# THE SONNECK SOCIETY FOR AMERICAN MUSIC

# Bulletin

Vol. XXIV, No. 3

## The Fiesta of Santiago in Loíza Aldea, Puerto Rico: A Caribbean Version of a 13th Century Spanish Pageant

Henrietta Yurchenco Professor Emerita of The City College of New York

1492 was a fateful year for Spain and the Americas. Christopher Columbus's first journey to the Americas, the defeat of the Moors at Granada, and the expulsion of Spanish Jews all took place that year. For the first time in almost eight centuries, Spain was finally a Christian country united under Catholic monarchs, Isabel and Fernando. For the Americas the Spanish Conquest was cataclysmic. Within a generation, the three great civilizations, Inca, Aztec and Maya, were reduced to rubble. But on their ruins a new race was born, and a new European-centered culture took root from Central America to Patagonia. In these lands, dancers, singers, drummers and flutists who once had entertained Indian nobility now played European guitars, violins and harps, composed sixteenth-century polyphony, and danced the jota and fandango. Spanish children's songs and ballads, the romances, spread even to remote rural areas. Ancient rituals honoring pagan gods now paid tribute to new Christian saints, especially the gentle and compassionate Virgin Mary. Only the most isolated and inaccessible tribes continued to preserve their ancient music, dance, and ritual.

In the colonial Americas, as in Spain, each town honored its principal saints with festivals. Although religious in purpose, these events were also holidays, the time to visit family and friends, to exhibit wares, buy and sell produce in the marketplace. The pride of the village, however, was always its dance group and brass or string musical ensemble



Fall 1998

Figure 1. Chilren of Loiza Aldea. Courtesy Julia Singer.

without which no festival could be held. Of all the many ritual dances performed in the Spanish colonies none is more ubiquitous than the *Baile de la Conquista* or *Baile de los Moros y Cristianos*. Because it proclaimed the power and authority of Christianity, it was considered an important tool in the conversion of Indians to the New Doctrine. Proselytizing priests taught it to the *continued on page 66* 

## Alfred Wallenstein: An American Conductor at 100

Michael Meckna, Texas Christian University

Until the first half of the twentieth century, no one of American birth, training, or disposition had led one of our autonomous modern major American symphony orchestras. One of the first such conductors was Arthur Fiedler, who directed the Boston Pops for fifty years beginning in 1930, or even Howard Barlow, who spent fifteen years with the CBS Symphony from 1927 to 1943. The former ensemble, however, was always the Boston Symphony minus the first desk players, and the latter a fluctuating association of network musicians which also provided program introductions, incidental music, and commercial jingles. The history of the rise of native-born conductors to the podiums of American orchestras would not be complete without recognizing the contributions of Alfred Wallenstein, who in 1943 was appointed music director of the Los Angeles Philharmonic, an autonomous major symphony orchestra. Among the native-born conductors to assume the directorship of American orchestras after Wallenstein were Thor Johnson, who led the Cincinnati Symphony for eleven seasons; Walter Hendl, who succeeded Antal Dorati in Dallas in 1949; Howard Mitchell, who also in 1949 was promoted from associate conductor to music director of the Washington National Orchestra; and of course Leonard Bernstein, who in 1959 was chosen to be the music director of the New York Philharmonic.

Wallenstein was descended from Albrecht von Wallenstein, the distinguished Austrian general during the Thirty continued on page 69

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indigenous peoples of the Americas as entertainment, but the religious message was clear and unambiguous. Although called "dances," these pageants were actually theatrical events; the story was told with music, costumes, mime, dance, and dialogue. In time, it lost its historical significance and became a symbolic struggle of Good against Evil. Centuries have gone by since the European conquest; Indian America has weathered changes in government, social structure, and technology, yet even today the *Dance of the Conquest* is still performed in many places.

Long before appearance of this dance in the New World, however, it was performed in the Spanish court to celebrate its first victories over the Moroccan invaders.



Figure 2. Caballero in Loiza Aldea. Courtesy Julia Singer.

According to thirteenth century documents, it was staged before the nobility as an elaborate pageant. Mock battles were fought with warriors on both sides elegantly attired in silks and brocades, brandishing jeweled swords with much pomp and circumstance. Later, the drama was presented in the marketplace where street actors and musicians performed for ordinary citizens.

When I first traveled to Puerto Rico in the winter of 1967, I wondered if anything of its traditional culture had survived seventy years of American occupation. I had recorded music in other Spanish-speaking countries on both sides of the Atlantic and had found many other ancient traditions alive and well. My first sight of San Juan was discouraging; a neon sign at the airport McDonald's read "2,000,000 hamburgers sold," the wares in Walgreen's drug stores were advertised in English, and the university book store was crammed with books in English. American factories were everywhere, and the University of Puerto Rico was even dubbed "The American University in Puerto Rico."

Soon after arrival I was told about Loíza Aldea, a black town on Puerto Rico's North Shore. "Come back for the Fiesta of Santiago" said Ricardo. Alegrias, director of the Institute of Puerto Rican Culture, "There is nothing like it in all Puerto Rico." I could hardly resist the invitation and returned in July with several City College students and my son, Peter.

The heat was oppressively humid. We rented a car, headed down the main highway, and in an hour arrived at the

church in Loíza, where the festival was to begin. The church, redolent with the odor of incense, was jammed with people. Native Loízans, residing in the United States or elsewhere in Puerto Rico, often return each year for the fiesta of their patron saint. The priest in satin and gold vestments was saying Mass when we arrived. Soon a big statue of Santiago, the town's patron saint, was hauled onto a wooden litter and carried outside on the shoulders of several burly men. Cries of joy from the waiting crowd rent the air. Men, women and children, lined up behind the saint, the men in costumes and masks, the women in cotton dresses and black lace mantillas, some with curlers in their hair, and the children in varied comical attire. The procession moved to the highway where not a tree or shelter provided shade from the blazing sun. With perspiration pouring down their faces, the villagers careened joyously down the road, a daunting five-mile trip, dancing to rhythms provided by a brass and a steel band mounted on open trucks. Adding to the tumult was the sound of hundreds of cars honking their horns to the rhythm of the drums. As the parade ended on the main street of Loíza Aldea everyone dispersed, some continuing to watch the horse races at the seashore, others staying in town, exhausted from the heat and dancing. Soon the main drag was transformed into a huge restaurant. Everywhere there were delicious things to eat and drink: ice-cold beer, barbecued meant roasting over open pits, blue-crab pones, and meat-filled bananapulp pasteles.

As we rested at an open-air restaurant, roving actors entertained us with tricks,



Figure 3. Vejigante. Courtesy Allen Cooper.

songs, poetry, and comic acts. Some were in Indian costumes (a reminder of the original inhabitants of the island). A transvestite in wig and Spanish costume swept by snapping his fingers and stamping his feet in true flamenco style; a man in a long skirt, his teeshirt stuffed with pillows, stopped in front of us. "Help me, help me," he cried, "I'm pregnant. How do I get to Bronx Hospital?" The *locos*, little kids in stocking masks, did somersaults, and recited verses for pennies.

What caught my attention, however, were two characters: the caballeros (Spanish knights) and the vejigantes (the Moors). The Spanish knight was truly splendid; seated on a spirited small horse, a pasofino, he was elaborately dressed in brilliant colored silk pants, a voluminous cape, and an elaborately decorated hat, more like a courtier than a warrior. A chicken-wire mask painted white with blues eyes and mustache covered his dark-skinned face. But of all the motley characters on parade, none were more compelling than the vejigantes; the stunning three-horned coconut-husk masks and brightly-colored bat-like costumes were totally original, suggesting, but not imitating either African, Indian, or European models.

All we had witnessed on that hot July day in 1967—the Mass, the processions, the saint mounted on a litter, the Spanish Knights and the *vejigantes*—was no doubt Loíza Aldea's own version of the *Baile de la Conquista* that I had seen in Indian America. Although dance, music, and costumes were different, the story was the same. Proselytizing Spanish priests made no distinction between the indigenous peoples and African slaves; all were potential Christian converts, and all could understand the message in the *Baile de la Conquista*.

When night fell, the fiesta changed dramatically. Suddenly, the hypnotic sounds of drums reverberated throughout the dimly lit coconut groves; a bomba was in process. The entire community-the old, the infirm, mothers with babies in their arms, and children clinging to their elders-gathered in the clearing to form a semi-circle around the two drummers and a solo dancer who were to start the evening's event. At a signal from the lead musician, the first drummer played a steady beat. Soon the second drummer joined in with a another rhythmic pattern. A young dancer stepped into the ring, jumping, twisting his body in graceful arcs, his hips undulating in Afro-Caribbean style. Meanwhile, the singers sang over and over the standard verses of the bomba until the dancer from

#### The Sonneck Society for American Music

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

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#### Annual Conferences

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

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

#### American Music Week

American Music Week is the first full week of November beginning on a Monday: 1-7 November 1999; 6-12 November 2000; and 5-11 November 2001.

sheer exhaustion left the ring. Immediately, another dancer and other drummers replaced him. This display of Loíza's African heritage continued until dawn, each person in turn showing off their skill.

We remained until two in the morning recording the performance from the sidelines until weak from exhaustion, we returned to nearby Rio Piedras for a night's sleep. The next night we returned to the village and were greeted by the dancers. "Why did you leave?" they complained. "We danced all night, and you left right in the middle!" I realized we had offended them, and like artists everywhere, they had felt slighted. We promised to stay to the end.

Here are the words of a few traditional songs sung at *bombas*; it is evident that the subjects have nothing to do with Santiago,

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referring instead to the pleasures and incidents in village life. Nobody seems to know when they were composed, or under what circumstances. Everybody in town knows them for they are an important bond, uniting the community.

Ron, ron, pido yo, anís, anís de corazón si no hay anís que venga ron.

Rum I beg of you Anís, anís de corazón (the brand name) If there is no anís Bring on rum.

Llegando al puente agua tire Arriving at the bridge I threw in water O, li, agua tire O, li, I threw in water

By the time the week-long fiesta was over I had made friends with two families, the Ayalas and the Parrillas. Sofía Parrilla was an *espiritista* (the Puerto Rican Afro-Christian cult) and lead singer of the family musical ensemble; Castor Ayala was the town historian, a great story-teller, and the maker of the *vejigante* masks. Both of them were mines of information about the Santiago legend and the origins of the fiesta.

"Mr. Ayala," I said, "according to the banners in town the Apostle St. James is the patron saint of Loíza. Yet all the images in the procession were of *Santiago de los Matamoros* (St. James, the Moor-killer). Wasn't that the saint who led the Spaniards to victory against the Moors?"

"Ah, yes," he said, (and these are his exact words, for he spoke in English) "that's true, but we worship Santiago as the Apostle, too." Then he told me his version of the final battle between Christians and Muslims. "One evening there was a great battle between the Spaniards and Moors, and the Spaniards wanted to win before sunset. So they make big masks with horns, like the ones in our festival, and costumes

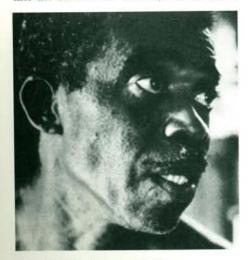


Figure 4. Mr. Ayala. Courtesy Julia Singer.

like a vampire bat, like a devil in colors. When the Moors saw those devils jumping around, they get afraid and run away. In the confusion, the Spanish Army attack and won the battle before sunset." Santiago de los Matamoros actually exists. The original is preserved in the Spanish national shrine, the Cathedral at Santiago de Compostela in the northwestern province of Galicia, and, like the copies in Loíza, it represents a Spanish knight on horseback in full battle gear with the severed head of a Moor under the horse's feet.

According to Mr. Ayala, an old woman more than 150 years ago found the Santiago image in the trunk of a tree. Three times it was removed to the church and three times it miraculously returned to the tree. The village priest declared it a miracle and since then it has been revered by the village.

Later on, I repeated this story to the oldest member of the Parrilla family, "Oh, no," said the peppery Mai Vargas, shaking her head vigorously, "that isn't what happened. It was Abelardo, a fisherman who found the statue in a copper, airtight box washed up on shore. In it there was a letter that read, 'My name is St. James the Apostle(!), he who won the Spanish Wars. [Just thinking about it gives me goose pimples!] Now, Christian people, I want a festival in my name to be celebrated, with processions for three days.' " Mai Vargas continued, "The first statue was the little Santiago (santiagito), then a rich man sent to Spain for a Santiago for men, and then a rich woman had one made for the women. That's why," she concluded, "we have three statues." As evident from these stories, folklore is not fixed in concrete; each person tells it in his/her own way.

"People wait the whole year for the festival," says Mr. Ayala. "They prepare their best suits, the best foods, and new chairs and utensils for the house. Even the little kids are in the road to see the masks and parade. And they dance, too. Yeah, we feel it in the blood! Many people wait to be married, baptize their children during the fiesta because it is an occasion. "His son who worked in San Juan television still lives in Loíza Aldea: "I was born here," says Raul Ayala, "and I like this town. When I build a house it will be here, but if progress kills off our tradition I won't want to live here anymore."

The Spanish-born local priest sees the fiesta another way: "Loízans," he says, " are half-Christian, half pagan. The Santiago festival is a carnival, not a religious celebration. It is an excuse for them to drink and dance and have a good time. Of course,

I say Mass the opening day of the fiesta. Many priests in Puerto Rico close church doors during fiesta time, but I don't think that's right." He has a high opinion of the people, nevertheless, because they are goodnatured and without racial prejudice. Mr. Ayala explains the lack of racial prejudice. He notes the Conquest of the Taino Indians by the Spaniards. "Then came the blacks," said Ayala, "My second grandfather told me the Spaniards like very much the black race and mix the race. Nobody here is pure black; there are many mixes: Spanish race, Indian race, and black race. Nobody can say, 'I am pure.' And that's the reason there is no racial problem. We live like brothers."

I haven't been to Puerto Rico in many years, but have heard rumors that the Santiago festival has become an important tourist attraction. I don't know what changes have come about but, at least, here in New York, Mr. Ayala's fascinating masks are worn in New York's Puerto Rican parade every year, now, I am told, made by his son.

A final thought: Why did the Indians and African descendants in Puerto Rico identify with the Spaniards instead of the Moors, like them, a defeated people? My surmise is because they had become devoted Christians. Yet, a few decades ago a note discovered in the margins of a Mexican church Bible indicated that the local Indians had murdered the priest who had taught them the play. Apparently, they had resented being cast as a conquered people and acted accordingly.

#### Notes

All quotes are from my book *Hablamos*, Puerto Rican Speak. (New York: Prager 1971).

Musical selections: Folk Songs of Puerto Rico (Folkways Records. AHM 4412. 1971. Now available from Smithsonian-Folkways, Smithsonian Institute, Washington, D.C.)

Henrietta Yurchenco, Professor Emerita of The City College of New York, is an ethnomusicologist whose research in popular culture of the Spanish world for more than fifty years includes countries on both sides of the Atlantic: Mexico and Guatemala, Spain, the Balearic Islands, Morocco, and Puerto Rico. Author of numerous articles and several books, she also edited fourteen recordings of her field work for Folkways-Smithsonian, Nonesuch, Library of Congress and Rounder labels. She has been a recipient of grants from the American Philosophical Society, the National Endowment for the Humanities, and the Faculty Fund of The City University of New York. Her collections are housed in the Library of Congress.

