The Drum as Icon and Teacher in D/Lakota Life

Jonathan Ritter, UCLA

Among the Dakota and Lakota (D/Lakota), the drum occupies a position of great cultural and symbolic power. Regarded as a living entity, it is simultaneously understood as a spiritual guardian and a musical instrument, a living tradition and a reference to a past way of life. Consequently, the continued spiritual, ceremonial, and musical duties of those who play the drum, attendant to both the larger community as well as the living instrument itself, have encouraged the use of music and dance as an integral part of current D/Lakota cultural education and identity. In this article, I first argue that the drum should be understood as an icon of D/Lakota worldview, examining how circular symbols find meaning in multiple spheres of D/Lakota thought. Second, I look at how the drum’s dynamic cultural role has been adapted to the contemporary urban Indian classroom as a unique form of cultural education and D/Lakota resistance to assimilationist pressures.

The cultural centrality of the drum stems from concepts in the very foundation of D/Lakota spirituality. Circular and unified, holistic and holy, traditional D/Lakota theology is based on the understanding that a profound reciprocity exists among all elements, animate and otherwise. Mitakuye o’yasin, a phrase used in greeting or prayer meaning “all my relations,” refers to that reciprocal structuring of the world. The ramifications of such a belief system permeated the traditional life of the D/Lakota, in both birth and death, in the procurement of food, in music, in social behavior, as well as in ceremonial life.

More than 160 years ago, the missionary Samuel Pond could find no “fixed, uniform belief” among the Dakota, venturing to guess that “a harmonious system of mythology was never found among any heathen people.” Ethnico-theo-centricism aside, Pond’s inability to recognize a unified Dakota spirituality may have stemmed from that system’s very “harmoniousness.” Contemporary Lakota author Vine Deloria, Jr., critiques Western understanding of what he calls “Indian metaphysics... that set of first principles which we must possess in order to make sense of the world, rooted on a fragmented mixture of folklore, religious theology, and Greek science. Consequently, from Gideon Pond’s era through our own, Westerners have often had a difficult time equating or even reconciling native holism with the codified structures of the Christian religious tradition.

What Pond overlooked was as rudimentary and yet all-encompassing as the shape of a circle; the D/Lakota understood and understand life through the comprehension of its inherent cycles. Environmental cycles, imbedded in everything from astronomic observation to the subsistence requirements of the seasonal round; life stage cycles, experiencing childhood, adulthood, and old age through periods of illness and health, hardship and prosperity; and ultimately the cycle of life itself, in which we all return to the earth from which we emerged, as attested to by the Lakota creation story. Circles have been used traditionally as the physical representation of this metaphysical construct, and were ubiquitous in the D/Lakota world. Tipis, shields, ceremonial decorations, council seating arrangements, musical song form, and of course, the drum were all symbolic manifestations of this circularity.

The D/Lakota are not alone in creating a material world that reflects their metaphysical one;...
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to the contrary, such reverence is a hallmark
of many indigenous societies. Gary
Witherspoon's study of the Navajo art and language
links the "dynamic symmetry" of verbal, visual,
and musical aesthetics with the "dynamic
synthesis" of the intellect in the Navajo world. 
Indeed, one could argue that the influence of
semiotics in anthropology indicates that signs
and symbols as reflectors of cultural worldview
are a universal aspect of human social
and cultural life.

However, signs function in different ways,
and it is the particular concept of the icon that I
wish to explore here in reference to the drum
among the D'Ikatok, Judith and Alton Becker's
seminal article on iconicity and the Japanese
gamelan posited iconicity as "the non-
arbitrariness of any metaphor." "Metaphors gain
power," they argued, "and even cease being
taken as metaphors, as they gain iconicity or
'trademark"." Similarly, Steven Feld argues that
musical style among the Kauli of Papua New
Guinea, what he terms "flying over sounding," moves from being a metaphor of style to being
an image of identity. 12 This movement shifts
the icon ontologically, away from metaphor, or away
from being 'like' something else, to becoming
the object in and of itself. I find this conceptual
tool compelling and useful when examining the
recent history and contemporary role of the
D'Ikatok drum.

