probably America’s leading trumpet maker.

“Dvorak and the Trumpet?,” 63-65. As imagined by the Czech-Canadian author Josef Skvorecky in his novel Dvorak in Love.


No. 5 (1996)

Frederick Crane, “Linda Robbins Coleman’s Concertino for Trumpet and Small Orchestra,” 144-147. On the work, premiered in 1996, that remains the only composition for fully written-out trumpets solo with orchestra.

No. 6 (1997)


“An Interview with Tom Bilyeu,” 89-105.


No. 7 (1998)


Web Sites


Verein Mollner Maultrommelfreunde: www.stm.at/homes/maultrommel. Mostly in German. The Verein is hosting the Third International Trumpet Congress in Meillin, Upper Austria in June. All the great American trumpeters will be there.

—Frederick Crane
Mt. Pleasant, Iowa

“Communications,” continued on page 54
Message from the President:

Summertime—and the living is [fill in your own adjective] . . .

For me, the adverb/adjective is "unbelievably rich"—with the diversity of conferences and festivals happening everywhere in Oregon, and all those tempting mountains to climb! However, it is also the season of international meetings, and this, plus some of our own upcoming activities, leads me to contemplate the general subject of The Sonneck Society and other organizations—a topic that is of great interest as we head into the new century, and the Toronto "mega-meeting" of many societies (I've lost count—by now I think it's eleven!) that marks it. I belong to quite a number of musical and other research societies, and as I attend their meetings and watch their interactions, I am aware of how each develops a culture—and a stance toward "being American"—that might be instructive for us.

For example, I’ve just been sitting in the Society for Dance History international meeting, happening here in our own Department of Dance this week, and I am struck by how easily the dance historians intermix papers about American topics with those about European and world dance topics—with no fanfare, no dividing lines, and no defensiveness—it’s all about the language of movement and the people of whatever nationality who have made it possible, both in the past and in the present. Somehow, our dividing lines in the study of music and music history seem more sharply drawn, even with the progress made in the recent past (see the last Bulletin for my comments on that topic). We still do "American sessions" at AMS and SEM meetings, as if American music were a topic apart from all others; and at Sonneck, we too often (in my opinion) take the "embattled" position, and "defend" American music rather than talking about it as a legitimate topic. I’ll leave the contemplation of why this might be more so in music than in dance to all of you to figure out, or perhaps to discuss on the Sonneck e-mail list; for now my object is to get each of us to "infiltrate" all the other organizations we belong to and to present our views on things American and on the virtues of being in the Society as frequently and naturally as we can.

A wonderful recent example of an interaction with other organizations by one of our members, was the visit of Linda Pihl, chair-emeritus of the membership committee, who, following the footsteps of Jocelyn Mackey, co-chair of the American Music Week Committee, made contact with a number of musical organizations at a recent "Conference of Music Organizations" in Akron, Ohio. Her express purpose was to introduce Sonneck to the people who didn't know about it, and she brought ample materials to distribute. It was also a wonderful occasion to talk about American Music Week (coinciding with election week in November) with other organizations who have their own American music activities, but at different times of year. The National Federation of Music Clubs, for example, has a "Parade of American Music," which happens at another time of year; as a result of Jocelyn and Linda's contact, they will be considering moving it to November.

It is this sort of interaction with other groups, whose interests overlap ours, that I am promoting. The Sonneck Society started out, in some sense, as a place of refuge for a beleaguered group that was not being heard elsewhere. The world has moved on—many more are ready to hear and hear about American music and music in America. Let us join with them, interact, have our voices heard—and invite their members to our own meetings to enrich us with their insights. Let us plan more joint meetings, as we have in the past, and have already planned for, not only in Toronto in 2000, but also in Trinidad with the Center for Black Music Research in 2001. And, by all means, let us get our best work out there in print, submitting to our own journal, American Music (see Rob Waler's call for articles in this Bulletin, p. 50), but also to those of other societies. We are in the mainstream now; we simply have to act like it!

Yours in eternal optimism

Anne Dhu McLucas

Summary of Board Activities

Kansas City Meeting, 19-22 Feb. 1998

The Board of Directors of the Society met twice at the National Conference held in Kansas City in February—on Wednesday, 18 February and on Sunday, 2 February. The Long-Range Planning Committee of the Society reported to the Board that as of September 1997 (when the committee met in Washington, D. C.) many of the goals established in the Society’s original Five-Year Plan (published in the Bulletin in summer 1994) have been achieved. The Board, after some discussion, decided that it is time for the Society to revisit the issue of a long-range plan, and the committee will meet again in November 1998. If any members of the Society have suggestions or concerns about the future direction of the Society, these should be voiced to any member of the LRPC (the President, officers, and Executive Director of the Society, as well as chairs of the Membership, Development, Finance, and Public Relations Committees) prior to that meeting. The general sense of the Board is that the Society is in good shape and that we are making discernable progress in our goal of stimulating “the appreciation, performance, creation, and study of American music in all its historical and contemporary styles and contexts,” but that guidelines—in the form of a continually updated strategic plan—are crucial.

The Board accepted reports from various standing committees of the Society; and acted on several recommendations, including one from the Publications Committee that the reply default on the Sonneck Usenet be changed from "reply to list" to "reply to sender." The Education Committee, chaired by George Heller, was given a new and updated charge by the Board, which reaffirmed the Board's belief in the importance of this committee. Raoul Camus, as chair of the Honors and Awards Committee, submitted language to clarify the committee's charge, particularly in reference to award criteria. The Board accepted the committee's recommendations that the Honorary Membership and Lifetime Achievement Citations be given to a person who is a "well-known, prominent senior figure" who has "made important contributions to the field of American Music" and who is "a person of stature whose selection would bring favorable attention to the Society." The recipient may be a member of the Society, but this is not necessary. The Distinguished Service Citation is awarded to a current member of the Society who has given "exemplary and continued service to the
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, VT, 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 (jbeckwith@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. Self-nominations accepted.

Chairs for 1997 Publications
(awards conferred in 1999)
Book: Ron Pen
rapen@uaky.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
Steven.Ledbetter@compserv.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 1997. Applicants need not be members of the Society. Contrary to an earlier announcement, the submission process will not be "blind." (Because that proves impractical to carry out consistently.) There is no limit on the number of submissions from any particular institution, and there is no requirement for nomination by dissertation director(s). Full instructions for submission can be found on the Society's homepage. Submit to Ralph Locke (ralph@uhura.cc.rochester.edu).

Society and its mission." The Board also agreed with the committee that the Honorary and Lifetime Achievement honorees should (if possible) be present at the meeting where the award is presented and that the name of the Distinguished Service honoree should remain a closely guarded secret until the award is actually conferred. Upcoming conferences of the Society are Fort Worth, Texas (10-13 March 1998); Charleston, South Carolina (1-5 March 2000); Toronto, Ontario, Canada, as part of Toronto 2000; Musical Intersections (1-5 November 2000), a "mega-conference" of numerous North American societies devoted to the study of music; and in Trinidad with the Center for Black Music Research over Memorial Day weekend, 2001. The Conference Sites Selection Committee, chaired by Wilma Reid Cipolla, is exploring locations in the middle of the country for the conference in 2002. If members of the Society have any concerns they wish brought to the attention of the Board at its upcoming meeting in Boston in October 1998, please feel free to contact any of the officers or members of the Board. The names of these individuals are at the front of the Society Directory. If there are any items to be added to the agenda of that meeting, please contact Katherine Preston at kkpers@facstaff.wmu.edu (or at the addresses in the Directory).