Years War and the subject of a Schiller trilogy (Wallenstein, 1798-99) on which Vincent d'Indy wrote three orchestral works (*Le camp de Wallenstein*, 1873; *Les piccolomini*, 1873, revised as *Max et Thécla*, 1881; and *La mort de Wallenstein*, 1884). Alfred's parents immigrated to the United States in the 1880s, and he was born in Chicago on October 7, 1898. The family moved to Los Angeles in 1905, and, given the choice between a bicycle or a cello, he chose the latter, which he studied with Ferde Grofé's grandfather and mother.

The young Wallenstein made quick progress. Within two years he was playing in public and at the age of fifteen toured the vaudeville circuit billed as "The Wonder Boy Cellist." He spent the 1916-17 season with the San Francisco Symphony under Alfred Hertz. The following year he was hired to tour South America as cello soloist to accompany Anna Pavlova in her famous portrayal of the dying swan. "I played 'The Swan' for a year and a half," Wallenstein later recalled. "I wouldn't care to say how many times."1 Returning to California in 1919, he joined the cello section of the Los Angeles Philharmonic until he saved enough money to study with Julius Klengel in Leipzig. There, fulfilling the wish of his father, Wallenstein also studied medicine.

Klengel sent Wallenstein home in 1922 with a letter to the Chicago Symphony's Frederick Stock, who hired the failed M.D. student as principal cellist. Wallenstein stayed in Chicago for seven years, during which time he frequently appeared as solo cellist with the Symphony and other groups. Stock even dedicated his own Cello Concerto to him. The indefatigable Wallenstein also taught at the Chicago Musical College, serving as head of its cello department from 1927-29, and became involved in broadcasting, breaking new ground in 1926 with three cello recitals on radio station WGN.

On a trip to Europe in 1927, he was deeply moved by Arturo Toscanini's conducting at La Scala, and he arranged to have an audition. Two years later Wallenstein was summoned to join the Maestro as principal cellist with the New York Philharmonic. From 1929 until Toscanini's resignation in 1936, Wallenstein not only performed with the Philharmonic but also, at Toscanini's suggestion, took up conducting. He also began an association with radio station WOR, where in 1931, as with many other conductors, he filled in at



Figure 1. Alfred Wallenstein conducting the New York Philharmonic. Courtesy New York Philharmonic.

the last minute on the podium. The Mutual Network's executives were impressed, and by 1933 the Wallenstein Sinfonietta began the first commercially sponsored classical concert series on radio.

As music director at WOR from 1935 to 1945, he set high standards. According to one scholar, "Wallenstein brought more good music to more people than probably any other conductor of the decade."2 He presented all the Bach cantatas on the Sundays for which they were composed; he programmed all twenty-six of the Mozart piano concertos, dozens of little-known Haydn and Mozart symphonies, and seven Mozart operas; he mounted the first American Opera Festival. American composers particularly interested him, and he scheduled their works frequently. "We have a large percentage of excellent raw talent here waiting to be utilized," he "We have the orchestras, the audience, the technical equipment to insure good performance, so my aim is to find a place for contemporary as well as classical music."3

The amount of work which went into these WOR broadcasts and the influence which they had on an eager American listening audience can hardly be overestimated. For example, the Mozart concerto series, which he did with Nadia Reisenberg during the 1939-40 season, meant not only the preparation of a new concerto every week but also the programming and rehearsal of other appropriate works to make a coherent

concert. Like Sir Adrian Boult at the BBC, Wallenstein brought concert music to millions who would otherwise have gone without. In 1942, Wallenstein received the coveted Peabody Award for "pioneering in a quiet way for good music and encouraging and originating various unique broadcasts." This was the first of Wallenstein's many honors, including commendations from the National Federation of Music Clubs, the Ditson Award, and several honorary doctorates. He was also the first American conductor to be given the French Legion of Honor.

Wallenstein's high standards and emphasis on modern music continued when he returned to Los Angeles in 1943. He had retained some ties with the orchestra, having both conducted and appeared as soloist at the Hollywood Bowl. Now at the helm, he nearly doubled the number of yearly concerts (inaugurating broadcasts over NBC and the Pacific network), created a "Symphonies for Youth" series, made numerous recordings, established a pension fund for his players, and frequently took the orchestra on the road, including a ten-week U.S. State Department trip to the Orient. During his initial season, no fewer than sixteen works were given their Los Angeles premieres, and he leavened nearly every standard repertory program with names previously unheard of in Los Angeles. By the time he left in 1956, some forty-seven American composers

(Samuel Barber, Aaron Copland, Henry Cowell, Paul Creston, David Diamond, Morton Gould, and Virgil Thomson among them) had received performances of major works. Wallenstein also performed masterpieces of the choral-symphonic repertory: Bach's Christmas Oratorio, Beethoven's Missa Solemnis, Berlioz's Romeo and Juliette, Brahms's Requiem, Mahler's Second Symphony, and many more. In other words, Wallenstein changed the repertoire of the Los Angeles Philharmonic from that of a twenty-threeyear-old provincial band into that of a mature symphony orchestra. He was also able to elicit an admirable sound from

the group as attested to by composer-critic Virgil Thomson: "Woodwinds and brasses, which are

likely to be good in all American orchestras, are no less excellent here than elsewhere; but a string section at once so live in sound and so homogeneous in color, so sensitive, so silken, so handsomely drilled and blended for beauty, is not to be encountered in more than five or six of our cities."4

After he left Los Angeles, Wallenstein became a conductor-at-large and guest conducted major orchestras across the U.S. and Europe. With the Symphony of the Air (formerly the NBC Symphony), he gave seven memorable Beethoven concerts at Carnegie Hall in 1961. Winthrop Sargeant wrote that year in The New Yorker that though Wallenstein "has recently been a somewhat neglected and taken-forgranted figure, he is probably the most gifted of all the American maestros currently before the public."5 In between guest appearances, Wallenstein served as music director of the Caramoor Festival (1958-61) and ran a Ford Foundation program for aspiring American conductors at the Peabody Conservatory (1962-64). Finally in 1968 he joined the faculty of the Juilliard School, becoming head of the orchestral department in 1971. His last conducting appearance was in 1979, when at age 81 he led the Juilliard Orchestra at Tully Hall. He died in New York on 8 February 1983.

Comparing Wallenstein to his mentor, Toscanini, is a little like comparing City Hall to Valhalla, yet both have their place and function. Toscanini was untouchable in the Romantic repertory but seldom even programmed Baroque or

post-World War I music. Wallenstein may have lacked warmth in Romantic music but gave excellent accounts of Bach and Handel, and in contemporary music had few peers. Furthermore, his precision and restraint served him well in the music of Mozart and Haydn, and his self-effacing style made him the ideal concerto accompanist.

In this last category, no finer example can be found than the Mozart Piano Concerto series on which Wallenstein collaborated with Artur Rubinstein in the early 1960s. Where Toscanini might have been unvielding, Wallenstein's sympathetic approach resulted in a memorable rapport. Today's ears might find the full symphonic

yourself that what you have done is good."

sound a bit heavy "Applause is nice, but it is nicer to feel and an occasional orchestral entrance a -Alfred Wallenstein hairsbreadth too early or late, but the

achievement was unsurpassed in its day. Rubinstein and Wallenstein had also worked together in the 1950s with recordings of concertos by Chopin, Grieg, Liszt, and Saint-Saëns. At about the same time Wallenstein also collaborated with Jascha Heifetz on violin concertos by Bach and Korngold. Perhaps Wallenstein's greatest accompanying achievement, though, was with cellist Pierre Fournier in Bloch's Schelomo. This intense work, with its dramatic orchestral part, drew eloquent conducting from Wallenstein's baton and the result, according to critic Arthur Cohn, surpassed the then-reigning Leonard Rose-Eugene Ormandy version.

In Los Angeles, perhaps to balance an emphasis on contemporary music, Wallenstein programmed certain standard choral-orchestral works which had not been heard in the area for years. At first he enlisted the Occidental College chorus, then, when it was founded in 1946, the Roger Wagner Chorale. The latter ensemble, in combination with the Los Angeles Philharmonic and soloists such as Marilyn Horne, Jan Peerce, and Donald Gramm, gave unforgettable performances of Beethoven's Missa Solemnis and Ninth Symphony, Handel's Messiah, and Bach's Magnificat. The few extant recordings of these concerts give evidence to Wallenstein's forceful leadership and steady dramatic tension on the Monteverdi Magnificat and Respighi's Laud to the Nativity. A subsequent generation's enchantment with historically-minded performance practice has yet to obscure this achievement.

No conductor can build a lasting reputation solely as a choral-symphonic specialist or as an accompanist but must be judged by his/her interpretation of the Here is where standard repertory. Wallenstein really left his mark. eschewed the excessive gestures and personal insistence so prevalent in his day. His Brahms symphonies were clean, direct, and correct. If second movements wanted more tenderness and finales lacked urgency, at least they were free of Warner Brothers Studio-like extravagances. In Tchaikovsky's Pathétique, which invites expressive excess in nearly every phrase, Wallenstein never allowed emotion to impede the momentum of the music. His friendship with Rachmaninoff makes his recording of such works as that composer's Symphony No. 2 as close as possible to an authorized version, and it is a refreshing experience to hear a performance which finds that middle ground between cloyingly sweet and steely. Finally, Wallenstein's recordings of Beethoven, Mendelssohn, and Schubert symphonies are characterized by scrupulous attention to the composers' intentions. "The conductor is not a star, is not Beethoven, is not the orchestra expressed in one man," he once reflected, and went on:

The conductor is only a tool. It is his job to know the scores, to know the players, to know the human equation. With this knowledge he gets as near as he can to the composer's wishes. The composer it is who is the real leader. Both conductor and orchestra men must defer to him. The conductor can only clarify the aims of the composer.6

Such sentiments as these he passed on to aspiring conductors, especially those which gathered for his American Conductors' Project at Peabody. Another of his more basic counsels was to learn solfeggio, which he felt indispensable as an aid to musicianship and especially to learning unfamiliar music. A tireless proponent of the chamber orchestra, he would no doubt have been pleased to see its rise in popularity in the years since his death. On the other hand, he would have been disappointed with the federal government's minimal support of music or, indeed, any of the arts.

Dignity, humility, and a profound sense of responsibility were ever present in Wallenstein's work. "One must be careful not to make mediocrity the standard," he once cautioned. "Applause is nice, but it is nicer to feel yourself that what you have

#### Anatomy of a Preservation Project: Microfilming an Archival Collection

[Editor's Note: This article is a continuation of "Anatomy of a Preservation Project: The Sousa and Clarke Archives at UIUC," *The SSAM Bulletin* 24/2 (Summer 1998): 33-40.]

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. During the course of the project, ninetysix cubic feet of archival manuscript music and related materials were reformatted through preservation microfilming, and archival quality negatives and positive use copies were created for 120 photographs. At the completion of the project, copies of the microfilm reformatted materials will be available to institutions and individuals for purchase.

The preservation of documents can take either of two forms: employment of techniques to halt physical deterioration and to repair damage; or the reformatting of the intellectual content of a document by one of three means: photocopying onto acid-free or acid-neutral paper; employing optical disc technology (e. g., digitization); or selecting preservation microfilming. The latter is the focus of the NEH-sponsored Sousa Archives for Band Research Preservation project (SABREPP).

A microform, whether microfiche or microfilm, is a photographic medium bearing images greatly reduced in size that require magnification for reading. On archival microfilm, the reproduction consists of microimages in a silver-gelatin emulsion on a polyester film base. When housed, stored, and used in accordance

with established standards and recommended practices, the film is expected to remain usable for up to 500 years. In addition, the term preservation when applied to a microformat implies that the information has been ordered coherently and reproduced onto stable archival quality film and that efforts to recreate a microreproduction of that material need never again be undertaken.

Many have inquired as to whether digitization of the Sousa and Clarke collections might be more effective. One must concede that digitization appears an attractive alternative, embodying the alluring glamour of cutting-edge technology. Digital images do not deteriorate with use, they can be captured quickly and inexpensively, and they can be transmitted at a high rate of speed over a network, thereby enhancing access by geographically distant users. The fact is, however, that the digital medium cannot at present be truly considered archival based on the rapid technological evolution and therefore limited life-span of most commonly available information media.

Microfilm relies on a simple and stable technology, with a lens and a light source being the sole requirements for access. (When all the power has run out, scholars will still be able to read the Sousa manuscripts by holding the film up to the sun and looking through a magnifying glass.) The medium has survived and experienced increasing use since its inception in the 1920s, when Eastman Kodak manufactured the first Recordak microfilm reader. Furthermore, American National Standards Institute (ANSI) code governs archival microfilming quality, and the Research Libraries Group (RPG) in the United States has issued guidelines for microfilming projects to ensure the observance of strict procedural standards and quality control.

A microfilming project is comprised of several steps: physical preparation, intellectual control, post-filming inspection, and cataloguing. Physical preparation demands a page-by-page review of each document and the gathering of data for building finding aids or catalogues. The SABREPP staff devised a workform to record data reflecting categories for score and parts identification, physical (as well as historical) details (e.g., dates, signatures of copyists and other band members), and caricatures, poetry, and personal opinions. The workform is also used to record the instrumentation of each work using a photocopied reproduction of the original music library inventory sheet used by the Sousa Band librarian. Preparation also requires minor repairs, the relaxation and straightening of folded and wrinkled leaves, and the insertion of instructional flags to alert the filming agent of any irregularities or situations requiring special attention.

Post-filming inspection requires checking for bibliographic completeness and for adherence to technical standards. Inspection of each print master negative and service positive copy of film is carried out with the aid of a loupe, light box, densitometer, and microfilm reader. In the interest of protecting the film, SABREPP personnel wear gloves when handling the reels of film during this process.

Finally, SABREPP personnel plan to issue a project-specific catalogue detailing the microfilmed portion of the SABRE collection, thereby providing a published summation of the project and its results. SABREPP personnel have invested countless hours in pre-filming examination and ordering of the collection to ensure the cleanest and most accurate reformatting of the manuscript component of the Sousa legacy.

—David Peter Coppen SABREPP

done is good."<sup>7</sup> Good is a pale term for the achievement of such a bright musical star as Alfred Wallenstein.

#### Notes

- 1. Eric Salzman, "Cello to Podium," New York Times, 29 January 1961, sec. X, 11.
- 2. Hope Stoddard, *Symphony Conductors of the USA* (New York: Thomas Crowell Co., 1957), 277.
- 3. Allen Hughes, "Alfred Wallenstein, the Conductor, Dies at 84," *New York Times*, 10 February 1983, sec. B, 12.
  - 4. Stoddard, 278.
- 5. Winthrop Sargeant, "Musical Events," *The New Yorker*, 4 February 1961, 102.
- 6. Hope Stoddard, "Alfred Wallenstein: Pioneer for Good Music," *International Musician*, vol. 54, September 1955, 16.
  - 7. Stoddard, 277.