The D'Ikatok do not view their drums as
symbolic objects, metaphors referencing an
abstract theology, but rather as spiritual beings,
capable of acts of healing or retribution and
therefore demanding respect. In interviews with
D'Ikatok musicians, nearly all had stories to tell
of when a drum began sounding by itself, or
spirits in the form of human beings appeared
in response to some need; furthermore, every
person I talked to, without exception, referred
to the sound of the drum as a heartbeat. Walter
"Super" LeBatte, Jr., a D'Ikatok drummer
and dancer, relates the following story on the power
of the drum:

There was one guy that was telling me that they
took the drum over to Wisconsin a few years
ago. They had this fishing controversy, and all
of those wicasins (non-Indians) were lined up
chanting "Save a walleye, spear an Indian"; really a lot of hatred and anger there. They
brought out that drum and they started singing.
And as they were singing, that crowd just
quieted down, and they started to turn their
attention to that drum, and they were even
starting to move to that drum, you know, that
is the power of that drum. 13

Thus, the D'Ikatok understanding of the drum's
relationship to the spirit world is anything but an
arbitrary metaphor—rather, the spirit world is
concretely perceived in the drum itself, and
reflected in its performance practice and the
protocol pertaining to its care.

New drums undergo a blessing ceremony, are
named, and henceforth are treated as a living
entity under the care of a special drum keeper.
Periodic feasts are given in its honor, tobacco
and prayers are offered to it before playing, and
special songs are composed for it. Jim Claimont,
the former head singer of famed D'Ikatok drum
group The Porcupine Singers, elaborates, "You
have to treat it just like your friend, just because
the pow-wow is over, you don't throw it in the
basement and forget about it. You have to treat
it with respect: no drinking, no smoking, none
of that when you are with that drum." However,
following in the D'Ikatok social ideal of reciprocity,
many people related stories of how the drum
took care of them as well, as a guardian spirit on
long summering tours for the pow-wows across
Indian country on the "pow-wow trail," and even as a healer for the sick, infirm, and disabled. Sevent Young Bear,
long-time drumkeeper for The Porcupine Singers,
relates the story of their drum:

Our drum received many honors over the years.
Back in 1973 the drum received its own name
at the Ring Thunder Wacipi Days pow-wow.
Four respected singers...gave it the name Oyate
Ho Nah'umpi (The People Hear Its Voice). That
name made the drum a person and over the
years it was given a war bonnet, a sacred pipe,
and an eagle-feather staff by way of recognition.
Old and young people have come to touch the
drum to share its energy over the years; dancers
have thrown money on it in appreciation for the
music it helped to make. I think that drum
also took care of the singers who sat around it
in a respectful way. 14

The living nature of a drum is reinforced by
the drum's use of the term to refer to its
accompanying performance groups as well. The
drum as icon gains particular resonance in this
sense, as singers perform in a circle seated
around the drum. Young Bear points out that the
drum group circle is only one of many concentric
circles at Lakota gatherings, with dancers,
spectators, elders, and other community
members spreading out in physical space and
level of social participation. The drum lies in the
central circle, "standing in the light" as Young
Bear describes it, both spatially and socially, as
singers take on new roles and responsibilities in
the community through their participation in the
musical ensemble.

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27th Annual Conference: Memorial Day Weekend 2001; Trinidad, Port of Spain, in conjunction with the Center for Black Music Research; Johann Buis, Program Chair; Jim Hines, Local Arrangements Chair.

American Music Month

American Music Month is the month of November.