—Katherine Preston
Secretary of the Society

Statement of Financial Condition
Year Ending December 31, 1997

General Fund

<table>
<thead>
<tr>
<th>Income</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Dues</td>
<td>$42,945.00</td>
</tr>
<tr>
<td>Interest/Dividends</td>
<td>5,713.83</td>
</tr>
<tr>
<td>Transfer of interest from F02 (Life Membership)</td>
<td>1,000.00</td>
</tr>
<tr>
<td>Transfer from F03 (Discretionary Fund, 1995)</td>
<td>16,841.41</td>
</tr>
<tr>
<td>Transfer from F06 (Lowens)</td>
<td>424.00</td>
</tr>
<tr>
<td>Transfer from F08 (Johnson; for 1996 and 1997)</td>
<td>10,000.00</td>
</tr>
<tr>
<td>Transfer from F09 (Conference Proceeds, 1996)</td>
<td>4,347.39</td>
</tr>
<tr>
<td>Other income Contributions</td>
<td>1,795.00</td>
</tr>
<tr>
<td>Mailing labels, postage</td>
<td>1,171.09</td>
</tr>
<tr>
<td><strong>Total Income</strong></td>
<td><strong>$84,237.72</strong></td>
</tr>
</tbody>
</table>

Program Expenses

| American Music | 29,836.47 |

Bulletin  5,292.32
Directory  1,354.99
Recognitions/Awards  161.58
Lowens Awards
  Awards  400.00
  Plaques  24.00
  Johnson Subventions (awards for 1996 and 1997)  10,000.00
RILM  850.00
Total Program Expenses  47,495.36
Management Expenses
  Board expenses  2,841.05
  Office expenses  2,316.77
Management Services (Academic Services)  4,080.03
  Honoraria (Executive Director and Conference Manager)  6,000.00
  Fees and Miscellaneous  1,185.77
Total Management Expenses  16,423.62
Contingency  20,318.74
Total Expenses  84,237.72

Restricted Funds

Life Membership  22,067.27
Discretionary  10,301.78
Student Travel  175.28
RILM  103.93
Lowens Memorial  13,757.05
Non-print Publications  18,174.93
H. Earle Johnson  101,362.87
Conference  1,448.17
Dissertation Prize  1,248.55
Total Restricted Funds  $168,289.29

Account Balances

Merrill Lynch  123,724.45
U.S. Trust  33,864.16
H. Earle Johnson Account (Merrill Lynch)  101,362.87
Conference Account (Merrill Lynch)  2,826.49
Total Account Balances  261,777.97

Call for Articles—American Music

The Editor of American Music seeks stimulating scholarly articles on all aspects of American music and music in America. Send three printed copies to Robert Walser, Musicology Department, UCLA, Box 951623, Los Angeles, CA 90095.

Sonneck Society members may be interested to know that over the past nine months, 50 article submissions have been received, with 23 rejected, 21 currently undergoing revision or review, and 6 scheduled for publication. The editorial staff is working hard to put the journal back on schedule while maintaining high scholarly standards.

—Robert Walser, editor
Report of Interest Group Council Meeting

The Interest Group Council, consisting of chairs of twelve current interest groups within the Society, met during the annual conference at Kansas City. New chairs were welcomed into the group, and retiring chairs were thanked for their contributions.

A draft of revisions to the section of the Society's handbook relating to the formation, structure, and activities of interest groups will be brought before the board at its fall meeting. Several suggestions were made concerning length of terms of interest group chairs and the council coordinator, as well as procedures for renewing interest group mandates.

Because interest groups received no across-the-board additions to their budget lines this year, council members expressed concern as to future financial support. The coordinator will relay to the finance committee a motion passed by the council requesting additional financial support next year, as well as the suggestion that a plan be developed to provide long-term financial support for interest group activities. It was noted that individual interest groups are eligible to receive donations (e.g., at the time annual dues are returned), but that any substantial fundraising efforts must be coordinated with the development committee.

Several matters were clarified in respect to interest group activities at annual conferences. An individual interest group may either plan its own session (not requiring program committee approval, and drawing from its own budget line for extraordinary expenses), or propose a general session consisting variously of formal papers, panel discussion, informal presentations, or performance (to be considered by the program committee and, if approved, financed as a part of the general conference budget). According to present guidelines in the handbook, an interest group is automatically dissolved if it fails to meet at the annual conference for two consecutive years. It was noted further that all participants and attendees must register for the conference; discussion ensued as to whether invited guests should also be required to pay registration fees.

President Anne Dhu McLucas expressed enthusiastic support for the concept of including specific interest groups within the structure of the Sonneck Society for American Music, and she commended interest group chairs for their leadership and innovative programs.

—Jean Geil
Coordinator, Interest Group Council

Historiography

The meeting at Kansas City represented the first for the newly organized Historiography Interest Group. Twelve people attended and at the next meeting several will offer short, informal presentations on their own work-in-progress. Other Sonneck members who wish to discuss their own projects at the 1999 meeting are encouraged to contact Paul Charosh (sandbar141@aol.com).

—Paul Charosh

Musical Theater

The Musical Theater Interest Group met on Thursday, 19 February at the Sonneck Society National Meeting in Kansas City. Co-chairs Bill Everett (Washburn University) and Tom Riis (University of Colorado at Boulder) had asked persons for brief "show-and-tells" about an unknown song, event, or moment in Broadway history. Several such moments included Paul Charosh's description of a song by Broadway and Barrett, "Who Can Say What Love Is?", which never appeared in a Broadway show, and Bill Everett's discovery of a published song that was cut from Romberg's The New Moon, "Beneath A New Moon." A discussion of types on sources that scholars are looking for and research gaps in the field followed. Among the tidbits mentioned are that Ann Dhu McLucas is looking for manuscripts of melodramas, and Tom Riis is looking for collections of 19th-century sheet music. A topic ripe for scholarly exploration is the musical Erminie by Edward Jakowski and Harry Pauton, a popular production in 19th-century New York City. Tom Riis and Bill Everett have finished their terms as co-chairs. The chair for the next four years is Paul Laird (University of Kansas). The Musical Theater Interest Group Meeting in Fort Worth in 1999 will be a sharing session on the contents of musical theater archives throughout the country and works that scholars have in progress.

—Paul Laird

Toronto 2000

The Sonneck Society for American Music will hold a national meeting 1-5 November 2000 in Toronto, Canada in conjunction with many other North American organizations devoted to the study of music. The conference, which has previously been referred to as the mega-conference, is to be titled Toronto 2000: Musical Intersections. The Steering Committee (composed of a representative from each society) intends for Toronto 2000 to be a true meeting of musical minds rather than a simultaneous conference of various societies. For that reason, the committee has written into the conference schedule numerous joint sessions between different combinations of societies; individual societies, each of which has its own program committee, will also entertain proposals for joint sessions of various kinds within their programs.