Michael Meckna, Professor of Musicology at Texas Christian University, is the author of Virgil Thomson: a Bio-Bibliography (Greenwood Press, 1986) and Twentieth-Century Brass Soloists (Greenwood, 1994). He also edited The Collected Works of Alfred B. Sedgwick (Garland, 1994) and contributed to four of the Grove Dictionaries. This article is revised from an essay to appear in Twentieth-Century Conductors, edited for Greenwood by fellow Sonnecker Gary A. Greene and scheduled to appear in 1999.

#### American Sources in Australia: The Peggy Glanville-Hicks Papers

Deborah Hayes, University of Colorado at Boulder

A major collection of correspondence of American musicians and writers with the New York composer and critic Peggy Glanville-Hicks in the 1940s and 1950s is now housed in the manuscript collection of the Mitchell Library at the State Library of New South Wales in Sydney. An Australian by birth (born near Melbourne in 1912), Glanville-Hicks attended the Royal College of Music in London, moved to New York City in 1941, was hired in 1947 by Virgil Thomson at the New York Herald Tribune to write concert reviews, and took U.S. citizenship in 1948. Between concert seasons, from May to October, she usually left New York for Australia, Europe, the West Indies, or elsewhere and concentrated on composing music. By the early 1960s, she was living in Greece; in 1975, she returned to Australia. The Mitchell Library collection, titled "Peggy Glanville-Hicks, Papers, 1894-1990," contains private documents, correspondence, sketches, and scores, many of them previously thought destroyed, that were discovered in her Sydney home after her death, hidden away in cupboards and behind rows of books.

Of particular interest to Americanists is her correspondence from 1948 to 1950 with the American composers about whom she wrote for the fifth edition of Grove's Dictionary. In 1948, she persuaded the editor, her longtime London friend Eric Blom, to let her update the American composer entries from the fourth edition of Grove's (1940) as the coverage seemed to be inadequate in view of post-war musical activity in the U.S. The fifth edition of Grove's (1954) contains ninety-eight American composer entries signed P. G-H., seventy-nine of which were new. The P. G-H. papers contain much of the original correspondence, including the composers' own worklists, biographies, and assessments of their work, most of them handwritten.1

Of the composers she added to Grove's, most are of her generation, born

around 1912, and younger, the youngest being Peter Mennin (b. 1923) and Lukas Foss (b. 1922). Most of the older composers, born around 1900, made their first appearance in Grove's as well: Marion Bauer, Ruth Crawford, John Duke, Luening, Randall Otto Thompson, Virgil Thomson. The fifth edition entries for several others of that generation, such as Aaron Copland, Roger Sessions, and Roy Harris (who were in the fourth edition), are not by Glanville-Hicks. The oldest on her list who are new to Grove's are Bernard Rogers (b. 1885), Albert Elkus (b. 1884), and Seth Bingham (b. 1882).

The length of an article seems to indicate the composer's relative importance—in her eyes. The longest of the American composer articles, by anyone, is her article on Thomson, spanning four columns. Wilfrid Mellers' article on Harris is the next longest entry. Six of her articles are two to two-and-a-half columns long: Samuel Barber, William Schuman, Paul Bowles, David Diamond, Walter Piston, and Wallingford Riegger. Gustave Reese's article on Howard Hanson is that length, too. Another thirty-five are of medium length, one to one-and-a-half columns. The remaining fifty-six are short, around one-half column

Generally the format is as follows: composer's name and date of birth; identification (American composer [and critic, and author, and teacher]); education; significant performances; employment history; volunteer positions in composer associations (evidence of being a "good musical citizen"); comments on style; a list of works, either in a single paragraph or in a longer "Catalogue of Works" by genre; and finally, but not always, a bibliography of one or two titles. For Thomson she lists only her 1949 article in The Musical Quarterly. Blom in his letters chided Glanville-Hicks at first for not following the set format in the material she was sending him. He also apologized for not being able to pay larger fees.

If Glanville-Hicks knew the composer's work, she apparently added her own commentary about style. Some of the medium-sized articles, e.g., Joseph Akhron (1886-1943), contain little stylistic information, and the space is instead occupied by a detailed worklist. Other medium-sized articles, e.g.,

Leonard Bernstein (1918-1990) contain a more extensive stylistic essay but only an abbreviated worklist.

Hick's pursued authentic traditional sources in creating her own musical language, and it is not surprising that she frequently remarked on "Americana" she found "integrated" into a composer's personal style: Charles Ives, George Antheil (jazz rhythm), Bernstein (cowboy songs, Mexican dances, jazz idiom, all integrated), Copland (folksong), Marc Blitzstein, Morton Gould (Broadway and concert styles), Crawford, Burrill Phillips, Arthur Berger (unspecified American vernacular elements integrated into art), and Henry Cowell (tone clusters, folk material). She defined other styles or, as she later called them, "categorical orbits," as well: dissonant (early Antheil, Ornstein); atonal (Ives, Crawford); non-thematic, non-harmonic (John Cage); romanticist (Samuel Barber); lyrical, impressionist (Norman Dello Joio); lyrical, romantic (Diamond); neoclassical (Elliott Carter, Walter Piston, Crawford); and orientalist (Bowles, Griffes, Lou Harrison, McPhee).

In their correspondence Blom and Glanville-Hicks discuss her choices of whom to include and, occasionally, whether to assign an article to another writer. Some of her choices may be puzzling today. She omitted some composers—Miriam Gideon, George Perle, William Grant Still, Louise Talma, to name a few—who now seem at least as important as some whom she included. She wrote about Cecil Effinger (1914-90), whom she met one summer at Colorado College, but not Normand Lockwood, another Colorado composer of distinction.

Some of the composers *Grove's* designates as American were not born in the U.S.—Henry Brant, Nicolay Berezovsky, Ingolf Dahl, Ruel Lahmer, Colin McPhee, Nicholas Nabokov, Jacques de Menasce, Gian Carlo Menotti, Leo Ornstein, and Dane Rudhyar. Though Glanville-Hicks, too, was often designated an American composer in the 1950s, in *Grove's* she is designated as Australian; for the fifth edition Blom wrote the Glanville-Hicks entry himself.

Besides the *Grove's* correspondence, the Peggy Glanville-Hicks papers include substantial runs of correspondence with

## Performances of Note

#### Second Vancouver International New Music Festival: A Celebration of Living Composers

"Spring," the Second Vancouver International New Music Festival (29 May-6 June 1998), featured a plethora of new music by Canadian, U. S., and European composers, including nineteen premieres of Canadian works. Ten concerts and five symposia at which composers, conductors, and performers discussed issues related to contemporary music constituted the event. The festival's international guest was James MacMillan from Scotland, whose music was highlighted during the week.

The opening concert on 29 May by the Vancouver Symphony Orchestra under the direction of Owen Underhill and Sergiu Comissiona featured the music of four Canadian composers. The concert began with Orchestral Tuning Arrangement (1994) by Linda Catlin Smith and John Oswald, a work which includes choreographed movements by orchestra members as the tuning process takes place. Keith Hamel's energetic and motoristic Overdrive (1998) was followed by Rodney Sharman's transcendent and serene scherzo Archaic Smile (1997). Also on the program were works by MacMillan and Sofia Gubaildulina.

The U. K.-based Maggini String Quartet's concert on 30 May marked the quartet's Canadian debut. In addition to works by Britten and MacMillan, the quartet gave the premiere performance of Underhill's String Quartet No. 3, "The Alynne" (1998), prominently featuring string harmonic effects and oscillating between the tranquil and the maniacal.

The 31 May concert featured the Vancouver New Music Ensemble under the direction of Underhill. Four works by Canadian composers received their first performances at the performance. The first section of Jacquie Leggatt's Cat's Cradle (1998) consists of motoristic imitations of intertwining melodic lines while the second part includes quotations from Ives's Second Piano Sonata. John Burke's Remember Your Power (1998) for

piano and chamber ensemble consists of organic tonal plates in a constant state of flux. John Oliver's Retour (1998) was one of the most eclectic pieces on the entire festival, incorporating minimalism, new instrument techniques, pitch bending, jazz, aleatoric improvisation, and Klesmer styles. Nikolai Korndorf's Music for Owen Underhill and his Magnificent Eight (1997) paid homage to Underhill and called upon him not only to conduct but also to play several different instruments while doing so. The work is in three sections, the outer two of which contain a palpable angst. The work's intensity grows through the entrance of a siren (an homage to Varèse?) to the gunshot which brings the work to a startling conclusion. Three short miniatures for solo piano by MacMillan, one of which was performed by the composer, also appeared on the program.

The 1 June concert by the Vancouverbased new music ensemble Standing Wave consisted entirely of premieres of music by Canadian composers. Each work on the program explored the relationship between static and active forces, befitting the name of the ensemble. The first two pieces, Doug Smith's Music for Madeline (1998) and Jocelyn Morlock's Bird in the Tangled Sky (1998), were the only purely acoustic works on the program. Serge Arcuri's Waves (1998) incorporated live electronic manipulation with a pre-recorded tape. John Oliver's Long Time Coming (1998) for MIDI Guitar and clarinet was followed by Stéphanes Roy's Inaccessible Azur (1998) and Brent Lee's Ribbons of Visible Air (1998).

Canadian pianist Eve Egoyan presented a solo recital on 2 June. Her program included *Piano Diary* (1995) by Canadian composer Michael Longton, *For Cornelius* (1992, revised 1994) by U. S. composer Alvin Curran, and music by Satie and Finissy. The Longton work consists of a series of fragmentary episodes, and is, according to the composer's program note, "more about forgetting than remembering." *For Cornelius* is in three sections: a lyrical song, an extensive minimalist segment

(the focal point of the work), and a brief chorale.

The Canadian Broadcasting Corporation (CBC) Vancouver Orchestra presented a late morning concert on 3 June as a part of Vancouver's well-attended "Music in the Morning" series. The concert began with the world premiere of Heather Schmidt's Cello Concerto (1998) with cellist Shauna Rolston. Schmidt, at age 23, is one of Canada's most promising young composers. The concerto is neo-romantic in style with plenty of lyricism and bravura for the soloist. The concert concluded with MacMillan's *Tryst*.

The evening concert on 3 June was by Vancouver Pro Musica, a composer's collective. Electro-acoustic works by Ron Samworht, Janet Berman, Rita Ueda, Martin Gotfrit, Scott Morgan and Doug Cross, and Scott Wilson appeared on the program. Ueda's work, *Spiral* (1998), included computer-generated visual images, while Gotfritt's *Story Time* (1997/98) was an electronically generated (and slightly off-beat) version of Babar the Elephant.

The 4 June concert by the ensemble Rhythmic Attorneys at Large, consisting of two pianists and two percussionists, included Peter Hatch's Shadow (1995), Bradshaw Peck's These Things Never Happened, But Are Always, Tobin Stokes's El Sol del Sur (1996), Christos Hatzis's Fertility Rites (1997), and Omar Daniel's Strategies against Architecture, Book II(1995, rev. 1997). Peck's piece was a tour-de-force for solo percussion brilliantly executed by Salvador Ferraras, and Beverly Johnston gave a very fine performance Hatzis's Fertility Rites for solo marimba and tape. Taped sounds included Inuit katajjaq songs and prerecorded marimba samples. The remainder of the works ranged from the canonic imitation of the Hatch work through the Latin flavor of the Stokes piece to the disturbing love/hate picture of urban life in Daniel's composition.

The first half of the 5 June concert by the Vancouver New Music Ensemble consisted of music by the three finalists of the 1998 Emerging Composers' continued on page 74 Competition: Damiàn Keller's ". . . Soretes de punta" for electroacoustic tape, Hugh Peaker's Lawes: 1645 for chamber ensemble, and Gordon Fitzell's spirit rebelious amplified cello and percussion. While all three works demonstrated creativity on the part of their respective composers, the winning work by Peaker showed exceptionally fine craftsmanship in its use of chromatic polyphony. The second half of the program consisted of works by Melissa Hui, John Korsrud, and Iannis Xenakis.

The final concert of the festival by the CBC Vancouver Orchestra on 6 June was a fitting conclusion to the week. Two works for string orchestra by Canadians, Ann Southam's Webster's Spin (1993) and Janet Danielson's The Trembling of Consonant Strings (1998), opened the concert. Southam's use of organic minimalism was extremely effective, as was Danielson's sense of overall formal design, demonstrated by alternating sections of rhythmic drive and lyricism as well as the controlled use of consonance and dissonance. Judith Wier's Piano Concerto (1997) with soloist Eve Egoyan and MacMillan's Seven Last Words from the Cross (1993) with the Vancouver Chamber Choir both received outstanding performances.

Although not from North America, the presence of James MacMillan at the festival was something certainly not to be missed. When decades from now, a paper appears on a Sonneck Society conference on the American reception history of James MacMillan, this festival will surely be mentioned. Three of MacMillan's major works, The World's Ransoming, Tryst, and Seven Last Words from the Cross, received their North American premieres at this festival. As the first American Festival dedicated to MacMillan's music to take place on the North American Continent, this event did much to foster interaction and dialogue between American and European contemporary music scenes.

Vancouver New Music sponsors an International New Music Festival in alternate years. Artistic director Owen Underhill, general manager Randy Smith, and associate artistic director Janet Danielson are to be commended for organizing and producing this year's event. -William Everett

University of Missouri-Kansas City

#### Still and Price in Flagstaff

William Grant Still's Africa, his The Black Man Dances, and Florence Price's Third Symphony, splendid rarities all, were among the major performances at "A Tribute to William Grant Still," a conference held at Northern Arizona University 24-28 June. In honor of its own centennial, NAU generously underwrote two professional orchestra concerts, one of symphonic music and the other of Still's arrangements (mostly for radio orchestra), plus a program of excerpts from Still's operas, all supported by a lively and informative series of papers and smaller lecture-recitals.

The symphony concert was prodigious in the quality of its offerings as well as its length. First up was the Price symphony, unheard since 1940, courtesy of Wayne Shirley, who copied out the parts almost single-handedly in the space of ten weeks. It reflects almost a decade of development on the part of its composer since her First Symphony, which has been performed several times in the past few years. The lyricism of its slow movement and the richness of its five-part Juba were particularly memorable. Rising Tide, Still's piece played continuously at the futurist Perisphere in the 1939 World's Fair, joined two other relatively short late orchestral works, "Archaic Ritual" and "Los Alnedos de España."

But the star of the show was Africa, a three-movement suite for orchestra, unfortunately performed in a cut version. Africa was first performed in 1930, some seven months before the premiere of the ballet Sahdji and a year before the Afro-American Symphony. (Howard Hanson conducted all three in Rochester, one of his finest contributions to American music.) Collectively these three works represent a stunning achievement by Still, among other things a lexicon of ways of writing what Still understood as "African American" musical ideas into concert music. As the middle movement of Africa, "Land of Romance," was omitted and the finale, "Land of Superstition," was sharply cut, something of a veil remains drawn over this work. Still's "African" gestures are, however, clearly woven into the impressionistic, colorful orchestral texture. "A raving masterpiece," said one observer; another talked about how Africa carried for him a unique sense of "authenticity" as an African- and American-based response to the

primitivism that is a fundamental aspect of European modernism. Although the titles of the two movements we heard ("Land of Peace" and "Land of Superstition") don't suggest it, I had a strong sense of Africa as Mare Nostrum, a response to Debussy's La Mer, holding the mirror to European music from across "our sea"—the Mediterranean to the ancient Romans and, in a more modern sense, the Atlantic as well. Although Still thought of Africa as belonging to his "racial" period, it struck me as transcending that aesthetic and achieving an extraordinary universality.