In that manner we find the reciprocal, circular relationships on which the Lakota spiritual and social system is based reproduced in the drum and its cultural performance. For a people struggling with intense cultural change in the last two centuries, the confluence of social roles, spiritual relationships, and cultural norms inherent in the drum, its iconicity, has helped it to emerge as, in Feld's phrase, an "image of identity" for the D/Lakota. Consequently, contemporary Indian education in urban centers has turned increasingly to music and dance as pedagogical tools to foster a greater sense of cultural identity in Indian students. In Minneapolis, the Heart of the Earth Survival School, primary and secondary schools started in the 1970s by the American Indian Movement, as well as a series of public magnet schools for Indian children, have instituted drum groups as part of their cultural education program. By hiring drum group teachers and language instructors, and bringing in elders for presentations and consultation, these schools are involving the Indian community in contemporary education by linking traditional roles with current school realities.

Historically, important roles such as that of drumkeeper were at times given to younger children. The heavy responsibilities and demands of that role were beyond the capability of the child to perform alone, and so the appointment became an exercise in family cohesion, as members of the tiyospaye (traditional D/Lakota extended family unit) came together to meet its demands. Today, school drum groups are drawing in the community and family members of students in similar ways, to help young singers learn new songs, to sew dance costumes, or to help sponsor weekly or monthly community pow-wows at the...
host school. Thus, the adoption of a formal drum-oriented Indian music education follows directly from the Dakota history of reworking an "old experience in a new way," as one singer put it to me. Cornell Pewewardy, former principal of the Mounds Park All-Nations Magnet School in St. Paul, comments:

When you talk about the drum you are really talking about societies and roles as young people mature to be responsible adults, and you use the drum as kind of that teaching tool. Every one of the singers [on their student drum], those young boys understand what their responsibilities are when they sit at that drum, and each one of them are very responsible young men. And so this is a part of the curriculum that we have, that the boys understand that it is an honor to have them sit down at the drum.13

Another example of the syncretic nature of old traditions and new educational systems is the incorporation of elders in the instruction of students. Together with the American Indian Studies Program at the University of Minnesota, the Heart of the Earth Survival School sponsored an Indian music seminar several years ago. Three traditional musicians were brought in, representing the most common tribal heritage of the students at the school: Ojibwe, Ho Chunk, and Lakota. Preston Thompson, a Ho Chunk elder and singer, addressed the students:

This is a sacred drum. When you sit at a drum, you're all equal, you're all at the same level. If somebody donates something to that drum you divide that equally with the other singers. You are brothers. You put tobacco down on the drum, say your prayer, put something under the drum, that's to Mother Earth, because this drum has to stand on Mother Earth, and you start to learn how to sing and how to drum. This is what we want you to do.12

The transition of learning systems to the institution is not seen in such a positive light by all. Indian cultural education in the schools is, by necessity, inter-tribal in scope due to the mixed backgrounds of many students in urban areas like Minneapolis. Consequently, the prevalence of pan-Indian musical forms and "pow-wow-centricism" often obscures individual tribal practices. Elders who lived through a long period when particular tribal music, dance, and religious observances were forbidden by the U.S. government now fear that their knowledge may die with them due to a lack of interest on the part of the younger generation.

There is also fear in the Indian community that formal education cannot address the traditional values and sacred aspect of singing at a drum. Jim Clairmont elaborates: "A lot of these young boys are willing to learn how to sing, and I say humorously, they might know four or five intertribal songs, and all of a sudden they become professional! If somebody asks them to come and help them to sing, right away their hand is out. That's not right. We don't do that. If you are just singing it, and there's no values in it, then you are just wasting your time."15

Cornell Pewewardy is quick to point out, however, that out of the twelve student singers on their school's drum, only three or four might be able to continue throughout the summer on their own, with their family or on the pow-wow circuit. The drum and cultural education in school for whatever limits it has, is the only information on their heritage some Indian students are getting. The drum teachers I spoke with were aware of that situation and, without exception, were conscientious about making the drum experience as "traditional" as possible. Most linked their method of teaching to oral tradition, another hallmark of native cultures, and stressed proper treatment of the drum and knowledge of its cultural position within their classes.