Deadlines for proposals for the official joint sessions have not yet been established, nor have deadlines for proposals for the SSAM portion of the program. SSAM members, however, are strongly encouraged to think seriously about joint session topics they might wish to see explored at such a meeting—such as panels, paper or poster sessions, or other formats. This meeting represents an unprecedented opportunity to examine various musical issues and ideas from different and perhaps unfamiliar angles. The participants will include the societies for Music Theory and Ethnomusicology; the American Musicological College Music, Canadian University Music, and American Musical Instrument societies; the International Association for the Study of Popular Music; the Association for Technology in Music Instruction; the Lyrica Society for Word-Music Relationships; the Historic Brass Society; the Canadian Association of Music Librarians; the Canadian Society for Traditional Music; and the Society for Music Perception and Cognition. Please informally convey ideas and proposals to the Joint Session Committee by contacting Katherine Preston, SSAM Liaison to the Toronto 2000 Steering Committee and Chair of the SSAM Toronto 2000 Program Committee, at kkpres@facstaff.wm.edu.
Sonances Studies in Music

Sonances is launching a new series of studies in music. The editors of this series are looking for book-length manuscripts that deal with music in a variety of challenging ways. They seek a mix of titles and formats, ranging from studies by a single author to symposia treating a given repertoire or aspect of music from differing points of view. Although any thoughtful and original work is welcome, the editors are particularly interested in projects that bear upon the following: music aesthetics; sociology of music; critical theories; ethnomusicology; twentieth-century music; history of theory; and speculative theory. Authors are invited to submit proposals to Sonances, PO Box 8717, Sainte-Foy (Quebec), CANADA G1V 4N6; (418) 657-7955 (fax); email: studies@sonances.qc.ca.

1998 ACLS Annual Meeting

The 1998 Annual Meeting of the American Council of Learned Societies, held in Philadelphia on 1-2 May 1998, was the first Annual Meeting over which John H. D'Arms presided. In a conversation with ACLS constituent members, President D'Arms emphasized that ACLS programs and activities must be connected closely to the mission of the ACLS: to advance humanistic studies in all fields of learning in the humanities and related social sciences, and to maintain and strengthen relations among the national societies devoted to such studies. He considered how ACLS activity in four areas—ACLS as funder, ACLS as convener, ACLS as advocate, and ACLS as collaborator—might contribute to advancing that mission. He reported on the results of his efforts to increase funds for fellowships endowed grants and support from the institutional Associates. The Council's goal is to double the endowed funds devoted to fellowships and to double the funds awarded to scholars annually. Plans call for only a modest increase in the number of fellowships awarded but substantial increases in fellowship stipends.

Both the Delegates and the Conference of Administrative Officers held programmatic sessions addressing

the broad topic “Communities and Commonalities in the Humanities.” The Delegates focused their discussion on how the ACLS can best use their collective and individual talents. The Conference of Administrative Officers heard presentations on “The Production of Ph.D.s and the Labor Market” and “Ph.D. Careers Outside the Academy.”

ACLS Online Directory

ACLS is pleased to announce the ACLS Online Directory of Constituent Societies, which provides information on our member learned societies and affiliates. Previously issued each year in print, the Directory in its new online format will be frequently updated and available to a wider audience. You may access the Online Directory at www.acls.org/ls-dir.htm.

New Major at Tulane

Tulane University has just established a B.F.A. major in Musical Theatre. This adds an undergraduate component to Tulane’s M.F.A. degree in musical theatre. These degrees are in conjunction with Tulane Summer Lyric Theatre, which for the past thirty-one years has presented American musical theatre productions on a semi-professional basis during the summer. Featuring Tulane students and graduates (many of whom are now professionally active in theatre), together with a professional orchestra, Summer Lyric Theatre is presenting this summer “Fanny Girl” (17-21 June), “South Pacific” (8-12 July), and “Meet Me In St. Louis” (29 July-2-August). Tulane University also established three years ago an M.A. musicology degree in the music of New Orleans. Students in this program have access to the Hogan Jazz Archive, the Amistad Research Center, and various other archives at Tulane and in the New Orleans area. Persons wishing information on the program should contact Professor John H. Baron, Chair, Department of Music, Tulane University (e-mail: caccini@mailhost.tcs.tulane.edu).

University of Colorado Heritage Conference

The American Music Research Center at the University of Colorado at Boulder is sponsoring a Heritage Conference for the College of Music on Saturday, 3 October 1998, at the Imig Music Building on the CU Boulder campus. Former and present faculty, staff, and alumni will be meeting to discuss the events and activities which have been most significant for the College of Music during the past half-century. The proceedings for the conference will be recorded and serve as documentary material for future histories of the College. The public is invited to attend either as participants or observers. For more information, please write to Prof. William Kearns, Co-Chair, Heritage Conference, Campus Box 301, University of Colorado at Boulder, Boulder, CO 80309 or call 303-492-8564.

Bill Harrison Collection Moves to Center for Popular Music

The Center for Popular Music at Middle Tennessee State University has acquired the record and tape collection, personal papers, photographs, and other items belonging to the late Bill Harrison of Madison, Alabama. Harrison was the driving force behind the establishment in the mid-1960s of the Tennessee Valley Old Time Fiddlers Association (TVOTFA) and one of the original organizers of the TVOTFA's annual contest held every year in Athens, Alabama, recognized as one of the leading traditional music events in the southeast. Harrison also founded the TVOTFA's newsletter which quickly grew into The Devil's Box, a quarterly publication that has long been a leading source of information about fiddling and fiddlers. Harrison passed away 16 November, 1997. His family donated the materials to MTSU in February 1998.

The collection includes approximately 1,000 commercial sound recordings, many periodicals, a few books, and over six linear feet of manuscript material, clippings, festival flyers, and photographs. The collection includes considerable material that documents the history and operation of the TVOTFA, its annual contest, and the publication of The Devil's Box. Fiddling and other southern old-time music are strongly represented in Harrison's recordings. Particularly noteworthy is the number of private label recordings contained in the collection.
These are items that receive limited distribution, even within the specialized network of companies that deal in traditional music; they normally must be obtained directly from the performer. "This collection provides wonderful documentation of southern fiddling and the fiddle contest scene from the late 1960s to the present," said Charles Wolfe, a member of the English faculty at MTSU, a leading scholar of old-time music, and personal friend of Bill Harrison's. Paul Wells, director of the Center for Popular Music and himself a scholar of fiddling, was also enthusiastic about the material. "Bill had many, many LPs that are now virtually impossible to obtain," said Wells. "These include a wonderful group of albums, featuring locally-important musicians such as Bob Douglas and Frazier Moss of Tennessee, as well as professional fiddlers such as Howdy Forrester and Georgia Slim."

The Center's archival staff is currently processing Harrison's materials and they will soon be available for the use of researchers at the Center.

**Members in the News**

Carol Baron read her paper, "The Politics of Charles Ives and His Family: Findings in New Sources," at the Greater New York and New England Chapters of the American Musicalological Society. William Everett received the 1998 A. Roy Myers Excellence in Research Award at Washburn University. The award is given annually to one faculty member from the entire university.

Kathryn Bumpass reports that two of her students at Fresno State have been chosen Ronald McNair Scholars: voice major Delores Stander, who has recently returned to school, and guitar major Brian Garcia, who is studying with the flamenco maestro Juan Serrano. These two talented students will work with Bumpass on research in pre-Civil War African-American hymnody this summer. The Ronald McNair program is a pre-doctoral program aimed at encouraging minority students to pursue PhDs. The program allows students to work with a faculty mentor on a research project during the summer months, and get "hands on" experience in research. Bumpass reports that "the program on our campus is especially well run, and the McNair scholars get all kinds of enrichment services—advice and help on applying to grad schools, writing proposals, etc."