"The Big Broadcast" let us sample the commercial Still: a colorful "After You've Gone" (probably arranged for Paul Whiteman), an early Handy blues (published 1916), an orchestration of his friend Price's Dances in the Canebrakes. Richard Fields took the solo piano part of Still's brief but exquisite suite, The Black Man Dances ("Four Negro Dances" in the Whiteman arrangement) with appropriate elegance. This was likely the work's first performance; Whiteman commissioned it but apparently neither played it nor released it for others to perform. A sequence of instrumental arrangements, done for Willard Robison's "Deep River Hour" between 1931-34, was a highlight, along with Still's own "Blues" from Lenox Avenue. Bert Emmett, a present-day radio announcer, was a smooth emcee. Lance Bowling supplied several period radio commercials to lend another kind of "authenticity"; we heard a smoke-filled plug for Lucky Strikes, and were offered a chance to send for a Li'l Orphan Annie shake-up mug, among other opportunities. Ronnie Wooten and John McLaughlin Williams both conducted very ably indeed.

An all-star cast reminded us that Still composed some marvelous operatic numbers, and that some major revivals are in order in that department too. "Bayou Legend," "Costaso," "Highway 1 USA," and "Troubled Island" were beautifully represented by Regina McConnell, soprano, William Brown, tenor, Jeffery McGhee and James Sterrett-Bryant, baritones. Several of the performers joined forces to give us the concluding chorus to Act I of "Troubled Island," calling the slaves of Haiti to rebellion ("To the hills! To the hills that rise against the skies," reads Langston

Hughes's text).

with Still's connections his contemporaries were explored by papers on G. W. Chadwick (Steve Ledbetter), Henry Cowell (Dana Perna), Florence Mills (Bill Egan), Irving Schwerké (Dominique-René de Lerma and Sara Atlee), Clarence Williams (Tom Morgan), Ives (Gayle Sherwood), Howard Hanson and W.C. Handy (Bill Richardson), Thomas H. Kerr (Hortense Kerr and Marva Cooper), and George Frederick McKay (Frederick McKay). A session on the Afro-American Symphony began with a powerful reading of Paul Laurence Dunbar's related poetry by Herbert Woodward Martin, continued with an exchange between John Andrew Johnson and yours truly concerning the role of "I Got Rhythm" in Still's symphony and in American culture, and concluded with a presentation on teaching the symphony in elementary and middle school classes (Ed Duling). Johann Buis, Horace Maxile, Wallace Cheatham, Celeste Headlee, and a fine session on Still's ballets by Gayle Murchison, Carolyn Quin, and Wayne Shirley stretched our minds and opened our ears further.

A whole series of extraordinary performers contributed to the conference. Ronnie Wooten and John McLaughlin Williams are exceptional conductors. Gwendolyn Lytle and Althea Waites started things off with a beautiful recital of songs by Still and his more (and a few less) famous contemporaries. Susheel Bibbs, Diane Bolden-Taylor, Mark Boozer, James Gholson, Lawrence Gwozdz, Inetta Harris, John Hildreth, Hao Huang, Bob McMahan, Rachel Vetter and Wildy Zumwalt all gave stunning short performances.

The largesse that made all this possible was summoned forth by Patricia Hoy, Conference Director, who wrote the grants, contracted the orchestra, and organized her cadres of grad students into an efficient and supportive conference-management team. We expect that an archival tape of selected performances from the conference will become available through William Grant Still Music (4 S. San Francisco St #422, Flagstaff, AZ 86001), with the proceeds to offset NAU's conference deficit.

The conference participants seemed to be immersed in a continuing, communal sense of wonder as the range and depth of Still's contributions unfolded. This conference and perhaps others to follow are likely to force a serious reappraisal of Still's work and his position in American music. Thank you, Pat Hoy and Northern Arizona University!

—Catherine Parsons Smith University of Nevada, Reno

## Early American Musical Theater Symposium

Scholars, performers and aficionados of musical theater gathered together at the campus of the University of Colorado at Boulder (UC-Boulder) for the second Susan Porter Memorial Symposium hosted by the American Music Research Center (AMRC) 16-19 July 1998. The symposium focused on music as an integral part of theatrical performances in the nineteenth century. The participants returned to an era of genteel melodramas, silent movie performances with live ragtime orchestra accompaniment, and the birth of a new musical genre with Jerome Kern's Show Boat.

The opening performance of Enoch Arden presented one of the earliest and simplest forms of melodrama. It did not have an overtly sensational plot, but instead dramatically and artistically portrayed the interwoven stories of three characters with the music accentuating the text. Dennis Jackson, Director of the Lyric Theater Program and Professor of Voice at UC-Boulder, read the 1864 narrative poem by Alfred, Lord Tennyson; Robert Spillman, Chair of the Keyboard Department UC-Boulder, played the piano accompaniment composed by Richard Strauss. Many in the audience remarked upon their lack of knowledge concerning this piece and expressed their delight in its performance.

Later on Friday afternoon, Katherine Eberle, mezzo-soprano, University of Iowa, sang selections from Victor Herbert operettas. Rodney Sauer, pianist and leader of the Mont Alto Ragtime and Tango Orchestra, joined Dr. Eberle in presenting songs from Babes in Toyland (1903), Mlle. Modiste (1905), Naughty Marietta (1910), Eileen (1917), and Capital Revue (1919). Dr. Eberle's clear diction and use of expressive gestures, as well as the superb piano accompaniment by Mr. Sauer, created a miniature melodrama. The broad range of the outstanding papers included opera,

minstrelsy, sheet music covers, regional theater histories, information on specific performers, and the extensive use of music in theatrical performances. A variety of disciplines represented included American music, musical theaters, and the theatrical arts. John Huston, a professional actor dressed in the appropriate morning attire for a nineteenth-century gentleman, presented the history of H. M. S. Parliament, a parody of Gilbert and Sullivan's H. M. S. Pinafore by an American troupe in Canada. Although all the topics dealt with some aspect of music in the theater, it was interesting to hear presentations concerning the prominence of opera in nineteenth century America. "Give the People What they Want: Audience Reception of Italian Opera as Represented in Spirit of the Times," by Kristen Stauffer, University of Kentucky, delved into the use of a gentlemen's sporting periodical as a means by which a gentleman could assess whether a theatrical performance was appropriate for the ladies of his home to view. Blase Scarnati, Northern Arizona University, continued with this theme and describe in some detail the "Sexual Double-Entendre, Eroticism, and Male Gaze in the English Adaptation of Bellini's La Sonnambula," one of the most popular operas of the time. Renee Norris, Maryland, described the connection between antebellum blackface minstrel shows and European (in her paper French) operas. The presentation by John Graziano, City College and Graduate Center of New York, showed a direct connection between the American musical of today and the operatic experience of the nineteenth century. The musical and video examples in his paper, "Show Boat: Jerome Kern's Operatic Operetta," clearly linked Kern's production with the musical traditions of Richard Wagner. Kern utilized specific musical motives to represent characters, places, and in particular the Mississippi River. Many of the attendees requested and were rewarded with a showing of the entire video of Show Boat on Saturday night.

One session was held in conjunction with the Rocky Mountain Ragtime Festival. Rodney Sauer and the Mont Alto Ragtime and Tango Orchestra

provided authentic representative music for two silent films: The New York Hat, starring Mary Pickford, and Fatty and Mabel Adrift, featuring Fatty Arbuckle and Mabel Normand, enjoyably demonstrating its impact on audiences. During the closing plenary session, Banford, University Stephen Birmingham (England), remarked that even with his eyes closed he was able to visualize what was occurring in the films through the orchestra's excellent musical interpretation of the action. In addition to supplying the music for these two enjoyable films, Mr. Sauer introduced us to the music of J.S. Zamecnik, a silentfilm composer. A panel-led open discussion of "Early American Music Theatre and Film Research: Ideas and Resources for Reconstruction" exemplified the cross-discipline nature of this conference. Members of the panel were: Deane Root, Director of the Center for American Music Research, University of Pittsburgh; Karen Ahlquist, George Washington University; David Mayer, University of Manchester (England); and Thomas Riis, Director of the AMRC. The key issues dealt with the need for new bibliographic works, local and studies, regional class studies, socioeconomic investigations, iconography, and analysis of both musical and theatrical material. Dr. Root stressed the interest of these topics across academic disciplines and presented a grid showing areas where local music research is needed for his Center's "Voices Across Time" project. This was echoed by Dr. Ahlquist who pointed out that this field is constantly evolving. Dr. Mayer, speaking as a theater and film historian, reiterated that work by specialists in all areas is necessary. Jim Lovensheimer, The Ohio State University, presented the results of regional study focusing Chillocothe, Ohio. Dr. Riis and the members of the committee who selected the papers are to be commended for the excellent continuity and quality of the Symposium.

—Roberta Lindsey, IU School of Music at IUPUI

# The Second International Colloquium on Silvestre Revueltas

Mexico City, 25-28 August 1998.

Silvestre Revueltas, subject of this colloquium, is immerging as the most important Mexican composer to come out of the first half of this century. Hosted by the School of Music of the Universidad Nacional Autonoma de Mexico, this remarkably varied and wellorganized four-day festival on the music and personality of Revueltas featured six panel discussions, four concerts, a film, a slide show with music, and finished with an original drama/fantasy with music, followed by a Coctel de Clausura. Each of the panels contained three lectures plus discussions. An exhibit of photos, letters in both English and Spanish, and manuscripts was open throughout the four days, as was a table selling Revueltas scores, the newly-completed catalogue of the protagonist's complete works, CDs, and the official colloquium tee-shirt. The event brought Revueltistas from all around Mexico and as far away as the East Coast of the United States.

The concerts were undoubtedly the highpoints of the colloquium. inaugural concert played multinational orchestra composed of students and Mexico-City professionals performed Ocho por radio, the cinema version of Caminos, a world-premiere of a reconstruction entitled Musica para teatro, and the seldom-heard El renacuajo paseador complete with its delightful puppet show. Soprano Lourdes Ambriz pianist Alberto Cruzprieto performed nine songs, many of which betrayed the composer's debt to the vocal traditions of Spain and France. The star performers of the festival were the Latin American String Quartet which played all four of Revueltas' quartets in one sitting. These works come from the early 1930s and tend not to show the Mexican nationalism found in later music. The evening was enhanced by Sonneck Society member Mark DeVoto's penetrating analysis of each quartet prior to its performance.

Fernando de Fuentes' 1935 film Vamonos con Pancho Villa was of interest more as a cinematic period piece than for Revueltas's music. Many stayed through

the film in order to see a two-minute vignette of Revueltas himself playing *La Cucaracha* on a bar room piano complete with a sign asking the customers not to "shoot the pianist since he is doing the best he can."

The colloquium was organized and run with both precision and good humor by Prof. Roberto Kolb Neuhaus, the compiler of the catalogue of Revueltas's music. Even though all the papers were in Spanish save for the one by this writer on the orchestra work *Sensemaya*, there was plenty to satisfy those who did not speak the native language.

—Charles Hoag University of Kansas

#### Oregon Festival of American Music

"Rags, Jazz, Blues and Boogie Woogie: Hot American Music 1900-1950" was the title of the 1998 Oregon Festival of American Music (OFAM) 20-29 August in Eugene. The seventh year of this unusual festival was even widerranging than the title suggests, encompassing symphonic re-workings of these genres, and including one riveting concert which featured music actually performed on the Titanic (as opposed to what was used in the recent movie version) juxtaposed with Stravinsky's Rite of Spring to illustrate the enormous forces of change that were present in those early years of the 20th century.

This year's Festival ran for two weeks, with the first weekend being devoted to "The Age of Ragtime" and the second week to "The Jazz Age." It assembled an entourage of professional, amateur, and young artists representing a wide range of American music genres. Dick Hyman, New York jazz pianist/composer and OFAM's Jazz Advisor, served as this year's music director and, in what can only be characterized as a tour de force, appeared in all eight of the evening concerts and most of the afternoon Heritage Concerts as well. The "Age of Ragtime" featured Richard Zimmerman, well-known ragtime pianist; Jelly Roll Morton expert Bob Greene; vaudevillian/historian Ian Whitcomb, who specializes in turn-ofthe-century popular music and served as music advisor on the the recent film ("Only they didn't take my advice!"); and a locally-assembled, amateur-professional

ragtime orchestra, regimental brass band and choir. "The Jazz Age" featured the Jim Cullum Jazz Band with Byron Stripling, trumpet, playing music of Buddy Bolden, Martinique clarinetist George Stellio, Louis Armstrong, and Bix Beiderbecke; bassist Michael Moore and drummer Frank Capp, who often perform with Mr. Hyman as the Dick Hyman Trio; OFAM's own vintage jazz band, Steve Stone and The Emerald City Jazz Kings; and, finally, Jay McShann, New Orleans pianist Henry Butler, and Ruth Brown, who capped the whole festival with an outdoor concert of rhythm and blues, boogie woogie and gospel. The world of early 20th century classical music was represented throughout the two weeks by James Paul, OFAM's Conductor and Artistic Advisor; a huge Festival Orchestra; guest pianists Ruth Laredo and Christopher O'Riley; and guest conductor Jefferey Peyton (The Third Angle), who led a special Festival chamber ensemble in a performance of Stravinsky's Soldier's Tale.

The organizers of all of this are Jim and Ginevra Ralph, new lifetime members of the Sonneck Society, who have, with the help of an advisory board, devised annual events that have variously featured the Gershwins, Broadway musicals, film and radio music, fiddling, French Louisiana genres (including gumbo!), American art music, and much jazz of all eras. In addition to each summer's August festival, OFAM sponsors an American Composers Series in January, which features American classical repertoire and has so far spotlighted Copland and Barber; Twin Rivers, an American traditional music festival (June); and The Emerald City Jazz Kings, a highly successful ten-piece, four-singer ensemble that explores jazz and hot dance music of the 1920s-1930s, founded and led by Sonneck member Stephen Stone.

The educational side of this music is not ignored as OFAM also sponsors a number of educational programs, including TeacherPartners, a summer teacher in-service program; Music Throu' the Eye, a fine art appreciation program; SchooLinks, a school-based concert and workshop series; and two performanceoriented music schools-the year-round American Music Institute and the summertime Young Artists Academy, wherein participants work with visiting artists to learn first-hand the styles that are being featured at each year's summer festival. In addition, it co-sponsors with the University of Oregon School of Music a series of free lectures in connection with the summer festival and American Composers Series. The educational piece for all audience members is the free Program Book, full of informative articles, which this summer ran thirty-seven pages. For more information, the OFAM Web page is www.ofam.org (or inquire office@ofam.org).

> —Anne Dhu McLucas University of Oregon

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her close friends and associates, many of them Americans, including Bowles (letters dated 1945-1989), Cage (1948-1949), Harrison (1950; 1958-1959), McPhee, Harry Partch (1959), Thomson, the choreographer John Butler, and the writer Alastair Reid (her librettist for her opera *Nausicaa*). There are a few letters from Chandler Cowles, Ross Lee Finney, Alan Hovhaness, and Dane Rudhyar. She also kept carbon copies of her own (typed) letters.