I sat in on a song and dance class at Johnson Senior High in St. Paul taught by Jerry Dearley, a singer and teacher from Pine Ridge, South Dakota. He started off the class describing the Eagle Feather ceremony that has been adapted on some reservations for high school graduation, discussing with the students whether they should begin one there. In his description of the ceremony, he covered the cultural significance of eagle feathers, the importance and value of giving (in this instance, a Pendleton blanket is given to each graduate), and finally, the prevalence of honoring ceremonies among the Lakota. The rest of the class was dedicated to learning a new drum song. "You learn the language from the songs," he explained, going over the pronunciation of each word and its meaning.14 He explained again to them the role of honor beats and their placement within a song, and etiquette for when a drum is being honored by a grass dancer, who blows a whistle to indicate that the song should be played through again. Through all of this, the students received cultural knowledge about ceremonies, responsibilities, language, and music.

In the school setting, the experience of being on the drum firmly identifies Indian children with their ethnic heritage; it also puts them in constructive contact with the realities of the multicultural world they inhabit. With the exception of the Heart of the Earth school, the ethnicity of most magnet schools is mixed, and the drum group provides a positive, valued space for Indian students, and occasionally together with non-Indian students, to learn about and express their culture in an environment that until recently was quite hostile to such expressions.

In conclusion, I would argue that the continued viability of the drum to teach across institutional boundaries and cultural barriers erected by changes in D/Lakota life lies in its iconic relationship to D/Lakota cultural ideals. While the Beckers posit that for Javanese music iconicity is lost with encroaching modernity, for the D/Lakota, the drum has gained prominence as an image of identity with the loss of traditional life, indicating that its iconic relationship lies less with a passing lifestyle than with a continuing worldview. Generosity, oral tradition, respect, honoring, and social reciprocity are all a part of the drum's teachings, whether passed on in the school classroom or the pow-wow arena. For those who sing and dance in the D/Lakota world, those who can sing the drum ("hear the drum"), the tradition will continue for, in the words of Super LeBatte, "the way the drum can make you feel good."15

Notes:
5. Steve Feld, ""Aesthetics as Iconology of Style" (Uptown Title) or, (Downtown Title) Life is Over Sounding," getting into the Killah Groove," in Music Grooves (1994), 132.

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George Frederick Bristow: Incidental Gleanings

Carol Elaine (Smith) Gohari

It is with great interest that I read "Bristow's Divorce" by Victor Fell Yellin in the Fall 1994 American Music. Yellin's attention to the details of George Frederick Bristow's life caused me to think that I might be able to contribute to this historical inquiry. I am a collateral descendant of Bristow's through his sister, Sarah. As a result of my genealogical investigation, I had collected substantial information about him but had not found a proper use for it until now. In this article, I have tried to present only new material, and some familiarity with the prior literature on George Frederick Bristow is assumed.

In his article, Yellin states that the New York County Marriage Records contain the entry that Bristow's "nativity" was England. He continues:

"If true, the marriage record's information would challenge the claim that Bristow was born in America in 1825. It is the family emigrated from England sometime before July 4, 1825, when his father, William Richard, led the band at a celebration in Brooklyn. This new information casts a shadow on Bristow's claims that he was a vital child prodigy, and that he was a native American composer deserving of special attention on that account."

Although it is true that the original marriage record ledger entry of 1853 stated that Bristow's "nativity" was England, I believe this is in error. Several errors exist in the historical record. The officially recorded date of Bristow's first marriage to Harriet Newell Crane was on 14 September 1853. Both contemporary newspaper marriage notices erroneously date the marriage of 21 September. Bristow's name was entered on the marriage record as Britow or Briton. According to the Bristow Family Record, George Frederick Bristow was born in Brooklyn, New York, on Monday, 19 December 1825, at 8 minutes past 10 A.M. In addition, the Parish Register of St. Ann's Protestant Episcopal Church in Brooklyn contains the following entry: "George Frederick son of William Rand and Mary Ann Bristow born December 19, 1825, baptized January 25, 1826. Spouses, parents." It hardly seems possible that George Frederick Bristow could have been born in England and baptized a little over a month later in Brooklyn.