Ronald D. Cohen and Ralph Lee Smith are co-editors of the "American Folk Music and Musicians" book series for Scarecrow Press. The purpose of the series is to present important and interesting books relating to "folk music" in its broadest sense. In addition to topics covering traditional folk music and performers, the series welcomes submissions relating to music and musicians of the folk revival of the 1950s and 1960s, as well as music and musicians that combine folk elements with pop music, country music, blues, jazz, and rock. Submissions should consist of at least two completed chapters with an outline of the balance of the book. Queries should be directed to Shirley Lambert, Editorial Director, Scarecrow Press, 4720 Boston Way, Lanham, MD 20706, or phone (301) 459-3366, ext. 6897.

Al Benner's Connors Publications now has a website. Ordering information for Heinrich's The Sylphid (#1 in the "Music of America" reprint series), modern engraved pieces from The Sylphid (in the "New Editions of Past Masters" series), or other Connors offerings is available at hostnet.pair.com/conners. Interested parties may also contact Connors Publications either via e-mail (ALMEI@aol.com) or at 6780 State Road 57, Greenleaf, WI 54126-9738.

Scott DeVauex's The Birth of Beloved: A Social and Musical History has been selected as a winner of the nineteenth annual American Book Awards for 1998, given by the Before Columbus Foundation at the Book Expo America Convention in Chicago on 31 May. These awards are designed to "honor a wide spectrum of books, fiction and non-fiction, which reflect this country's multicultural, multiethnic, and multiracial diversity." The book was also nominated for the Pulitzer Prize in American history.

David Nicholls has spent the spring semester as Visiting Professor at The College of William and Mary, teaching courses on "Music in the United States" and "British Rock." In April, a new choral work, "Songs of the Spirit" co-composed with his son Benjamin, was given three performances by his commissioners, William and Mary's Botetourt Chamber Singers. A collection of essays on Henry Cowell—edited by Nicholls and containing chapters by Steven Johnson, Wayne Shirley, William Lichtenwanger, Lou Harrison, and Kyle Gann—has recently been published by Harwood Academic. The book is entitled The Whole World of Music—a Henry Cowell Symposium, and details can be found at www.ghlp.com/ablan/nicholls.htm.

Clayton W. Henderson, Saint Mary's College (Notre Dame, Indiana), recently received the Jacob Platt Dunn, Jr. Award for his article, "The Slippery Slopes of Fame: Paul Dresser and the Centennial of "On the Banks of the Wabash, Far Away." The article appeared in the Fall 1997 issue of Traces of Indiana and Midwestern History, a publication of the Indiana Historical Society. Henderson's article was chosen as the best 1997 article written for this publication. The Indiana Historical Society awarded Henderson a major grant to write a book on Dresser and his music.

David Hildebrand wrote the research report and served as exhibit consultant for an exhibit at the Yorktown Victory Center, Yorktown, Virginia: "A Band of Musick" (Musical Life in Revolutionary America), opening 6 June 1998 and running through 28 February 1999. Special help was provided by member Art Schrader in debunking the myth of "The World Turned Upside Down" (which was actually not played at the British surrender in 1781).

Luther Whiting Mason: International Music Educator (Harmonic Park Press, 1997) by Sondra Wieland Howe has recently been published. This summer, at the International Society for Music Education in South Africa, Howe will be presenting a paper on "Leadership in MENC: The Female Tradition" and giving a workshop on "Including the Music of Women Composers in the School Music Curriculum."

Helene Williams and Leonard Lehrman will be performing the first Yiddish concert (ever), "Yiddish and German Songs by American Composers," in the city of Bayreuth, Germany, on 16 August at Pianohaus Steingрабer. Lehrman's opera, The Birthday Of The Bank, based on a one-act play by Chekhov, will receive its world premiere 21 June at Glenwood Presbyterian Church in Glenwood Landing, New York.

Louis Goldstein's "Slow But Unending "Tendency Toward Tranquillity" Tour" continued this Spring with four more continued on page 54
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 predates itself upon notions of anti-authoritarian individualism, while at the same time, popular music and its analysts are irreplaceably connected to any number of institutions. For information contact Dr. Bernard Gendron, Program Chair, Dept. of Philosophy, Univ. of Wisconsin, Milwaukee, 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 Brethren's House, current home of the Moravian College Music Department. For information contact Dr. Carol Traupman-Carr, Co-chair, Bethlehem Conferences on Moravian Music, Moravian College Music Department, 1200 Main Street, Bethlehem, PA 18018-6650 (610)-861-1686 (mecat01@moravian.edu).

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)


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, NH 03824, by 1 May 1998 (special deadline for Sonneck members).


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 Rites of Spring. For more information contact Paula Savagho (savagho@ksnewman.edu).


4-7 March 1999: Early American Conference 1999. College of Charleston Conference Center, Charleston, S.C. Contact Sharon Harris, Dept. of English, Univ. of Nebraska, Lincoln, NE 68588-0333. (402)472-1857 (sharris@unlinfo.unl.edu).

On 3 April 1998, Paul Wells, director of the Center for Popular Music at Middle Tennessee State University was the featured speaker at the Penn State Music History/Theory Colloquium. Wells spoke on "The American Fiddle Tune Repertoire: Towards a National Tune Collection," a work-in-progress report on the volume of fiddle tunes he is editing for the MUSA series. Mary Wallace Davidson was awarded the MLA citation for extraordinary service to the profession of music librarianship for her work as a "vigilant spokeswoman for music libraries on issues of copyright and intellectual property and as a guiding light in the formulation of the organization's Plan 2001."

Bonnie Jo Dopp has begun a term as a member-at-large of the Music Library Association Board. Dopp is Curator of Special Collections in Performing Arts at the University of Maryland. Nana Kwasi Scott Douglas Morrow has received a three-year grant from the Josephine and Randolph Stewart African Heritage Fund to study dance in West Africa.