When I visited the library in September 1997 archivists had made substantial progress in sorting, restoring, cataloging, and preserving the materials. Two other visiting researchers, both Australian, were working there, and the busy library staff were exceedingly gracious and helpful. A listing of the contents of the collection will soon be available at the library's website at www.slnsw.gov.au in PICMAN, the Pictures and Manuscript collections.

Further Australian items of interest to Americanists have appeared since Glanville-Hicks's death. At the National Library of Australia in Canberra cataloguing has been completed for two manuscript collections deposited by Wendy Beckett, a young Sydney playwright whose book Peggy Glanville-Hicks (Sydney, 1992) is based largely on the composer's own recollections of her life and career. The contents of the collections are listed on the library's web site at www.nla.gov.au/ms/findaids. The Peggy Glanville-Hicks Collection, ms 9083, contains the composer's appointment books and other materials. The Wendy Beckett Collection, ms 9084, includes Beckett's taped interviews with Glanville-Hicks, Cage, Bowles, Thomson, Oliver Daniels, and others in preparation for writing her book.

In the Australian documentary video *P G-H: A Modern Odyssey* (1991), interviews with Bowles, Butler, Cage, Harrison, Yehudi Menuhin, Jac Venza (producer of the "Great Performances" series on PBS), and Glanville-Hicks herself convey some of the excitement of New York musical life at mid-century. The co-producer of the documentary was her close friend, the Australian musician, impresario, and writer James Murdoch, who is a co-executor of her estate and has recently completed the authorized biography, *P G-H: A Transposed Life* (not

yet published). More information is available from me at the College of Music, University of Colorado, Boulder 80309 (havesd@spot.colorado.edu).

#### Notes

I listed and summarized the Grove's entries in my book, *Peggy Glanville-Hicks:* A Bio-Bibliography (1990), pp. 141-155, items G487 through G584. She was very much alive when I was preparing the bio-bibliography (she died a few months after it was published) but had apparently forgotten about the Grove's material.

Deborah Hayes is a professor of musicology and associate dean for graduate studies at the University of Colorado at Boulder. Her book, Peggy Glanville-Hicks: A Bio-Bibliography, was published in 1990, a few weeks before the composer's death.

#### Corrections to Volume XXIV, No. 2

The credit for the photo of Bunker Clark in the Summer 1998 issue belongs to Mary Tuven.

## CONFERENCE UPDATE

Southwestern Baptist Theological Seminary, Texas Christian University, and the University of North Texas are proud to host the Society's 25th national conference, scheduled for 10-14 March 1999. Although the Society will be celebrating its twentyfifth year, this is the first conference to be held in the Southwest. The site is Fort Worth's Radisson Plaza Hotel, whose registry has recorded such names as Rudolph Valentino, Billy Rose, Elvis Presley, Carol Channing, and Luciano Pavarotti. Sonneckers will be pleased with the basic room rate of \$99, which is up a little from the 1948 price of \$3.50 but well within the budget restrictions of most members. This excellent hotel lies in the heart of the historic downtown area and within a few blocks of Sundance Square, lively entertainment and dining district, and Philip Johnson's contemplative Water Gardens.

An early high point of the conference will come on Thursday afternoon, 11 March, when the Society will give Honorary Member-ship to Van Cliburn at an event in Ft. Worth's



Bass Concert Hall. Courtesy Fort Worth Chamber of Commerce.



Sundance Square. Courtesy Fort Worth Chamber of Commerce.

newly-completed and criticallyacclaimed Bass Hall. This will be an occasion for the performance of several American works commissioned over the years for the Cliburn Competition. Pianists will probably include Cliburn Gold Medalist Jos Feghali, Casadesus Prize winner John Owings, and their students from Texas Christian University's Graduate Performer's Certificate in Piano program. Another honoree, this time for lifetime achievement, will be Latin American music scholar Robert Stevenson, whose work will be acknowledged as part of a concert by the Southwestern Baptist Theological Seminary Oratorio Chorus and Fort Worth Chamber Orchestra. The Duke Ellington centennial will be stylishly observed on the evening of Friday the 12th by the University of No. Texas Jazz Repertory Ensemble, David Joyner, conductor. David will return the following evening with The Roof Raisers, who will provide music for the Society's annual banquet, which naturally will have a Country & Western theme. Between dining and dancing, an instructor will take us through some of the basic C & W moves. Previously though, on Friday afternoon, conference attendees will have a choice of tours to Ft. Worth's museums, the historic Stockyards District, and TCU's Cliburn Archive. For those who prefer to skip the touring for more scholarship, COPAM will hold a mini-conference for MUSA authors and potential authors. Some fruits of MUSA labors will be heard in recital on Saturday afternoon before the business meeting, following which there will be a reception and Brass Band recital.

All things considered, including the weather-friendly time of year and thirty-minute proximity to Dallas/Ft. Worth International Airport, this should be a memorable conference. There is even a chance that NPR's "Performance Today" will spread the musical and scholarly wealth abroad.

Local Arrangements Committee: Barbara Davis, Fang-Lan Hsieh, David Joyner, Allen Lott (co-chair), Mark McKnight, Michael Meckna (co-chair), and David Music

## NEWS OF THE SOCIETY

## Thoughts from a New Perspective

The beginning of the new school year always brings renewal of energy for me—perhaps it is the promise of cool weather or the appearance of fresh young, unjaded faces full of eagerness to learn, or just old habits of emotion left from my own school days.

This year, though, has a special flavor, because of the close juxtapposition of two locales and the musical events that went with them. The first locale was Eugene, Oregon, and the musical event was the Oregon Festival of American Music, an August Festival, now in its sixth season, in which American music in all its diversity is celebrated with concerts, lectures, dances, workshops, youth academies, art work, and general good feelings-contexts, in other words, that match the music. The Festival this year featured repertoire from ragtime through boogie-woogie and stride and celebrated the rag and early jazz influences in symphonic music from both America and Europe. Events ranged from large concerts to informal "happenings," such as the Maple Leaf Rag "cutting contest" in which renditions of Joplin's famous piece were played by pianists ages twelve to seventy-two (including yours truly, who had the honor of yielding her bench to New York pianist Dick Hyman), but also featured renditions on the theramin and the musical saw!

The contrast provided by going straight from these events to Europe, where I visited the Bachakademmie in Stuttgart and various venues in Vienna and Paris, made me realize how different the two musical scenes really are and how important it is for us to celebrate American music in appropriate contexts, instead of trying to force it into the molds created for European musics. Some of these molds fit sometimes, but more often the music created to function in American social contexts doesn't survive translation to a new social setting.

I would like to use this not-so-new insight as a metaphor for musical societies—to suggest that to some extent our subject matter may also thrive better in social contexts designed specifically for

it rather than borrowed from other societies. We have done well in the Sonneck Society at devising forms to fit needs-the general friendly informality of our national meetings, the infamous Sonneck "shrub" drink, the brass band concert, the suspenseful auction (and for those of you reading this who have not been to a meeting, you must experience these things for yourself)-all of these make Society meetings distinctive. Our newly-burgeoning interest groups and the myriad ways they have found of working with their subjects is an impressive demonstration of form following function. I would urge that we continue to "loosen up" our meetings, to seek new ways to present our ideas, and to invite people to the meetings that might not find their way to other scholarly societies.

As we head toward the Toronto 2000 meeting, where twelve different musical societies will meet together, it is all the more important that we preserve and cherish our identity and our distinctive ways of doing things, lest we lose ourselves in the general crush. Our program chairperson, Kitty Preston is already working with these ideas in mind—I would urge you to contact her with your own ideas.

Yours in eternal optimism,

Anne Dhu McLucas

#### Proposed Change in Bylaws

#### Article III. Board of Trustees Current:

Section 2. Nomination, Election, and Term of Office

The Board of Trustees shall present to the members each year a double slate of candidates, acting on proposals by the Nominating Committee, except that, at their discretion, the Board of Trustees may by a two-thirds vote decide to present only one candidate for the posts of secretary and treasurer, providing that the candidate has already served at least one term in the same post. The slate of candidates . . .

#### Proposed:

Section 2. Nomination, Election, and Term of Office

The Board of Trustees shall present to the members each year a double slate of candidates, acting on proposals by the Nominating Committee, except that, at their discretion, the Board of Trustees may by a two-thirds vote decide to present only one candidate for the post of secretary, providing the candidate has already served at least one term in the same post. The Board of Trustees may, at their discretion, present only one candidate for the post of Treasurer. The slate of candidates . . .

#### Rationale:

The Board of Trustees recommends a change in the Bylaws of the Sonneck Society on the recommendation of the Finance Committee to allow the nomination and presentation of a single candidate for the post of treasurer. The growth of the Society has led to financial complexities that require a specialized knowledge and ability on the part of the candidate for treasurer. This change will assure the Society that the most appropriate candidate has been nominated for the treasurer's post.

#### Letter from the editor

This issue marks the end of my second year as editor of the Bulletin. The good news is that article contributions to the Bulletin are flowing in at a steady pace. I am pleased that the quality of articles is maintaining itself at a high level. I am in the process of working with authors on articles on topics as varied as turn-of-thecentury musicians unions, Leonard Bernstein, and minstrel parodies of Italian arias. At least a half dozen more articles are in the process of being considered for publication. Thank you to our members for their interest in the Bulletin.

On the other hand, items regarding the personal accomplishments of our members seem to have fallen off. I am sure that this is not because our members are marking fewer achievements of note, but perhaps these accomplishments are taking more of their time. Please take a continued on page 80

#### From the Vice President:

In a few weeks, Sonneck Society members will be receiving their dues renewal notices. As in past years, that notice lists a number of activities that you can support beyond your basic dues. Donations in any amount can be allocated to specific activities, such as the Special Interest Groups, RILM, the Irving Lowens Awards, the Dissertation Prize, the H. Earle Johnson bequest, student travel and student conference awards, and non-print publications awards, or you can donate an unrestricted gift. This year more than 100 members, listed below, contributed a record \$4680!! The Board of Trustees deeply appreciates their extraordinary generosity. Won't you join your fellow members in 1999 by making an extra contribution to your Society?

Karen Ahlquist Elliott Antokoletz Aaron Appelstein Elizabeth Auman Marsha Berman Adrienne Block Carolyn Bryant Samuel Brylawski Elizabeth Buchanan Alan Buechner Kathryn Bumpass C.F. Peters Corp. Hoyle Carpenter James P. Cassaro Christine de Catanzaro Paul Charosh Frank J and Wilma Cipolla Andrew R. Clark **Bradford Conner** Susan Cook Nym Cooke Mary Jane Corry

Richard Crawford Mary Wallace Davidson Arno Drucker Dr. Ed Duling Mary H. DuPree William A. Everett Brice Farwell Maxine Fawcett-Yeske John Graziano Anne Heider Clayton Henderson David Hildebrand H. Wiley Hitchcock Wiley Housewright Virginia Howard Donald Johns William Kearns Robert and Kate Keller Susan Key Dan Kingman Kip Lornell Margery M. Lowens

Jocelyn Mackey Chester Mais Frank Manheim Brian Mann Anne Dhu McLucas Michael Meckna Robert Miles Douglas Moore Patricia Norwood Carol Oja William Osborne Ron Pen Melva Peterson Linda Pohly Katherine Preston Karen Rege James Rives Deane L. Root Homer Rudolph Ora F. Saloman **Edward Schell** John Schmidt

Lois Schultz Sterling Scroggins Benjamin Sears Howard Shanet Marjorie Mackay Shapiro Clyde S. Shive, Jr. Marilyn Smiley Gail Sonnemann Louise Spizizen Jacklin Stopp Angela Talbot Tim Taylor **Judith Tick** Mary Louise Van Dyke Denise Von Glahn Adelaide B. Whitaker Virginia Lee Willits James Worman Victor Yellin 15 anonymous donors

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moment to keep me informed of the news. The *Bulletin* is your voice to the world and the world's window on Sonneck. Don't forget that deadlines for *Bulletin* submissions are the 15th of January, May, and September and I prefer e-mail or digital submissions. To the many people who keep me up-to-date with all things American, thank you.

Sincerely, Larry Worster

#### Members in the News

"A 'Progressive' Opera? Frederick Converse's The Immigrants" by Charles S. Freeman was awarded a tie for First Place in the 1998 National Opera Association Scholarly Paper Competition. The paper will be published in an upcoming issue of The Opera Journal. Jim Farrington is now the Head of Public Services at the Sibley Music Library of the Eastman School of Music. Scarecrow Press is publishing Nineteenth-Century American Music: A Guide to the Sources written by N. Lee Orr and Dan

Hardin. Sondra Wieland Howe presented a paper on "Leaderhip in the Music Educators National Conference: The Female Tradition" at the 17th Research Seminar of the International Society for Music Education in Johannesburg, South Africa, in July 1998.

Al Benner is a finalist in the "Music for a New Millennium Commissions" from the Khachaturian-Leeds Society of America. Benner and his wife (Lisa) are new music faculty members at the Louisiana School for Math, Science & the Arts in Natchitcohes, LA. As a result, Conners Publications is now located at 503 Tahoe Street, Natchitcohes, LA 71457-5718; 318-357-0924; ALMEI@aol.com

Linda Schubert presented a paper entitled "Longing for the 'Real' Middle Ages: Early Music and the Problem of Authenticity in Period Film Scores," at the symposium, "Yearning for the Middle Ages?," held at the University of Heidelberg, Germany. She published an article entitled "Plainchant in Motion Pictures: The 'Dies irae' in Film Scores," Florilegium 15 (1998): 207-229 in July.

A new CD-ROM, The Performing Arts in Colonial American Newspapers, 1690-1783, assembles and indexes all references to music, dance, theater, and poetry in American newspapers from the earliest extant copy (1690) through the end of the Revolutionary War (1783), including those in the French and German languages.

According to the publishers, the collection includes pieces about stolen costumes, lost flutes, African-American fiddle-makers, Native-American dancers, stories about local actors, theatrical performances, lost choreographies, violin parts, piano makers, puppet shows, music paper, reed cases, Welsh harps, scores, plays, ballads, and more.

Published by University Music Editions, the database is the work of three Sonneck Society members, Mary Jane Corry, Kate Van Winkle Keller, and Robert M. Keller. For more information see www.universitymusicedition.com/Performing\_Arts/index.html or call 800/448-2805, 212/569-5340.

## BULLETIN BOARD

#### Report from the Web Review Editor

The construction of an additional page on the Sonneck World Wide Web site that contains peer-reviewed links to other Web sites is moving along smoothly. Since March, addresses to approximately forty-five sites pertaining to American music have been sent out to about twenty reviewers and nearly half of the reviews have been returned. More than seventy-five sites, almost all of which are devoted to popular music (predominantly blues, rock, jazz, and country), still need to be reviewed. The process involves filling out a worksheet that takes approximately fifteen minutes to half an hour per Web site. If you would like to review any of these sites, please contact me by email at krege@udel.edu. We are hoping to mount this page on our own Sonneck Web site sometime before the Fort Worth conference. Many thanks to those who have already volunteered; they will be acknowledged at a later date. -Karen Rege, editor

#### **MUSA Conference Sessions**

With the generous cooperation of the Sonneck Society, Music of the United States of America (MUSA) is pleased to announce a series of working sessions to be held during the 1999 conference of the Society in Fort Worth, Texas. To be held on Friday afternoon 12 March, these sessions will focus on the development of critical editing projects for the MUSA series. Project personnel, including Marva Griffin Carter, Mark Clague, Richard Crawford, Paul Corneilson, H. Wiley Hitchcock, Judith McCulloh, Ingrid Monson, Carol Oja, Christopher Reynolds, and Wayne Shirley, will present talks and information sessions on topics ranging from "The Critical Editing of American Music" to "The MUSA Proposal" and "Seeking Permissions."