Although the source of the error in the New York County Marriage Records may never be actually known, several recent discoveries may help explain it. Delmer D. Rodgers states that Bristow's second teacher was reported to be Sir George McFarren (1813-1887) but, despite the statements in biographical articles, this is questionable, for the English composer, editor and teacher remained in England all his life and there is no evidence that Bristow ever left the United States.

Yet a passenger manifest exists for the ship "Hamboil" which departed from London, England, arriving in New York on 3 June 1853 listing William Richard Bristow and his family, including son "Geo Frede," age 7. The date of their departure from the United States is not yet known as no official record of the family's departure has been located; however, the last entry for William Richard Bristow in the Brooklyn Directory is for the year 1832-33. Perhaps they were only gone for a few months, or for as much as a year. William Bristow's name reappeared in the New York Directory for 1834-35, listed as "Bristow, William R., prof music, 220 Houston Street."

Secondary evidence of George's visit to England appears in one of his early compositions, The Isle of Shppy Waltz, a seven-page folio for piano two hands published by Firth & Hall in 1840 when Bristow was fourteen, was divided into short sections with geographical titles: No. 1, Sheerness; No. 2, Mottingham; No. 3, Minster; No. 4, Eastchurch; No. 5, Walsdown; No. 6. The Isle of Shppy is just east of London in Kent County, England. Queensborough, Sheerness, Minster, Eastchurch, Walsdown, and Queensborough are the names of current towns located on the Isle of Sheppy. The location of Minster has not been ascertained. This evidence might logically lead to the conclusion that the young composer may have visited these locations in England during his stay in 1832-35, during which time he also would have had the opportunity to study with McFarren.

One may hypothesize many reasons why incorrect information appeared in the marriage records. It may be that it was said that Bristow's parents came from England, or that he was of "English" ethnicity. Perhaps, because of his visit and the ethnicity of his parents, he even spoke with a slight English accent, and the minister simply assumed Bristow was English. At that time, no concrete proof was demanded to verify these statements of nativity, and it is not surprising to learn that, in many cases, the parties themselves may have supplied incorrect information, for whatever reason. Perhaps the minister did not even write down the responses at the time, and made the report later from memory. In the case of George Frederick Bristow's first marriage, the official original ledger entry was made on 23 September, when the information about the marriage was received by the New York County clerk from the returns of the minister, nine days after the event.

The same search that located the Isle of Sheppy Waltz mentioned above has also shown that the period of the 1830s was a particularly prolific song writing period for Bristow, thus substantiating his claim of being a child prodigy. The following Early Period (1825-1855) works by George F. Bristow were located primarily by using the Copyright Records for the Southern District Court of New York. Apparently Bristow was not conscientious in his assignment of opus numbers to his works. There are many gaps in the record, and many subsequent short pieces were published without opus numbers.

1842: Miss Lucy Long with Variations for the Piano Forte, Composed and dedicated to his friend B.F. Christian.
1844: A Shepherd Youth Aloud Sings a Ballad, as Sung with great Applause by Miss Mary Taylor at the Olympic Theater, Written and respectively dedicated to Miss Constantia Clarke by B.A. Baker, Arranged to the popular Negro Melody Dandy Jim by Geo. F. Bristow. It was published again a year later as Variations for the piano with no vocal accompaniment.
1844: The Beatman's Dance with Variations for the Piano Forte.
1845: Quick Step, as performed by the New York Brass Bands, Arranged for the Piano Forte.
1845: Passion Flower Waltz Composed and Respectfully Dedicated to John A. Kyle, and "Dandy Jim from Carollina, With Variations for the Piano Forte."
1849: The Columbia Grand March for the piano.
1850: La Belle Americaine, Nocturne pour un Piano Composes et dedie a Mlle. Fanny Miller Op. 43.
1850: Tripler Schottisch, Composed and respectfully dedicated to Miss Anna Dolson.
1850: Love is everywhere, written and adapted to a popular Neapolitan air by Charles Edwards, Esq. of New York. Arranged for the piano by G.F. Bristow.
1851: To Miss Lydia Virginia Walters, The Bright Cheeks is Broken, Song Composed for and Sung by Mr. Griswold, Poetry by Charles D. Stuart.
1851: To Miss M.T. Wainwright, I Bring thee love no coldly gen, Ballad, The Poetry by J. Howard Wainwright.
1852: Hark, through the Air, A Dinge to the Memory of the late Hon. Henry Clay, Written and Sung by Miss Jean L. Brice.