KENTUCKY Country was originally published in 1982. This reprint makes it available in paperback for the first time, with a new afterword added by the author. In this chronological survey of country musicians associated with the state of Kentucky, both the well-known—Merle Travis, Red Foley, Bill Monroe, Jean Ritchie, and Loretta Lynn—and the not-so-well-known—Cousin Emmy, Jolson Setters, Arnold Schultz—rub shoulders with behind-the-scenes figures such as Jean Thomas and John Lair, early promoters of folk and country music in Kentucky. In addition to providing a wealth of biographical and institutional data, Wolfe seeks to situate the artists within a Kentucky tradition that illuminates underappreciated connections between them. The disproportionate number (in relation to the size of the population) of famous musicians from Kentucky may surprise readers, but what I found interesting were several tensions running through the book: first, the difficulty in articulating a local tradition against the regional styles shared by musicians from the area surrounding Kentucky; and then the larger sense of a national (and by now, even transnational) "country" music. Related to this tension is the difficulty involved in establishing a "tradition," as that notionally unstable term fluctuates throughout the book in opposition to forces identified variously as "commercial," "popular," and "homogenizing." What is fascinating is how individual artists negotiated these tensions. Buell Kazee, who epitomized the raw Kentucky mountain sound to young folk enthusiasts in the 1960s, was college educated, had formal voice lessons, and subsequently adopted his "authentic" sound at the behest of record company executives in the late 1920s. Another of these musicians was Blind Bill Day, who in 1926 changed his name to Jolson Setters at the urging of his manager, Jean Thomas. Later, after regaining his eyesight, he recorded successfully in New York with studio musician and pop songwriter, Carson J. Robison, while being promoted as the "modern survival of the ancient minstrel" (68). In contrast to this intermingling of tradition and commerce, Jean Ritchie, who began performing in the 1940s, adopted a conservational stance in explicit opposition to "slick city music," graduated with honors from the University of Kentucky, worked as a social worker on the lower east side of Manhattan, and won a Fulbright scholarship to research the "roots of her family's songs" (152). In the final chapter from the original edition, Kentucky Music, American Country, Wolfe emphasizes the tensions between the local and the national, the "traditional" and the commercial, that run through the book and explicitly states one of the book's most valuable aspects: it pays "homage to some of the artists who are by necessity slighted or overlooked by more general studies" (175).

—David Brackett

SUNY-Binghamton University


When I was studying American music in the early 1960s with Gilbert Chase at Tulane University, very little early American music was available in modern editions. Within a few years, the Gleason and Marocco Anthology of American Music (1964) appeared, but not in my earliest imagination could I picture the appearance of collected editions of the music of the early singing school composers of the Northeast. This tradition of early America was not generally held in high esteem. After a noteworthy beginning with an AMS-sponsored bicentennial project, The Collected Works of William Billings (1977-90), two publishers are now making much of this early American music available.

Garland, under the general editorship of Karl Kroeger, is publishing the collected or selected works of twenty-three of these pioneer American composers in fifteen volumes. A-R Editions, under the sponsorship of the AMS, has so far published Daniel Read: Collected Works (1995), edited by Karl Kroeger, and the present volume of Timothy Swan's music, in its Music of the United States of America (MUSA) series. It is indeed gratifying to see this music of the early Northeast singing-school tradition made available in attractive modern editions—a clear indication as to how far the study of early American music has come in the past three decades.

This volume under review is a complete edition of the works of the Connecticut and Massachusetts hatmaker/composer Timothy Swan, including both manuscript and published works. Editor Nym Cooke, whose dissertation on American psalmists of this period was written under the expert guidance of Richard Crawford at the University of Michigan, is well qualified for this task. Cooke has included manuscript and printed versions, and both variants and sketches, which provide glimpses of Swan's musical mind at work. As pointed out by Cooke, Swan made changes in many pieces right up to their publication.

Among the more than 250 American composers of this period, Cooke gives high marks to Swan: "[H]e stands out as a gifted melodist and a true original" (xiii). Unusual among early singing-school composers, Swan composed not only psalmody but also secular songs, seventeen of which are included in this edition.

Cooke provides a detailed account of what is known of Swan's life and a helpful introduction to his music. He also gives an illuminating chronicle of Swan's best known piece, the tune CHINA (to Isaac Watts' funeral text, "Why do we mourn departing friends"). Swan failed as a publisher, losing money on his only tunebook, New England Harmony (Northampton, MA, 1801). Yet, as Cooke observes, "The popularity of Swan's music—of his tunes BRISTOL, MONTAGUE, and RAINBOW in the eighteenth century, of his CHINA and POLAND in the nineteenth—stands in sharp contrast to his apparent failure in the publishing arena" (xxi). Each of Swan's three tunes popular in the eighteenth century—BRISTOL, MONTAGUE, and RAINBOW (all fugging tunes)—appears in Richard Crawford's The Core Repertory of American Psalmody (Madison: A-R Editions, 1984). It is also noteworthy that the widely used 1991 edition of The Sacred Harp (Bremen, GA:...
Sacred Harp Publishing Company) includes four of these five popular works of Swan: BRISTOL, CHINA, POLAND and RAINBOW. Cooke has provided us with a fine edition of the music of Timothy Swan that belongs in all libraries supporting the study and performance of early American music.

Harry Eskew
New Orleans Baptist Theological Seminary


This book is a published version of Dr. Howe's Ph.D. dissertation, "Luther Whiting Mason: Contributions to Music Education in Nineteenth-Century America and Japan," (University of Minnesota, 1988). She refers to two previous research efforts devoted to Mason's accomplishments: an unpublished biography by his compatriot Osborne McNamah, based on personal contacts with Mason in the 1890s; and a 1960 Ed.D. dissertation completed at Florida State University by Kenneth Ray Hartley, "Study of the Life and Works of Luther Whiting Mason." Her own research utilized the Mason collection given to the University of Maryland in 1972, containing Mason's books, photographs, personal correspondence, musical instruments and art works; and the 1983 M.M. thesis completed at the University of Maryland by Bonlyn Hall, who catalogued the Mason-McNamah Collection at the Library of Congress. Dr. Howe's book is primarily a description of Mason's various activities in the several cities in which he served as a music teacher following his single year as a student at Delaware College in 1842-43, and a few years as a choir director in Baltimore. A native of Turner, Maine, Mason's first public school experience was in Louisville (1852-55), followed by teaching positions in Cincinnati (1856-64), Boston (1864-79), and Tokyo (1880-82). In addition to his teaching duties, Mason was constantly involved in collecting songs, writing textbooks, and promoting their publication. His rote-song teaching was marked by the unique use of charts and what were called "ladders," first introduced in his The Young Singer: A Collection of Juvenile Music, Vol. I, in 1860. Although not the inventor, Mason used "ladders" to explain scales, staffs, clefs, note values, intervals and dynamics. For example, "ladders" with numbers, solfege syllables and letters were used to describe whole- and half-steps. According to Dr. Howe, Luther Mason's philosophy of music education stemmed in great part from the famous Manual of the Boston Academy of Music by Lowell Mason (no relation), in which Lowell falsely claimed to have followed Pestalozzi's system of proceeding from the simple to the complex in teaching young children the rudiments of music. There are many references to Mason's success as a teacher and organizer. A children's concert in Boston, May 1869, was reviewed in Dwight's Journal of Music: "A choir of 1,000 singers, under the direction of Luther W. Mason ... [proved] effectively that children at the age of five to seven can be taught to sing and even read notes." In Japan he assisted the leading Japanese music educator, Isawa Shuji, in adapting his methods (ladders, charts and textbooks) to the Japanese language. Dr. Howe writes: "Mason was the 'live machine' Japan used to incorporate music education into the national school system." Mason left Japan in July 1882, when his contract was not renewed, in spite of his expressed wishes to continue; later, his work was accorded recognition when the University of Tokyo awarded him an honorary degree.