All Sonneck members interested in editing American music are encouraged to attend. Participation is free and open to all conference attendees, although advance registration is required. Please send your name and contact information to Mark Clague/MUSA Executive Editor/University of Michigan/Ann Arbor, MI 48109-1270. You may also

send in your registration by email to claguem@umich.edu More information about the conference sessions will be posted on the MUSA project Web site at http://www.umich.edu/~musausa.

Leta E. Miller's critical edition of music, Lou Harrison: Selected Keyboard and Chamber Works, 1937-1994, will be published as part of the Music of the United States of America (MUSA) series this October. This edition, which appears as the eighth in the series, represents a precedent: the first time MUSA has published the work of a living composer. Harrison collaborated with Miller on the edition by resolving notational ambiguities and approving editorial changes. MUSA 8 includes seven works in both score and parts: France 1917 - Spain 1937 (two percussionists and string quartet); Tributes to Charon (percussion trio); Praises for Michael the Archangel (organ solo); Vestiunt Silve (soprano, flute/ piccolo, two violas, and harp); Cinna (Suite for Tack Piano); Varied Trio (violin, piano, and percussion); and Grand Duo (violin and piano).

#### Music for a Nation

On 17 September 1998 "Music For a Nation - American Sheet Music, 1870 - 1885" will be on-line at the American Memory Web site (www.loc.gov) of the Library of Congress. This initial release will consist of approximately 22,000 items of sheet music from the 1870's and includes music for piano and popular songs, as well as choral and instrumental music. The items came to the Library as part of the requirement that copyright applications be accompanied by two copies of an item.

The first of the Library's digitized collections to consist entirely of sheet music, "Music For a Nation" provides a close look at musical Americana in the post-Civil War period. The vast array of copyright deposits constitutes the nucleus of the Music Division's holdings and represents a comprehensive view of the range of music being published in this country.

"Music For a Nation" features page images for each item of sheet music. The complete list of works can be searched via title, composer, or subject, with audio performances of selected collection items to be added at a future date. There is also a historical background essay on 1870s music by Sonneck member Wayne Shirley.

The next installment of "Music for a Nation" will feature the remainder of this collection (the years 1880-85), and is slated for release in the fall of 1999. In the long term, further installments will be added from the copyright deposits of the years 1820-1870. American Memory is a project of the National Digital Library Program, which, in collaboration with other major repositories, is making available on-line materials relating to American history by the year 2000, the bicentennial of the Library of Congress. More than forty collections are now available in media ranging from photographs, manuscripts and maps to motion pictures, sound recordings and presidential papers. Other collections being made available this month include "Built in America: Historic American Buildings Survey/Historic American Engineering Record, 1933-Present, "Buckaroos in Paradise: Folklife on a Nevada Cattle Ranch, 1945-1982," "Pioneering the Upper Midwest: Books from Michigan, Minnesota and Wisconsin, ca. 1820-1910" and "American Landscape and Architectural Design: 1850-1920," a collection from the Graduate School of Design at Harvard University, made available through an award from the Library of Congress /Ameritech National Digital Library Competition.

#### Proposal Request from A-R Editions

A-R Editions requests proposals for scholarly critical editions of music to be included in its Recent Researches series. Each edition is usually devoted to works by a single composer or to a single genre of composition and contains an introduction to the music and its historical context, a critical report, and translations of vocal texts.

Already in publication are series covering research on the Middle Ages and Early Renaissance, the Renaissance, the Baroque Era, the Classical Era, the

Nineteenth and Early Twentieth Centuries, American Music, and the Oral Traditions. We invite submissions for any of the Recent Researches series, and we would be especially interested in proposals concerning early motets, Eighteenth-century French or Italian comic opera, or Nineteenth-century chamber or concert music.

We accept proposals at any time but review them quarterly. The next deadline for submissions is 1 December 1998. Proposals are reviewed by the A-R editorial staff and the appropriate series editor, and we will inform you as quickly as possible of our decision. If you have further questions, contact: Paul Corneilson, Managing Editor, editors@areditions, (608) 836-9000, www.areditions.com

#### George Washington Bicentennial

1999 is the 200th anniversary of the death of George Washington. In cooperation with Mount Vernon and the City of Alexandria, David and Ginger Hildebrand and Kate Van Winkle Keller have teamed up to produce a trio of useful publications to support "Washington" commemorative programming. David and Ginger are making a recording of music that Washington knew and loved, including several pieces composed in his honor; Kate is creating a music book to accompany the recording and, with Charles Cyril Hendrickson, a collection of 18th-century social dances that form a biography of Washington.

"George Washington, Music for the First President" will include vocal and instrumental music played on period instruments and be available in CD or cassette format. The music, much of which was composed in America, includes ballads, arias, and sentimental songs that Washington enjoyed, fiddle tunes, marches, minuets, hornpipes and a dirge played at his interment. George Washington: A Biography in Social Dance will contain directions for minuets, country dances, cotillions, reels, jigs, and a fancy dance as well as music for "Pompey Ran Away Negroe Jig," the steps for "Durang's Hornpipe," and Washington's description of an Iroquois dance. Many illustrations and detailed instructions for the minuet as well as period steps and styling are included. Publication is expected in late fall. To order see members.aol.com/davenging/dgstudio.htm or http://members.aol.com/dance18thc,

or write to the Hildebrands at 276 Oak Court, Severna Park, MD 21146.

#### Amercan Music Week

The Sonneck Society and the National Federation of Music Clubs will work together to encourage the performance and study of American music during the month of November. The Boards of both groups have approved the idea, and Sonneck's Jocelyn Mackey and the Federation's Sarah Helen Moore will be clearing houses for suggestions and details. Since both groups have been promoting American music at different times of the year, it seemed logical to combine efforts.

#### Phil Zito Archive Created

The scores, recordings (including original takes going back to at least the 1940s) and other personal items belonging to the late Phil Zito have been deposited in the Hogan Jazz Archives of Tulane University. A famous New Orleans jazz drummer and band leader, Zito died in New Orleans on 2 August 1998, at age 84.

#### Director for ISAM Sought

The Brooklyn College Conservatory of Music invites applications from musicologists specializing in American music for a fulltime, tenure-track faculty appointment. The responsibilities are about equally divided between teaching and directing the Institute for Studies in American Music (ISAM). Teaching encompasses a survey of American music for undergraduate majors and specialtopics graduate seminars at Brooklyn College and at the Graduate Center of the City University of New York. The Institute for Studies in American Music is a research and information center established in 1971 to support and propagate research in all aspects of American music. The Institute publishes monographs, bibliographies, discographies, and a Newsletter; sponsors research, colloquia, and concerts; and maintains a library of books, periodicals, scores, recordings, and microfilms.

Qualifications: Doctorate, minimum two years fulltime college teaching experience, and a record of scholarly publications are required. Specialization in 20th-century music preferred. Administrative experience highly desirable. Please send curriculum vitae, three (3) letters of recommendation, and writing sample(s) or research paper(s) to Dr. Joan V. Rome, Director of Personnel Services and Labor Relations, Brooklyn College, 2900 Bedford Avenue, Brooklyn, N.Y. 11210-2889.

## 1998 Sonneck Society Dissertation Prize Acceptance Remarks

I moved recently. As I was carrying the last load of books and coat hangers out to my car, I saw a large brown sedan driving slowly up the parking lot. Its window lowered and a man leaned out. "Are you Jennifer DeLapp?" he said. "I'm with the FBI. May I ask you a few questions?"

He was doing a background check on a friend who had recently gotten a government job. As we talked in my living room, he inquired if she held any allegiance to foreign countries or subscribed to ideologies that opposed the government of the United States. He asked if I knew of any personal incidents that might be cause for blackmail, and he asked about the nature of our relationship. I decided it would be imprudent to mention that for several years I'd been researching a left-leaning composer with an FBI file an inch and a half thick, and my findings did not foster confidence in the Bureau's methods nor in their factual accuracy. I didn't tell him how, as I read through Copland's correspondence at the Library of Congress, a live human being seemed to emerge from the pages and I felt that I almost knew this man who had done so much for American music and who was rewarded in the fifties with accusations of disloyalty and subversion.

The following excerpt from Copland's private May 1953 hearing with Senator Joseph McCarthy and his committee demonstrates McCarthy's lack of familiarity with Copland's achievements and Copland's remarkable self-restraint. McCarthy comments here on Copland's 1947 work for the State Department.

McCarthy: I may say that I can understand a man who has got to depend upon the government for part of his income to have accepted a job with the government, perhaps knowing he had joined these front organizations, but it seems you have none of these qualifications and have been rather active in a number of these fronts.

Copland: I think, Senator McCarthy, in fairness to me and my activity in relation to the Department of State, it was not primarily a financial relationship. I think that I was chosen because I had a unique position in American symphonic and serious music and I had a reputation as a lecturer on that subject. I at any rate, was under the impression that I was chosen for that purpose. The payment was not the primary consideration. I was trying to help spread in other countries what we American composers were doing.

Copland wrote that the creative artist needed to be surrounded by a supportive, yea-saying community in order to thrive. He did not have such a community in the Fifties. I, however, have been fortunate to have a great deal of support. My advisor Richard Crawford had faith in the project even when mine flagged. Glenn Watkins, Andrew Mead and the American intellectual historian Richard Candida Smith lent expertise as committee members. Vivian Perlis's published scholarship, oral history projects, and personal generosity have been invaluable. Wayne Shirley supplied many fruitful leads.

Many others among you provided suggestions and critiques at key points: Copland scholars Howard Pollack, Jessica Burr, Neil Lerner, Marta Robertson, also Carol Oja, Charles Hamm, Stuart Feder, Richard Taruskin, James Kendrick of the Copland Fund, Sylvia Goldstein and the staff at Boosey and Hawkes, the staff of the Library of Congress and the New York Public Library, and many University of Michigan faculty, students and alumni, including Tamar Barzel, Amy Beal, Tara Browner, Mark Clague, Mark Katz, Jeff Magee, Gayle Murchison, Guy Ramsey, and many others I wish I had time to name. Thanks go to Bowling Green State University for making my trip here possible. I'd also like to thank the Christian communities to which I belong for supporting my belief that our faith should include a concern for common justice and that human creativity must be nurtured, not suppressed. I am truly honored that the Society considers my work useful to other scholars in understanding an important composer at an important time in our history. Thank you.

—Jennifer DeLapp

## Conferences

5-7 February 1999. Teaching Women and Gender in World Music. Agnes Scott and Spelman Colleges, Atlanta, Georgia. This workshop is intended to provide an overview of teaching women and gender in world music. It will address a wide range of repertories and cultures, as well as teaching materials such as course outlines and syllabi, and resources such as bibliographies, audio-visual aids, and cyberspace connections. For more information contact The College Music Society (www.music.org), 406-721-9616.

20-21February 1999: Musical Borrowing from the Middle Ages to the Present. Crane School of Music at the State University College at Potsdam, New York. For more information, contact Dr. Stephen Johnson (johnsoss@potsdam. edu) at Crane School of Music, State University College at Potsdam, Potsdam, New York 13676.

17-20 March 1999: The Music Library Association annual meeting, Los Angeles, California and the Biltmore Hotel, , http://www.usc.edu/isd/friends/orgs/mlascc/MLA99/index.html

7 May 1999: Otto Albrecht Tribute at the University of Pennsylvania Music Library. A day-long tribute in honor of the centennial of the birth of the first curator of Penn's Music Library, Otto Albrecht (1899-1984). Albrecht was a passionate music bibliographer perhaps best known for his Census of Autograph Music Manuscripts of European Composers in American Libraries (1953). The day's events will feature a symposium,

an exhibit of some of the numerous rare music materials that Albrecht collected, and a performance of several of these works for string quartet. For additional information contact Marjorie Hassen, Otto E. Albrecht Music Library, University of Pennsylvania, 3420 Walnut Street, Philadelphia, PA 19104-6206; (215) 898-3450/fax: (215) 898-0559; hassen@pobox.upenn.edu

14–17October1999: Forty-Second Annual Meeting of the College Music Society. Hyatt Regency Hotel, Denver, Colorado. Held in conjunction with the 1999 National Conference of the Association for Technology in Music Instruction (ATMI). For more informa-

tion see www.music.org.

5 December 1999 Conference on the Music of Amy Beach. Mannes College of Music. The conference will coordinate efforts of musicologists, music theorists, and performers in exploring specific works by Beach. Each session will consist of papers devoted to analytic, stylistic, and contextual explorations of a single composition of Beach's, alongwith a performance of the composition discussed. Those interested should submit a preliminary proposal by 15 March 1998. For further information, please contact Adrienne Block and Poundie Burstein at: AMYBEACH@aol.com AMS

4-7 November 1999: American Musicological Society. Kansas City, Missouri, The Hyatt Regency Crown Center.

continued from page 88

together and without ever being intended to exist as a coherent body of work on its own, provides the basis of an electrifying performance that recapitulates a golden age of American culture." This dynamic cast, consisting of five men and four women, performs thirty-eight of Leiber and Stoller's songs from the 1950s and 1960s (only two are from the seventies). The repertoire compliments the selections on the 1978 Nonesuch recording *Other Songs by Leiber & Stoller* performed by Joan Morris and William Bolcom. The arrangements here are flashy and vibrant, and capture both the panache of the Broadway production and

the energy of their era. "Yakety Yak" epitomizes teenage sass. "Fools Fall in Love," "Love Potion #9," "Love Me/Don't," and "Loving You" are just a few of the songs dealing with love in its infinite literary and musical variety. Some juxtapositions—"Don Juan" following "Poison Ivy"—are particularly felicitous in a tongue-in-cheek way. Unlike many contemporary Broadway cast albums, this one can stand on its musical merits; the dancing and glittery production values make for a lively theatrical experience that, in this case at least, support rather than carry the music.

—Orly Leah Krasner Boston University

## REVIEWS OF BOOKS

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

ERICH LEINSDORF ON MUSIC. By Erich Leinsdorf. Portland, OR: Amadeus Press. ISBN 1-57467-028-X. Pp. 330. \$34.95.

Erich Leinsdorf (1912-1993) had a distinguished career as music director and guest conductor in both the opera house and on the concert stage. He also liked to write down his observations and opinions, hardly letting a day pass without doing so, according to Vera Graf, his wife of twentyfive years. His first book, Cadenza: A Musical Career (Houghton Mifflin Company, 1976), was autobiographical; his second, The Composer's Advocate: A Radical Orthodoxy for Musicians (Yale University Press, 1981), was of interest mainly to conductors. Erich Leinsdorf on Music addresses the general reader, according to Reinhard G. Pauly, editor. By "general reader," Pauly means the kind of musically literate lay person that Mr. Leinsdorf says is sadly disappearing from our society. (He also laments the lack of musical literacy on the part of professional musicians.)