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Bristow's second wife was Louise Newell Westervelt Holder. yellin states "unfortunately, we do not know anything as yet about Louise's status. If she was eligible for remarriage, how did that eligibility come to pass?" According to my research, Louise Newell Westervelt was born on 10 February 1886, one of thirteen known children, and the fourth daughter of the family. Her father, James Westervelt, was a city alderman and his mother was Elenor Mealey. Louise's first husband, Charles A.S. Holder, was a purveyor of pianofortes. A Charles J. Holder, "Pianofortes," who was a New York City Councilman for the Twenty-second District for 1851 and 1855, perhaps was his father. Louise N. Westervelt Holder was said to have married Charles Holder on 2 June 1856. No record of this marriage has been found in the official marriage ledger of New York County. The available records for Kings County Marriages were not regularly recorded until 1866. Perhaps we may assume that Louise N. Westervelt's first marriage occurred in Brooklyn at the home of her parents. Louise's first husband, Charles Holder, died on 15 September 1858, in a Yellow Fever epidemic in Galveston, Texas. Two letters held by a collateral descendant of the Bristow family describe what happened. The first letter was written to Charles Holder by Louise's sister-in-law, Martha.

Liberty, Texas
Sept. 13, 1858
Mr. Charles Holder

Dear Sir:

Knowing that the yellow fever is now prevailing in Galveston (sic.), I write to ask if you are well

and to say to you that if you should take the fever that my father, Mr. Cleveland" is a very resourceful nurse in that disease - and would if you will let him know should you be sick render you any assistance in his power - He has been through all the epidemic in Galveston and has been very [unclear] to many strangers.

I will write and ask him to call to see you as he may be able to give you some advice in case you should be sick.

You are temperate and I hope will be careful not to expose yourself to the sun nor be out in the night air.

I wish I were at home that I might invite you to come and spend some weeks with me.

Hoping that you are pleasantly situated — I shall only add my kindest wishes for your family and friends North from whom I should be glad to hear about you through you.

The girls desire to be remembered to you, I am truly your friend.

M. Westervelt

The letter must have never been sent as a second letter from Martha's sister, Lucy Johnson, explains: [To] Mrs. Charles A.S. Holder

Knowing that sister had written to your husband I sent to get the letter, I knew it by the handwriting and took the liberty of opening it and thought it best after doing so to have it forwarded to you. My father, Mr. Cleveland regrets very much not knowing of your husband's illness until it was too late, Martha had written to me saying she was fearful he was sick, but when her letters reached here Mr. Holder was very low as the sad result shows.

Your husband's last [unclear] were [unclear] that I know were those that did all that could have been done. Hoping this sad affliction may not fall too heavily upon you. I sign myself yours truly.

Lucy Johnson

After her husband's death, Louise Holder was a widow with a two-year-old daughter to support. The 1860 Census lists her as living in the Tenth Ward of Brooklyn, Kings County, with her parents, James and Eleanor Westervelt, and youngest sibling, sister Euphemia Westervelt. She is listed under her maiden name of Westervelt, and for some unknown reason, her infant daughter, Nina Louise, is not enumerated in this family group.

Her subsequent hesitation to involve herself with Bristow may have stemmed from her concerns over the legality and terms of his divorce and the future of her daughter. Perhaps her parents were opposed to her marriage to a divorced man.

Louise N. Westervelt Holder married George Bristow on September 1, 1865. Additionally, from the NY State Census of 1865, the marriage of George Bristow (sic) and Louise (sic) Holder (sic) was recorded as occurring in the previous year, in the Tenth Ward of Brooklyn, presumably at the home of her Westervelt parents.