Mason made four trips to Europe, visiting Germany, France, Italy, Spain, Norway, Sweden and England, observing teaching methods and collecting songs and books about teaching music. The hundreds of music books thus collected were important references for his textbooks published by the Ginn Company. Dr. Howe lists thirteen published textbooks from the first, National Music Course (1870), to the final, The New Third Music Reader (1886). (Were any of these books mere translations from German books, as at least one of Lowell Mason's proved to be?) He also published four other textbooks in collaboration with other educators in the 1890s. Although he long enjoyed almost a monopoly on the adoption of his works by city school systems, a rival publication was launched in 1883, The Normal Music Course by Tufts and Holt, which stressed note-reading, gradually crossed his sales. Ignored was the fact that Mason also taught pupils to be good sight-readers while they enjoyed their songs. In the 1890s, he became interested in offering summer school music institutes and devoted much of his time to teaching them in Turner and Buckfield, Maine, utilizing his books. Mason died on 14 July 1896 at Buckfield, a somewhat forgotten man on the national scene. Dr. Howe's work serves primarily to chronicle Mason's writings and activities. This reviewer found no statements by the author regarding her attempts to evaluate Mason's teaching methods as outlined in his published works; she seems to have accepted the praises accorded him by important educators on three continents as being well deserved. Obviously, he enjoyed much success, but Mason's skills as an entrepreneur in promoting his publications may have surpassed his talents as a musician. Dr. Howe does not provide any compelling basis for a contrary assessment. —Hubert Henderson


This is a thorough, honest, and depressing biography about a self-destructive musician who had talent enough to have become a notable clarinetist and even more talent for writing and singing sardonic topical songs. It is as depressing as Gibbon's Decline and Fall of the Roman Empire; but Gibbon's masterpiece was the "Ancient History" of a distant, troubled country when he wrote it in the eighteenth century. The Ochs biography plumbs its depths in our recent past. America in the 1960s and 70s, so a reader is stripped of the complacency which time and distance can afford. "Topical songs" deliberately comment on the political, social, and military events of their day. Usually they have been ephemeral and written for effect, rather than for fame and fortune. Except in recent years, they have had no necessary connection with what is called "folk song"—for example, most American Revolutionary War songs were written to theatrical music.

For some, the 1960s folk-song craze seemed to have risen from nowhere, but its commercial viability actually began on a small scale in the 1920s with recordings by Vernon Dalhart and Bradley Kincaid. In the 1940s, Burl Ives parlayed a mellifluous voice and a little classical voice training to become a national figure recorded by Decca and Columbia. With the Kingston Trio in the 1950s, folk music seemed to rocket into public acceptance, but it never became more than a sub-genre of vocal "pop."
music, then dominated by Elvis and later the Beatles. So while the Trio recycled type-up versions of some genuine folk songs, a number of singers like Ochs, as intent on reforming as entertaining, composed new folk-like tunes for the centuries-old tradition of topical song. Unfortunately, they sang mostly for the converted.

Schumacher is not concerned with the background of the folksong movement, but focuses on the attempts of Ochs to create and thrive on topical songs that might help end the war in Vietnam and improve America. That story “is well researched and well told” as Scott Alarik (Boston Globe) wrote. Even the jacket copy gets it right: “His story is ultimately the chronicle not only of a man but of the singular times in which he lived.” Ochs was good at writing topical songs, but unrealistic in expecting that talent to build fortune and lasting fame. If he had succeeded, he would have been the first to do so.

—Art F. Schrader
Southbridge, MA

NOTES IN PASSING

THE FRANK SINATRA READER. Edited by Steven Perlov and Leonard Mustazza.

The Frank Sinatra Reader illuminates the legend’s impact on American popular and musical culture in the twentieth century, rather than aspects of his personal life. This excellent anthology of reviews, photographs, and memoirs is divided into four chronological areas: from the beginning of Sinatra’s career as a teen phenomenon through his rise and fall as a solo performer (1939-1948); his return to the top as a mature recording artist with Capitol Records (1953-1961); his powerful and influential reign in the 60s (1961-1973); and contemplations on Sinatra’s past and future effects on American popular music and culture. Included in the illustrious contributors to The Frank Sinatra Reader are music critics Gene Lees, Henry Mancini, Stephen Holden, Whitney Balliett, Leonard Feather, and Robert Palmer; writers Gay Talese, Murray Kempton, Pete Hamill, Mikal Gilmore, and William Kennedy; and fellow entertainers Rosalind Russell and Harry Connick, Jr.

The Frank Sinatra Reader also features 28 photographs of Sinatra, a biographical chronology, album discography, filmography, and a selected bibliography.


Although this book was published in 1992, it was never reviewed in American Music or the Bulletin. With the recent demise of Frank Sinatra, it seemed appropriate to bring to the attention of those who may not have been aware of its existence.

—Sherrill V. Martin
University of North Carolina at Wilmington

"Articles," continued from page 63

POPULAR MUSIC AND SOCIETY


STRINGS (Apr 98): various tributes to Stéphane Grappelli [d. 12//1997], 44.


REVIEWS OF RECORDED MATERIALS

Edited by Orly Leah Krasner, Boston University


The genre of light orchestral music is a rich field with a fascinating social and cultural history that is largely dismissed by serious academics and musicians. Enthusiastically endorsed by unpretentious audiences, this repertory (except for the occasional Gershwin work) is consigned today primarily to pops concerts. Sadly, contemporary pops concerts are shadows of what they used to be, now comprising medleys of Broadway hits or songs from the big band era, rather than showcasing new—or old—works in the genre. American composers in particular have excelled at writing orchestral works of a popular nature. These two discs excellently represent this genre’s appeal and show how some contemporary composers are embracing its ideals.

Although the works of Leroy Anderson (1908-1975) seemed to fall out of favor, they certainly are worthy of serious study. Anderson’s works range in length from just under two minutes to less than four (in keeping with the length of popular songs and timed to fit on one side of a 78); each is as much a miniature masterpiece as any Strauss waltz. Each piece is an exquisitely crafted, a joy to hear with its original instrumentation. Evocative of their subject matter, they reveal Anderson’s genius at orchestration, his clarity and succinctness of thought, his gift for memorable and quaint humor. Who knows, perhaps Anderson will single-handedly keep the notion of a typewriter alive when subsequent generations explain to their children the significance of that ping sound!

Recordings of Anderson’s music have recently been coming out more frequently, both reissues with the composer or his champion, Arthur Fiedler, conducting and newly-recorded interpretations such as this one. Too often, recordings of popular orchestral music are issued by lesser performers, reinforcing their image as music not worthy of a second hearing. A sympathetic conductor and first-rate orchestra—Leonard Slatkin and his Saint Louis Symphony—ensure that this music can be heard at its best. The production values of this recording (using a special holographic cover for a 3D effect) are also outstanding. American Legacy comes emblazoned with a thirteen-starred U.S. flag over a watermarked reprint of the Constitution on its cover. Another telling sign of our times: the performers are the Czech and Slovak Radio Symphony Orchestras conducted by Vladimir Vâlek and Robert Stankovsky.