The book is a collection of essays with no central thrust; it covers topics ranging from growing up in Vienna between the wars to the crises facing the modern world of music. Proposed as a project during the last year of the conductor's life, it had to be compiled after his death from materials left at various stages of completion. Even within sections and chapters, the thread of argument drifts through many related areas, some of which appear more than once. The discursive nature is perhaps a result of the editorial patching together of the author's fragments.

Leinsdorf does not soft-pedal his opinions, although the objects of his most scathing criticisms are protected by not being mentioned by name. We learn that he has no sympathy for revisionist operatic stage directors, is skeptical of period-instrument performance groups, and attributes many of the problems facing today's orchestras to incompetent symphony boards and non-resident music directors. He blames management and players' unions for dictating that overly-long symphony seasons consist entirely of full-orchestra programs and suggests instead that half of the programs

be devoted to reduced-orchestra repertoire and Baroque music.

The rambling polemic would probably not be of value to us if it did not come from the perspective that Leinsdorf offers. Critical writings from the aisle abound, but the views from a few feet up on the podium by someone actively involved with many of the great performers and composers of this century are ones that must be considered. His direct observations of Toscanini and the young von Karajan round out our picture of these conductors, while the sections on Richard Strauss, Arnold Schoenberg and Igor Stravinsky, as he says, "shed some light on the murky subject of artistic integrity and bourgeois morality" (111).

The essays ask more questions than they answer, but they are provocative and raise a whole field of red flags for any musically literate person concerned about the health of today's orchestras, opera companies, composers and audiences.

—Steven Errante University of North Carolina at Wilmington

CHARLES IVES AND THE CLASSICAL TRADITION. Edited by Geoffrey Block and J. Peter Burkholder. New Haven: Yale University Press, 1996. ISBN 0-300-06177-3. Pp. 200. \$25.00.

Charles Ives and the Classical Tradition introduces a distinctive approach that contrasts with many other books and articles about a composer long perceived as quintessentially American. In this book Charles Ives is depicted as a composer whose music grew out of the European classical tradition, influenced by Wagner, Brahms, Dvořák, Tchaikovsky, and especially Beethoven. Ives is also portrayed as a composer whose musical and philosophical perspectives and stylistic characteristics strongly parallel those of certain contemporaneous European composers, such as Arnold Schoenberg, Alban Berg and Igor Stravinsky.

Issues discussed in this volume deserve serious consideration. Edited by two distinguished Ives scholars, Geoffrey Block and J. Peter Burkholder (who each contributed major chapters), this volume is certainly not without merit. Within its frugal confines this book is very well written. Among its chapters, the excellent chapter by Nicholas Tawa particularly stands out. Tawa draws connections between Ives (especially in his more conservative works) and his antecedents in the New England school. The chapter by Robert P. Morgan on Ives and Mahler is notable for the light it sheds on Mahler. Morgan discerns certain parallel philosophical views of both Mahler and Ives. Yet any similarities in these views seem surprising considering the sharp disparities between their musical styles.

From the present writer's perspective, however, this book also contains major flaws. Certainly, Ives understood the classical European tradition, but the most exciting, meaningful, and original features of Ives's music are those that set him apart from that tradition. Ives's "relentless search for new means of expression and his attempts to express . . . what had never been expressed in music" (Burkholder) is not necessarily a manifestation of a European tradition. One cannot argue, as Burkholder does, that Ives's uniqueness placed him in the same category as contemporaneous European composers (such as Richard Strauss, Scriabin, Vaughan Williams, Debussy, Bartók and Webern) or that everything that brought Ives to his composition, The Fourth of July, has its roots in the European Romantic tradition.

Neither Ives's writings nor his music suggest to the present writer that Ives either compared himself to Beethoven or placed himself in competition with that composer. With respect to Ives's quotations and melodic figures, some of the attributions cited in this volume are highly questionable, including Dvořák's "New World" Symphony and Beethoven's "Hammerklavier" Sonata. One cannot convincingly compare Ives's masterful use of the ragtime idiom with Stravinsky's contrived ragtime forays, as Andrew Buchman does. As Edward Jablonsky wrote in his biography, Gershwin, [Stravinsky's] "abstract handing of the idiom would have undoubtedly mystified Scott Joplin." Furthermore, it is indefensible to question Ives's honesty by

writing of his "feigned hostility toward the European tradition" (Buchman) or to suggest that Ives had examined *Le Sacre du Printemps* and was influenced by it before he composed *Three Places in New England*, in light of Ives's written protestations to the contrary.

On balance, this is a provocative book that may generate considerable debate concerning the influences on Charles Ives and his musical style.

> —Alan Mandel American University

MUSICAL AMERICANS: A BIOGRAPH-ICAL DICTIONARY 1918-1926. Collected, edited and with an introduction by Mary DuPree. Berkeley, CA: Fallen Leaf Press, 1997. ISBN 0-914913-13-1. Pp. 303. \$37.95.

Enter the era of the Edison Talking Machine and the reproducing piano, when "musical Americans" accompanied Sarah Bernhardt in America or entertained the forces of the Allied Powers abroad. These 414 short biographies were a human interest feature alongside reviews of regional events sent from Musical America's correspondents in the U.S. and Canada. Vignettes of selected musicians in all fields (including Oscar Sonneck) paint the musical scene as perceived by the Musical America editors of those years, John Freund and Milton Weil. Running through the collection is a thread of national pride: being from "old American stock" or tracing one's family to the Pilgrim Fathers is noteworthy. On the other hand, I counted 226 musicians born between 1850 and 1906 who studied in Europe in contrast to twenty-two educated entirely in the U.S.

America's musical adolescence is painted here in broad strokes, but DuPree's index sharpens the perspective. With a fine tooth comb she culls names and events and organizes them into useful data. A casual reader may enjoy starting at the front; scholars may prefer to start with the index. Jazz rates one entry, only one composer is interested in Indian music, and arts management deserves one reference. DuPree has extracted for us almost everything we need to know, but one wishes for a pronunciation guide. Although some names echo in our memories, a reader/user of this book surely would be one to care about pronunciation of names. Helpful also would be a list of "firsts"-premieres and debuts-and works played or sung at

debuts. In addition, a compilation of colleges, conservatories, and universities involved in the musical scene would be of historic interest.

There are a few inconsistencies: if the Pittsburgh Mozart Society belongs in "clubs and societies," why doesn't the Pittsburgh Oratorio Society? If the Boston Athletic Association is there, why isn't the Chicago Civic Opera Association? Just a shade more of DuPree's scrupulous indexing could give an even sharper focus.

—Mary Louise VanDyke Oberlin College

JUNETEENTH TEXAS: ESSAYS IN AFRICAN-AMERICAN FOLKLORE. Edited by Francis E. Abernethy, Patrick B. Mullen and Alan B. Govenar. Denton, Texas: University of North Texas Press, 1996. ISBN 1-57441-018-0. Pp. 364.

This superb collection from the Texas Folklore Society brings together essays from a multi-disciplinary group of scholars interested in the history and culture of African-Americans in Texas. The book is named after the state's traditional celebration of freedom from slavery—"Juneteenth," or June 19, the date when, in 1865, U.S. troops arrived to enforce Emancipation in Texas.

The publication contains discussions of numerous aspects of African-American folklore in Texas, including Texas-African foodways during the slavery years, blacksmithing, the work of artist John Biggers, folktales as collected and retold by Texas folklorist J. Mason Brewer, the history of the Juneteenth celebration and more. However, most of the collection is devoted to the musical traditions of Texan African-Americans and their larger contribution to American music.

Texas has had particular impact on the development of the blues. Glen Alyn's biography of Mance Lipscomb and John Wheat's account of Lightnin' Hopkins's life demonstrate just how deep that impact has been. In his essay, "From Bebop to Hard Bop and Beyond: The Texas Jazz Connection," Dave Oliphant shows how black musicians Buster Smith, Gene Ramey, Budd Johnson, Charlie Christian, Kenny Dorham and others played a key role in the spread of bebop, profoundly influencing the work of Charlie Parker, Dizzy Gillespie and Thelonious Monk.

In addition, *Juneteenth Texas* includes insightful discussions of Texas Zydeco music, musical traditions of African-American cowboys, West African fiddles

in East Texas, and the importance of religious music in African-American communities. In his contribution, folklorist Pat Mullen helps us step inside the offbeat world of longtime street performer Bongo Joe. Finally, American Literature Professor Trudier Harris takes the story behind "The Yellow Rose of Texas" and stands it on its head by pointing out some disturbing cultural implications of the popular legends behind this song, supposedly dedicated to a heroic black woman.

—Alfred Bredenberg Cornwall, CT

WOMEN COMPOSERS AND SONG-WRITERS: A CONCISE BIOGRAPHICAL DICTIONARY. By Gene Claghorn. Lanham, Maryland: Scarecrow Press, 1996. ISBN 0-8108-3130-9. Pp. vii, 247. \$68.00.

Admittedly Gene Claghord does not claim to have produced a comprehensive work—how could he in 257 pages—rather he describes this book as an amplification of his earlier volume, Women Composers and Hymnists (1986), through the addition of secular composers. While I would love to celebrate a work that places Debbie Gibson next to Miriam Gideon, this book is so flawed that its inclusive nature comes off as a hodge-podge rather than a theoretical stance.

It is unclear how Claghorn chose his composers; his list of biographical sources at the end is skimpy and lacks key titles. Notable absences I found in his compilation were Katherine Hoover; Augusta Read Thomas; Terre, Maggie, and Suzzy Roche; Lucy Simon; and Ellie Greenwich. Furthermore, individual entries are inconsistent and lack substance; work lists are haphazard. Some composers—usually his favored hymnists -have several compositions listed by title while other composers get one item mentioned, sometimes a single song, sometimes the title of an album, sometimes a cryptic statement about their career as in "Popular at Carnegie Hall" for Fanny Bloomfield-Zeisler. Similarly, hymnists often get a more generous discussion of their career than their secular sisters; Mary Elizabeth Glockler Caldwell gets twenty lines of text to Amy Beach's ten. Other entries, often those of rock stars, contain quotations from

## REVIEWS OF RECORDED MATERIALS

Edited by Orly Leah Krasner, Boston University

FRIDAY AT LAST. Steve Riley and the Mamou Playboys. Swallow Records, SW 6139, 1997. One compact disc. YOU'D BE SURPRISED! Keith Frank. Maison de Soul, MdS-1063, 1997. One compact disc. ZYDECO SENSATION. Rosie Ledet. Maison de Soul, MdS 1064, 1997. One compact disc. CREOLE NIGHTINGALE. Tim Williams. Great Southern Records, GS 11022, 1996. One compact disc.

Steve Riley and the Mamou Playboys burst onto the national scene in 1990 with the release of their first, self-titled album, produced by Acadian composer and musician Zachary Richard. Standing next to the only traffic light in Mamou in the cover photo, Riley hardly appeared to be out of high school, much less as the mover and shaker of Cajun music he has been through the 1990s. Although Friday at Last is Steve Riley and the Mamou Playboys' sixth album, it is their first for Louisiana-based label Swallow. All their other albums have been recorded for Rounder, where they returned for their upcoming release Bayou Ruler.

The band depends primarily on three talents: Riley, David Greely and Peter Schwarz. The multi-talented Riley sings, plays Cajun accordion and fiddle. David Greely is a singer, violinist and saxophonist. He is the oldest band member and has spent time as a session player in Nashville. Peter Schwarz is the son of Tracy Schwarz, bluegrass fiddler with the New Lost City Ramblers. Father and son Schwarz have been involved in Cajun music for many years, learning from and recording with Dewey Balfa, the towering giant of traditional Cajun music. Peter Schwarz has also recorded with his father's Cajun band, the Tracy Schwarz Trio. Schwarz plays bass for the band, and switches to fiddle for wonderful performances with two and three fiddles.

Harmony vocals are one of the key features of the band's sound. Their lush three-part harmonies are a departure from the usual single voice found in Cajun music. They have found their wellsprings of inspiration in many places. A large number of songs are originals,

written by Riley, Greely or Schwarz, together or in combination. Classic songs by masters Clifton Chenier, Canray Fontenot, Dewey Balfa, Iry LeJeune, Dennis McGee and Lawrence Walker are an important part of their repertoire. The band began recording traditional Cajun music, but on their fourth album, Live!, ventured into zydeco and rhythm-and-blues. Riley and band's success has taken them to venues well outside the state, going as far afield as Norway, England, and Germany.

Friday at Last is one of the foremost Cajun music releases of the past three years. From the first accordion notes of the "Mamou Playboys Special" to the closing chords of "Vendredi enfin," there is no more finished or sophisticated band. Many strains of Cajun music are beautifully rendered here, from the rough, traditional "Adieu Rosa" through the Western swing-influenced sound of the "Mamou Playboys Special" to the Creole playfulness of "Bee de la manche." (A "Special" is the theme song for a band, such as the classic "Scott Playboys Special.") This album relies primarily on standard material with only three originals out of seventeen cuts. "Adieu Rosa" starts with triple fiddles and vocal, but halfway through the full band breaks in transporting it from back porch to dance hall. Peter Schwarz's lyrical waltz "Le père de la nouvelle mariée" is fast becoming a local standard, here showcasing his violin playing with Greely on harmony violin. Three cuts feature Riley overdubbing all instruments: "La bambocheur," "Traveler valse du Playboys Special" and "La valse que j'aime." "La valse du bambocheur" and "Enterre moi pas" pay homage to Riley's mentor Dewey Balfa on these songs Balfa wrote. Riley was a protégé of Dewey Balfa, studying with and performing with the Brothers. Steve Riley and the Mamou Playboys returned home to make this album, home to a Louisiana label and home to the richness of Cajun music. This album is the finest collection of traditional Cajun music recorded in many years.

There are very few women in zydeco music and fewer headliners. The doyenne is Queen Ida Guillory, though she has considerably reduced recording and performing during this decade. Ann Goodly was poised to make a splash as recently as 1996, though she has since sunk without a trace. Rosie Ledet can now claim the crown by default. Zydeco Sensation is Ledet's third release in four years. It is nearly indistinguishable from her earlier material, containing twelve originally composed songs. The melody lines and accordion parts are all quite simple and repetitive. It is her voice that leaves an impression. Its mark comes not because of her vocal abilities but because zydeco is chiefly a man's field. Her vocals are primarily breathy and imploring, with little difference between the joyous "Brown Eyed Boy," the sexy "Sweetheart Style" and the bluesy "Old Love." The swamp pop song "Stay With Me" shows her best side; perhaps with time Ledet will develop more expression. Ledet also plays Cajun diatonic accordion. There are very few French lyrics in this collection, further eroding the language's importance in zydeco. Several of the songs rely on double entendre, with titles like "My Joy Box" and "Roll It Over." Lyrics like this are popular in the dance halls, so her suggestive image is likely to endure. Her band is a family enterprise, with husband Morris on bass, Lanice Ledet on scrubboard and Corey Ledet on drums. Unless Ledet develops additional musical prowess or becomes more of a standout as a composer, she will be distinguished primarily because of her gender.