The material presented above represents only part of my findings on the life and works of George Frederick Bristow. I welcome inquiries by Bristow scholars (CGothari@worknnet.att.net). Research on his life and enormous body of work should continue. By using the most recent aids of computerized systems, such as OCLC, many more undiscovered works of George Frederick Bristow and facts concerning the life of this important composer are bound to be discovered.

Discography Note:

Since the publication of Delmer D. Rogers's seminal dissertation on George Frederick Bristow, very little has changed in the way of performances of American composers' music. In addition to the four records by the SPAMH, I have located only four more commercially produced recordings of Bristow's works:

1. Piano Music in America, with Nelly Bruce, includes Bristow's Andante And Polonaise, Vox Box SVIN5102, 1972, 3 vinyl discs.

2. The Wind Demon and Other Mid-Nineteenth Century Piano Music, includes Bristow's Dreamland, New World Records NW 257, 1976, CD.

3. An Anthology of American Organ Music, includes Bristow's Six Pieces For Organ, Nos. 1, 4, & 6, Musical Heritage Society MHS205, 1 vinyl disc.

The Drum, "continued from page 26


9. Ibid., xx-xlvi.


13. Claimont, interview.


15. Leflatte, interview.
1. Symphony in F minor. Op. 26, also includes Samuel Barber’s Symphony No. 2 and Alegro For Strings. Chandelos CHAN1069, 1953, CD.