There are points in Charles Pizer’s Manhattan Impressions: Homage to Gershwin (1993) where the listener could swear that they are listening to some long-lost Gershwin material possibly cut from Porgy and Bess. The orchestration and harmonies of the middle sections, in particular, seem to come direct off the pages of Gershwin and Grofé. For anyone who wishes that Gershwin had composed more, this is not necessarily a bad thing. The “heavy hand” of Gershwin also lies on Mitch Hampton’s Concerto for Jazz Piano and Orchestra (1994). Not willing to be handcuffed to anyone in particular, Hampton’s work embraces greater and lesser parts of Fats Waller, Harold Arlen, Clara Ward, Ives, Bach, Jobim, James P. Johnson, Bill Evans, and John Coltrane. The resulting conflation of styles works in some parts but not in others. Ira-Paul Schwarz’s tribute to Rosa Parks, Rosa’s Rhapsody (1993), owes more to Howard Hanson than it does Gershwin. It is a well constructed, if ultimately forgettable, work. Even less overtly Gershwinian is Seth Sladek’s Chroma (1993) for guitar and orchestra. It, too, is a pleasant work. The other composer represented on this disc is William Thomas McKinley, who happens to be the guiding force behind MMC Recordings (and one of both Sladek’s and Hampton’s teachers). His Patriotic Variations (1994), an Ivesian pastiche of “It’s a Grand Old Flag,” “Yankee Doodle,” “Stars and Stripes” and “Strike up the Band,” would no doubt be a crowd-pleaser at a Fourth of July pops concert. The composer notes that “even a good high school orchestra can play” this piece, and unfortunately that is what the Czech RSO sounds like in spots. American Legacy shows that writing well-crafted, light orchestral music is not a dead art, nor consigned only to Hollywood. Many will no doubt find it encouraging that some contemporary composers still value the ability to write memorable tunes. The works on both discs have harmonic and melodic facets of jazz, popular song and blues—original American vernacular elements stewed together within the more formal framework of “classical” orchestral music. Anderson carried on the tradition from radio composers of the 1930s, and, fortunately, composers such as Pizer and Hampton seek to carry forward the banner.

—Jim Farrington
Eastman School of Music


Orchestral works by Libby Larsen comprise this entire CD. It chronicles her vitally rhythmic, texturally united compositional style of the eighties and to her more chromatically energized works of the nineties. Larsen calls the first movement of the opening work, Symphony: Water Music (1984), “a deliberate homage to Handel.” However, in the opening movements of the work, the winds perform a four-note motive that brings to mind Debussy’s La Mer. Nevertheless, the work is very characteristic of Larsen’s style which provides unity within a composition by means of texture and gesture.

Overture: Parachute Dancing (1983) demonstrates further the dominance of rhythm and texture over melody found in Larsen’s works. Scoring for percussion and piano create a distinctly “American” rhythmic energy.
Symphony No. Three: Lyric (1995) is equally rhythmic in character. The listener also experiences an exploration of American tunes exhibiting a chromatic energy that seems to be more prevalent in Larsen's recent works. Spectres of Schoenberg and Berg hover over an otherwise jazz-oriented and folk-like thematic scheme.

Ring of Fire, published in 1997, dramatically exhibits Larsen's use of chromatic techniques. The work is a tone poem that expresses the image of fire, inspired by the lines "We only live, only sizzle consumed by either fire or fire," from T. S. Eliot's poem "Little Gidding." In this spirit, the music seems to generate a feeling of being out of control in the manner of a fire. Rising and descending melodic and rhythmic motives by the various instrumental timbres overlap, suggesting the visual shape and irregular occurrence of flames in a fire. Each aural "flame" is thus interrupted or consumed by another.

The caliber of the performances on this CD is high, as would be expected from the London Symphony; the execution of complex woodwind and violin parts is especially virtuosic. The accompanying liner notes are well written. Its biographical information, cogent analysis of musical elements, and direct quotes from Larsen's commentary about her music provide insight into Larsen's compositional style.

—Janet Polvino
Darton College

WILLIAM THOMAS MCKINLEY:
SYMPHONY NO. 4; CONCERTO FOR PIANO AND ORCHESTRA NO. 3;
THREE POEMS OF PABLO NERUDA


WILLIAM WALTON: VIOLA CONCERTO; WILLIAM THOMAS MCKINLEY: VIOLA CONCERTO NO. 3.

William Thomas McKinley (b. 1938) studied with Aaron Copland, Lukas Foss, Gunther Schuller, and Mel Powell, and has enjoyed a successful career as a composer, jazz pianist, and teacher. McKinley has received numerous awards for his compositional activity, including a Guggenheim Fellowship, a Naumburg Foundation grant, and many NEA grants. He has received commissions from, among others, the Seattle Symphony and Gerard Schwarz, the Los Angeles Chamber and Pasadena Symphony Orchestras and Jorge Mester, the Chamber Music Society of Lincoln Center, Tashi, and the Bella Lewitzky Dance Troupe. As a jazz pianist, he has recorded with artists such as Dexter Gordon, Stan Getz, and Gary Burton. His teaching career included positions at the University of Chicago and at the New England Conservatory of Music.

McKinley, with a catalog of over 240 works, composes in a style that includes a plethora of diverse elements. After exploring serialism and atonality, he returned to a "neo-tonal" musical style in 1981. In this new idiom, he found it possible to further his interest in minimalism and to continue his earlier integration of jazz and classical elements. The resulting eclecticism characterizes McKinley's music, and each of the four works currently under review renders a different aspect of his musical personality. Each work is conceived on a large scale, but is substantially different in terms of musical process.

Three Poems of Pablo Neruda (1992) for mezzo-soprano and orchestra sets three of Neruda's poems about birds: "Jore" (Black Vulture), "Perdiz" (Chilean Tinamou), and "La Octubrina" (October). In his expressionist settings, McKinley requires the singer to explore a wide range of vocal techniques, from recitative and lyricism to sustained high notes, falsetto, and chest voice. Mezzo-soprano Isabelle Ganz gives convincing and engaging performances of the songs.

McKinley's background as a jazz pianist is reflected in his Concerto for Piano and Orchestra No. 3 (1994). Various jazz styles, including improvisation, are prominent and used idiomatically throughout the score. The concerto's four movements, "Blues," "Ragtime," "Slow Blues March," and "Struttin'," are played without pause. McKinley's integrated compositional technique clearly defines both jazz and classical styles and soloist Marjorie Mitchell captures the essence of his synthesis.

Symphony No. 4 (1985) is a three-movement work scored for full orchestra, without trombones. The movements have programmatic titles: "Dawn Blues," "Sunrays," and "Night Fancies." Organic growth of successive motives, shifting orchestral textures, and dramatic repetition characterize the work's musical style.

Karen Dreyfus is a champion of contemporary music for viola. The present disc includes two immensely different works: Walton's Viola Concerto (1929), full of Englishness, and McKinley's Viola Concerto No. 3 (1992), an extroverted work written in collaboration with Dreyfus. McKinley's virtuosic concerto is filled with Romantic passion; it is an ambitious work in terms of both form and content. The three movements, "Lamento," "Largo ironico," and "Prestissimo e diabolico," all contain expansive gestures and bravura. Dreyfus's performance is exhilarating. She captures the dramatic energy and maintains the intensity of McKinley's twenty-two minute score.

In addition to the variety of musical styles present in these four works, McKinley's keen abilities as an orchestrator are also evident. The range of sounds heard in the Three Poems of Pablo Neruda and the symphony attest to the versatility of McKinley's timbral palette. In the concertos, the large orchestras do not function merely in an accompanying role, but are integral to the overall conception of the works.

McKinley is a champion and advocate of modern composers. He founded and directed the Master Musicians Collective, a group which records new music for another of McKinley's projects, MMC Recordings. It is on this label that the two releases of McKinley's music appear.