Keith Frank is one of a generation of the youngest zydeco musicians, exponents of what is sometimes called nouveau zydeco, alongside Rosie Ledet, Chris Ardoin, Geno Delafose, and numerous others. This style features more repetition and syncopation with the Beau Jocque double backbeat, many original songs, and little French; it borrows from blues, rhythm-and-blues, reggae, rock and even rap. One of the oldest of this group at 26, Frank's place in southwest Louisiana is secure, routinely filling dance halls like Hamilton's in Lafayette. Frank is the son

of Preston Frank, former leader of the Family Zydeco Band. Continuing the family tradition, Frank's Soileau Zydeco Band features sister Jennifer on bass and brother Brad on drums. Like many of the younger musicians, Frank plays the Cajun or diatonic accordion as well as double-row, triple-row and piano key accordions with equal ease. His playing on "Bad Boys" is first-rate, and "They Stole My Chicken" has a groove that just won't quit. Keith's singing is neither better nor worse than most of his contemporaries. All but two songs are originals. There are two reggae numbers, the humorous "Fred the Rasta Man" and the socially conscious "Who Remembers." There is also one swamp pop number, "A Fool Is A One Man Show." Frank's link to New Orleans rhythm-andblues shows in his performance of the Domino-Bartholomew composition "Hello Josephine." As in his last release, unfortunately, there is virtually no French. "Patate douce" contains only a count to four and a one-line refrain in French with spoken comments and a verse in English. "Why You Do All That" has one French verse. You'd Be Surprised! covers no ground not already covered in his last release Movin' on Up! The success of this album, however, cannot be judged simply by whether it is innovative. Zydeco is music performed in a social context; the ultimate question is, "Can you dance to it?" The answer here is an unconditional ves.

Tim Williams is originally from Natchez, Mississippi but has been playing in New Orleans for many years. Most of her performances have been in French Quarter clubs, with one appearance at the New Orleans Jazz and Heritage Festival several years ago. She's been out of the limelight until the release of this collection of eighteen songs. This recording comes from Great Southern Records, Marshall Seahorn's label. Seahorn is one-half of the legendary SeaSaint Studios, alongside Allen Toussaint. None of the songs are by Williams, and she has chosen country, blues and rhythm-and-blues. The sound blends modern country with New Orleans rhythm-and-blues, juxtaposing pedal steel guitar with saxophone in a jumble of sound. She is posed with a guitar on the front cover but there is no indication that she plays it; Williams is curiously omitted from the musician's

credits except for background vocals. Her vocal sound relies on vibrato for emotional effect and is conventional and untrained with little range. A singer who performs "Blue Moon of Kentucky," "Tonight the Bottle Let Me Down" and "Someday Soon" alongside "Hold Me, Thrill Me, Kiss Me" makes a promise about her musical versatility; Williams does not keep her promise.

—Jim Hobbs, Loyola University

CASSATT. Tina Davidson: Cassandra Sings (1988); Julia Wolfe: Four Marys (1991); Andrew Waggoner: A Song. . . (Strophic Variations for String Quartet) (1988); Eleanor Hovda: Lemniscates (1988); Daniel S. Godfrey: Intermedio (1986). The Cassatt String Quartet. Composers Recordings, Inc., CRI Emergency Music CD 671, 1994. One compact disc.

GEORGE ROCHBERG: SLOW FIRES OF AUTUMN: DUO CONCERTANTE: RICORDANZA; STRING QUARTET NO. 2 WITH VOICE. Carol Wincenc, flute; Nancy Allen, harp; Mark Sokol, violin; Norman Fischer, cello; George Rochberg, piano; Janice Harsanyi, soprano; Philadelphia String Quartet. Composers Recordings, Inc., CRI American Masters 769, 1997. One compact disc.

The Cassatt String Quartet disc of compositions by American composers -all born between 1940 and 1960—presents a diverse panorama of one-movement works. As stated in Alex Ross's lively notes, the compositions by Tina Davidson, Andrew Waggoner and Daniel Strong Godfrey "participate in the twentieth-century continuum mainstream that has its roots in the nineteenth." Like many twentiethcentury string quartets, Davidson's Cassandra Sings owes a great debt to Bartók. The work displays rhapsodic writing for every member of the quartet, and, like every work on this disc, is convincingly played. The writing is soloistic and virtuosic, with some fine colorist effects. Similarly, Waggoner's Variations and Godfrey's Intermedio both entice the listener with frequent mood changes and facile, idiomatic, colorful string writing. Intermedio is a work deeply indebted to European forms from the late nineteenth and early twentieth centuries. It is expertly crafted, accessible

but not derivative, and generally appealing.

The works by Julia Wolfe and Eleanor Hovda find inspiration in technique and textures rather than melody and rhythm, and are frequently minimalist in effect, if not intent. Wolfe's Four Marys is in loose ABA' form, with long sections of drones and sliding lines surrounding a rhythmic, dance-like middle section. Hovda's Lemniscates explores the shadowy world of harmonics and overtones for most of its nearly eighteen minutes. And just when one thought everything possible had been done with string techniques, she creates a new bowing method in which the bow moves from fingerboard to bridge, presumably in continuous motion. This, combined with the consistent use of harmonics, results in "a continuously shifting sound- texture composed not of notes but ghosts or 'glints' of notes." This disc represents an interesting cross-section of late twentiethcentury styles, with good performances and brief but descriptive liner notes.

An examination of the CD of works by George Rochberg provides a survey of twentieth-century style, with a brief foray into the nineteenth century. Mr. Rochberg, long a highly respected figure in American music, has grappled with major twentieth-century aesthetics in music during his career, absorbing influences of Bartók, Hindemith and Stravinsky in the 1940s, followed by Schoenbergian serialism in the early 1950s. In 1963, the date of his last serial composition, he abruptly abandoned atonality and embarked on an exploration of other forms of expression including neo-tonality and neo-Romanticism.

Slow Fires for flute and harp was commissioned and performed by Carol Wincenc in 1979. Growing out of a traditional Japanese lullaby, it exploits the full palette of colors available to both instruments, sounding at times like French impressionism, at other times like a Japanese shakuhachi with koto.

The Duo Concertante for violin and cello (1955) exhibits Mr. Rochberg's superb craftsmanship and knowledge of writing in the best tradition of string duos, often a less than satisfying genre. Mr. Rochberg, like Ravel and Kodály before him, can make two string instruments sound like four, creating a fluid dialogue with sounds and textures ranging from continued on page 88

#### Submissions for Sonneck Awards

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

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

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

Chairs for 1997 Publications

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

Chairs for 1998 Publications

(awards conferred in 2000)

Book: Deane L. Root

dlr+@pitt.edu

Article: Steve Ledbetter

StevenLedbetter@compuserve.com

Sonneck Society Dissertation Prize

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

The period of eligibility for the Prize is for doctoral dissertations completed and successfully defended between 1 July 1997 and the following 31 December 1998. Applicants need not be members of the Society. 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 cound on the Society's homepage. Submit to Ralph Locke (rlph@uhura.cc.rochester.edu).

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delicate to explosive. The style in this work is expressionistic, with sudden shifts in direction, character and mood.

Ricordanza for cello and piano is a cipher; the perfect composition with which to stump one's most musically knowledgeable friends. Only a highly respected and psychologically secure individual would have dared to write a composition in the style of Beethoven and Brahms in the 1970s. No matter, the work is lovely, a pleasure to hear and play, and cellists with their relatively small (albeit exquisite) repertoire, need all the pieces they can find. There are extensive quotations from the Beethoven Cello Sonata Op. 102 no. 1. Indeed, a good proportion of the work is a rewriting of the opening of the first movement, with an approximate 70-30% Beethoven-Rochberg mix.

The dense, imposing, expressionistic String Quartet No. 2 with soprano, composed in 1962, closes this disc. All the performances, most originally recorded in the 1960s and 70s and digitally remastered, are excellent. A separate, companion CD (CRI American Masters 768; 1997) includes the String Quartet No. 1, Contra Mortem et Tempus, and the Second Symphony.

—Amy Camus Queensborough Community College, CUNY

#### Notes in Passing

EL LOBO: SONGS AND GAMES OF LATIN AMERICA. Rounder Records, Rounder Kids CD 8078, 1998. One compact disc.

This delightful album of three dozen songs performed by children was recorded by Henrietta Yurchenco on location in Mexico, Ecuador and Puerto Rico in the 1960s and 70s. The engineering is superb; the voices sound as crisp and clear as the ones outside the window on a summer's evening. The occasional adult voice or extraneous sound only adds to the air of authenticity. The liner notes, written by Yurchenco, include the Spanish texts and English translations of all the songs, as well as directions for playing the circle games. The song texts reflect the timeless and universal concerns of children, in addition to the values and gendered behaviors

traditionally imparted in children's literature. "La negrita Tonga" ("The Girl from Tonga") and "Arroz con leche" ("Rice and Milk," sung on this recording in versions from Puerto Rico and Ecuador) deal with sweethearts and marriage. "Rice and milk, I'd like to get married/To a widow from the capital;/Who knows how who knows how embroider,/Who puts her needle in the same place." The recording also includes an assortment of animal songs, such as "El puerquito" ("The Little Pig") and the title number "El lobo" ("The Wolf"). Others deal with historical events whose significance is lost to the performers in favor of the repetitive and alliterative patterns of the words. "Mambrú" refers to the Duke of Marlborough, who fought in the Spanish Wars of Secession. "Mambrú" went to war,/What pain, what pain, what sorrow./ Mambrú went to war,/Who knows when he'll return./Do, re, mi, do, re, fa/Who knows when he'll return." The tune is recognizable as a variant of "For He's a Jolly Good Fellow" or "The Bear Went Over the Mountain." The youngest children recorded here sang a charming condensed version of "Ring Around the Rosy" skipping the usual third line. Other songs follow an accumulative pattern in which the last verse repeats all the previous numbers. "La Madrugada" ("The Dawn"), for example, is a Christmas song performed by eleven-year-old Deisy Falú who admirably sings the last stanza on one breath. Although most of the singers here seem to be female, one accompanying photograph shows a percussion section of three young boys playing large empty tins. This is an ideal album for children; they will quickly catch on to these appealing melodies and winning rhythms. Adults will probably want to join in the fun, too!

SMOKEY JOE'S CAFE: THE SONGS OF LEIBER AND STOLLER. Original Broadway Cast Album. Atlantic Recording Corporation, Atlantic 82765-2, 1995. Two compact discs.

Yes, Smokey Joe's Cafe is still running on Broadway. But this cast album isn't just a souvenir of an evening at the theater; it will remind you of how exciting the music itself is. John Swenson, Editor of the Rolling Stone Jazz and Blues Guide wrote the brief liner notes; he encapsulated the relationship of songs to show: "This material, without the aid of a book stringing dramatic action continued on page 83

## Some Recent Articles and Reviews

Compiled by William Kearns, University of Colorado at Boulder

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AMERICAN MUSIC TEACHER (Aug/Sept 98): Richard Chronister and Louise Goss, "In Remembrance of Frances Clark [piano pedagogue]," 22.

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ATLANTIC MONTHLY (Oct 98): David Schiff, "Misunderstanding Gershwin," 100.

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WOMEN OF NOTE QUARTERLY (May 1998): Royal S. Brown, "Call Her Maestra: An Interview with Joann Falletta," 1; Thomas Erdmann, "Jazz Trumpeter Ingrid Jensen," 12.

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their songs as if they were autobiographical, or contain questionable insights, such as "[Courtney] Love uses venom and sarcasm in her punk music verses" (132), or "[Chrissie Hynde] has been a vegetarian since 1969 and thinks meat eaters are 'retarded'" (103). Misspellings abound: Carla Bley is "Clara," Cyndi Lauper "Cindi," Joanne Brackeen "Bracken," Loretta Lynn's 1971 hit is given as "Your Looking at Country," and Pozzi Escot appears under "Pozzi, Escot, Olga." Some sentences are just unintelligible as in "With Bruce Springsteen, [Joan Baez] was on the 1988 top-ten grossing concerts" (10). Use it at your own risk.

> —Susan C. Cook University of Wisconsin-Madison

#### Notes in Passing

IRVING BERLIN: A DAUGHTER'S MEMOIR. By Mary Ellin Barrett. New York: Simon & Schuster, 1994; New York: Limelight Editions, 1996. Pp. 320. \$15.95.

Irving Berlin begins with the scandalous courtship of the thirty-sixvear-old Jewish immigrant and a beautiful twenty-one-year-old Irish-American Catholic (Ellin Mackay), heiress to one of America's greatest fortunes; it continues through their marriage of more than sixty years. An ASCAP Deems Taylor Award winner for music biography, Mary Ellin Barrett, oldest daughter, provides insightful portraits of the key figures who helped shape her father's achievements and mirrored his ambition, success, and creativity: from Franklin Roosevelt to Richard Nixon, Shirley Temple to Fred Astaire, and Pablo Picasso to Marc Chagall. In this fascinating book, Barrett traces Berlin's career from his early penniless days on the Lower East Side through his brilliant musical career on Broadway and in Hollywood, successfully creating the human counterpart to the public persona that has captivated America for a century.

A TALENT FOR GENIUS: THE LIFE AND TIMES OF OSCAR LEVANT. By Sam Kashner and Nancy Schoenberger. Beverly Hills, CA: Silman-James Press, 1998. ISBN 1-879505-39-8. Pp. 512. \$17.95.

Originally published in 1994, this new paperback edition of *A Talent for Genius* chronicles the tormented, convulsive, iconoclastic nature of Levant, a magnificently gifted pianist, composer, radio and television personality, stage and film actor, author, and supreme interpreter of the music of George Gershwin, his best friend.

Once the highest-paid concert artist in America, eclipsing both Vladimir Horowitz and Artur Rubinstein, Levant became the first public figure to announce his barbiturate addition and talk openly about his experiences with psychiatry and mental illness, including shock treatments, drug withdrawal, and group therapy. "There is a thin line between genius and insanity," Levant once said. "I have erased that line" (xii).

HOW SHALL WE SING IN A FOREIGN LAND? MUSIC OF IRISH CATHOLIC IMMIGRANTS IN THE ANTEBELLUM UNITED STATES. By Robert R. Grimes, S. J. Notre Dame and London: University of Notre Dame Press, 1996. ISBN 0-268-01110-9. Pp. xi, 237.

In this fascinating book, Grimes documents for the first time the musical life and repertory of Irish Catholics in the United States between 1830 and 1860. He provides an overview of social and economic issues that isolated Irish immigrants, analyzes their musical life in antebellum America from descriptions that appeared in newspapers and journals of the time, and examines the musical changes during the 1830s in Boston Catholic communities. He focuses on the twenty years just before the Civil War, investigating three aspects of Irish immigrant music repertory: canonical music of ritual, popular music of ritual, and music of popular ritual. Grimes concludes by comparing the musical life of the Irish immigrant to the wider American musical life of the antebellum and post-Civil War eras.

Grimes, winner of an AMS 50 fellowship from the American Musicological Society for his work on this excellent book, documents his sources with numerous notes, and includes a valuable bibliography of manuscript sources, nineteenth-century newspapers and periodicals, and books and articles.

—Sherrill V. Martin University of North Carolina at Wilmington

### Notes from the Sonneck Tickler File

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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 Angles, CA 90095.

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

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

Mega Conference: 1-5 November 2000; Toronto.

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

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