—William A. Everett
University of Missouri, Kansas City


continued on page 60
“Grief” is also clearly expressed. “Joy” is somewhat conflicted—perhaps it is a manic, impulsive, mad joy. There are several things about this recording that I wish were a little better than they are. The pianist, who is also a composer, plays well, but suffers occasional lapses in the music’s requirements for brilliance and finesse. The pianos were not kept in tune for the duration of the recording sessions; the change of pianos for the Antheil half of the recording is particularly unfortunate. The two pages of English notes in the booklet seem poorly translated, and perhaps were presented confusingly in the original Italian. All the same, I am glad to have this disc, and to hear credible performances of this neglected style of piano music.

—Louis Goldstein  
Wake Forest University


Harry Hewitt is a prolific composer. His oeuvre contains more than 2500 pieces, primarily of chamber music; over 600 are works for solo piano. This CD samples Hewitt’s ample repertory for solo piano. It opens with eight excerpts from “50 Preludes for Solo Guitar,” Opus 344 (1950-82). These brief, introspective pieces each explore a short motive. “No. 49,” the most substantial, is a brooding ternary form bounded by a five-note ostinato. The “Fantasy Etude,” Opus 488, No. 1 (1987-93), at just over six minutes, is the most expansive piece on this CD. It has the widest emotional range and the occasional flash of technical brilliance. The five excerpts from “Gleaming,” Opus 487 (1993-94) are similar to the Preludes in scope and design; “No. 15” stands out for its charming, dance-like character. The disc also includes “Meditations,” Opus 483, No. 2 (1993), and “Suite,” Opus 467, No. 2 (1981-83). These works, all recorded here for the first time, suggest that Hewitt is happiest as a minimalist. There are no surprises here; his small-scale, non-developmental structures complement an essentially tonal harmonic vocabulary. The guitarist, Stefano Mileto, gives technically assured performances and the overall engineering is good. Unfortunately, there are no liner notes except for brief biographies of composer and performer.

WHEN THE GALOP WAS THE RAGE.

The fifteen numbers presented on this CD, primarily piano works but a few songs as well, explore mid-nineteenth century music-making. Using Louis Moreau Gottschalk as its departure, this carefully constructed program includes works typical of both concert hall and parlor. Helen Beedle, the pianist, wisely avoids Gottschalk’s flashiest works in favor of the more sentimental “The Dying Poet” and “The Dying Swan.” Her performance of “The Banjo” could use more dash and abandon, although the concluding paraphrase of “Camptown Races” does achieve the appropriate textural shimmer. A contemporary diary reference to Gottschalk’s “The Tournament Galop” prompted the title of this disc. Two arrangements by Sigismund Thalberg complement the Gottschalk selections, an excerpt from “The Last Rose of Summer” and “Home Sweet Home.” What the virtuoso scale work in the latter lacks in sparkle is made up for in attention to the cantabile melodic line.

The strength of this CD is its evocation of music in the home. A variety of songs are performed with combinations of piano, guitar, and voice. Jonathan Beedle, the guitarist, also has a pleasant tenor voice that makes it easy to imagine a family gathered in the parlor to enjoy J. P. Webster’s “Lorena” or George F. Root’s “The Vacant Chair.” This CD also includes two dances by women composers: Ellen Morant’s “The Wheatland Polka” and Jane Smolan’s “The Ericson Schottisch.” The admirable and succinct liner notes by the pianist establish a historical context amplified by explanations of each piece. The cover photo and sound quality suggest that a period piano was used to make this recording, but no other indication is given. For further information, please contact The Galop, 102 Cedar Road, Hellertown, PA 18055, Tel: (610) 838-8350, Fax (610) 838-1022.

—Orly Leah Krasner  
Boston University

From the Editor: The Bulletin is your voice to the world and the world’s window on Sonneck. The deadlines for Bulletin submissions are announced on page two of this publication. Please 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.


BASS NOTES (June 98): "United We Stand: The Great Rhythm Sections," 40.


CIVILIZATION (Feb/Mar 98): Nicholas Saada, "In the Mood: From the Silences to Surround Sound, Music Makes for Moving Pictures," 76.


Concerto #3: Karen Dreyfus, vio; J. Swansea & Sikesian Phil O (MMC MMC2047). Alec Wilder, The Children Met the Train, Such a Tender

continued on page 62.
Night, Nonet for Brass Insts., Her Old Man Was Suspectius, Air for English horn and strings, Sen Pague Menna, Suite for Brass Quintet and Strings, Little White Sonata, An American Polka Dance, Songs for Passion, Richard A. Clark & Manhattan Chum O (Newport 85630), Wolpe, Quartet (Place) for Oboe, Cello, Piano, and Percussion, Cantata for Voice, Voices, and Instruments, String Quartet, Gruppe Neue Musik "Hans Eisler" Leipzig, Silesian Sig., Qrt (see 990-02), Woorenin, Piano Quintet, Lightenings viii, The Mission of Virgil, Percussion Quartet, Group for Contemporary Music (Koch Inter. 3-7410 2111), Five, Archangel, Archzeskope, Hyperion, Woorenin & O of St. Luke's (Koch Inter. 3-7614-2).


MMC Orchestral Miniatures, vol. 2, Earnest, McKinley, Huggler, Franklin, Tarlow, Stanley, Skupinskas, Kemp; various European orchestras (MMC MNC 2024). Ode, music of Paine, Buck, MacDowell, Pootie, Carpenter, reissue from EMI 1987 (Albany Troy 235).

Royal S. Brown, "Film Musings": commentary on music for Tancia; Hoodman, Kanban, Seven Years in Tibet, Nino Rota: Music for Film.


JOURNAL OF MUSIC THEORY (Fall 97): revs. of Steven E. Gilbert's The Music of George, by Cynthia Fohi, 319; of Kyle Gann's The Music of Conlon Nancarrow, by Margaret Thomas, 330.


PAN PIPES (Winter 98): “Classical Music Opens Its Own Hall of Fame [Cincinnati],” 3.


continued on page 57
25th Annual Conference in Fort Worth

The Sonneck Society's 25th annual conference will be held 10-14 March 1999 at the Radisson Plaza Hotel in Fort Worth, Texas. Plan to join us now for Texas hospitality, Tex-Mex cuisine, and Texas swing. There will be lots of music of all kinds, with a special emphasis on piano music (Fort Worth is home of the prestigious Van Cliburn International Piano Competition) and choral music (one evening concert will be performed by the 200-voice oratorio chorus of Southwestern Baptist Theological Seminary and the Fort Worth Chamber Orchestra). Fort Worth offers world-class museums (including the Kimbell Art Museum and the Amon Carter Museum), which will be featured on the Friday afternoon excursions. The conference hotel is situated in the city's vibrant downtown, with restaurants, shops, theaters, more museums, and Philip Johnson's famed Water Gardens within easy walking distance (really) of the hotel.

Don't forget to submit your proposals for the program to Michael Broyles (meb11@psu.edu), chair of the program committee, by 15 August 1998. For information concerning local arrangements, contact Michael Meckna (m.meckna@tcu.edu) or Allen Lott (rlott@swbts.swbts.edu).

We know you have been to our airport. Now come on in to town!

Michael Broyles, Program Chair

Upcoming Annual Conferences

26th Annual Conference: 1-5 March 2000; Charleston, South Carolina; William Gudger, local arrangements.
27th Annual Conference: 2001; Memorial Day Weekend, Trinidad.