Notes:
2. Ibid., 252.
4. New York City (Manhattan) Marriage Register, entered on 25 September 1853.
5. Bristow Family Record, in possession of the author, is a holograph page, presumably removed from a Bible, listing births, deaths and marriages. It was handed down to the author through her mother and father from the possessions of her grandfather (who was the great-grandson of William B. Bristow).
7. Dehner D. Rogers, “Nineteenth Century Music in New York City As Reflected In The Career of George Frederick Bristow” (Ph.D. diss., University of Michigan, 1967). 68
9. The U.S. Southern District Court Records of New York, Copyright Record Books, Microfilm at the Copyright Division of the Library of Congress, Washington, DC. Copyright No. 416, Published by Firth & Hall, 2 March 1840, Record 32, Vol. 142, 443. All other references to original copyrights are found in this same series. This series of records was examined by the author in January, 1999, through the end of 1855 only. Only those compositions not previously identified have been listed in this article. A copy of this piece may be found at the Library of Congress, Music Division.
10. Copyright No. 260, Published by Firth & Hall, 14 December 1840, Record 18, Vol. 143, 358. A copy of this piece may be found at the Library of Congress, Music Division.
11. Published by C.G. Christman, 401 Pearl St., 1842. A copy of this piece may be found in the Hunt-Bend Collection at Columbia University, New York City, NY, or at the Library of Congress, Music Division. The original copyright of this selection has not been located at the Library of Congress.
12. Copyright No. 29, Published by Firth & Hall, 1 Franklin Sq., 19 January 1844, Record 33, Vol. 146, 39. A copy of this piece may be found in the Hunt-Bend Special Collection at the Butler Library of Columbia University, New York City, NY.
13. Copyright No. 68, Published by Charles G. Christman, 12 February 1844, Record 33, Vol. 146, 68. A copy of this piece may be found at the Library of Congress, Music Division.
14. Copyright No. 71, Published by C.G. Christman, 24 December 1844, Record 33, Vol. 147, 209. A copy of this piece may be found at the Library of Congress, Music Division.
15. Copyright No. 260. Published by C.G. Christman, 19 May 1845, Record 33, Vol. 147, 449. A copy of this piece may be found at the Library of Congress, Music Division.
16. Copyright No. 423, Published by C.G. Christman, 25 December 1845, Record 55, Vol. 148, 302. A copy of this piece may be found at the Library of Congress, Music Division. The 1864 composition, Third Time Ever I’ve Laid My Head, a complete copy not found by Bristow (1859), may also be found at the Library of Congress, Music Division.
17. Published by Pearson, New York, 1849. Copyright No. 479, says copyright was sought by Bristow himself, 29 December 1849, Record 35, Vol. 156, n.p. “Composed & dedicated to the graduating class of Columbia College, N.Y. by George F. Bristow.” And first performed at their commencement Tuesday, October 2nd 1849. Title Page: A copy of this work may be found at the Boston Public Library or the Library of Congress, Music Division.
18. Published by Pearson, New York, 1850. Copyright No. 540, says copyright was sought by Bristow himself, 23 March 1850, Record 55, Vol. 157, n.p. A copy of this piece may be found at the Library of Congress, Music Division.
19. This piece previously listed as unlocated by Rogers (p. 197), Published by Pearson, New York, 1850. Copyright No. 552, says copyright was sought by Bristow himself, 20 August 1850, Record 55, Vol. 158, n.p.
21. Published by A. Firt, Philadelphia, W. Dubois, New York, 1850. A copy of this piece may be found in the Library of Congress, Music Division.
23. Published by Pearson, 7 Oct 1851, Copyright No. 6094, Record 36, Vol. 161, n.p. No known copy.
24. 4 Aug 1852. Deposited by William Vanderbeck, Record 8082, Record 37, Vol. 165, n.p. A copy of this piece may be found in the Library of Congress, Music Division.
25. Fannie Fern was the pseudonym of Sarah Payson Willis, the first American Woman newspaper columnist . . . noted for her courageous and independent stance . . . [She] wrote fearlessly on such taboo subjects as venereal disease, prostitution, birth control, and divorce . . . [She] questioned male authority and conventional marriage patterns. She was the sister of Nathaniel Parker Willis. Abstracted from Joyce W. Warren, "Writing a Biography of Fanny Fern." Colomina 2.3 (Fall 1993), 24-27.
27. Published by H.B. Dowdworth, 10 April 1853, Record 39, Vol. 172, 34. No known copy. Bristow was said in 1853 to have begun his teaching career with the New York City Schools in 1854. This piece would support that association. See also Thurston Dow, “George Frederick Bristow and the New York Public Schools,” American Music 9:4, pp. 359-352.
28. Published by Bristow, 12 November 1855. Copyright Reel 39, Vol. 173, p. 140. A copy of this piece may be found at the Library of Congress, Music Division. This piece found in the Bristow Manuscript Collection at the New York Public Library, American Music Division, was listed by Rogers (p. 131, #252) as "Ms. parts, only indications of organ accompaniment." Also in 1855, Bristow’s Te Deum, listed by Rogers (191, #51), was dedicated to Rev. Stephen H. Ting, D.D., Rector of St. George’s Church, Copyright Reel 39, Vol. 174, 69.
29. Yellen, 249.
32. Although the date of Louise Westervelt’s first marriage was given in the Westervelt family, the name of her first husband was omitted. The name of her second husband, and the name of her second marriage were recorded in the Westervelt family. Although the Westervelt family was published in 1905, and the author could have known about Louise Westervelt Bristow’s two marriages, information about them was also curiously omitted.
34. Probably J.A. H. Jessel Cleveland, who was listed as Assistant Marshal of Galveston in the Census of 1850 TX, NARA Microfilm M 582, Reel 910, Galveston, 238. In the 1860 Census of Galveston, TX. Jesse Cleveland is listed as “Gentleman,” NARA Microfilm M 653, Reel 1294, 457.
35. Both letters: Typo-aof original manuscript, courtesy of Mrs. L.T. Edwards of East Hampton, NY. Mrs. Edwards is the niece of George Frederick Bristow’s late granddaughter, Violet Dearborn Latham. M. Westervelt (Martin) referred to in the letters was most probably Louise N. Westervelt’s sister-in-law, married to Louise’s brother, Stephen, and was living in Beazoria, TX in both the 1850 and 1860 Censuses (1850 Census TX, NARA Microfilm M 32, Reel 908, Brazen Co., Beazoria, p. 270; 1860 Census TX, NARA Microfilm M 653, Reel 1289, Beazoria, p. 79). Lucy Johnson was apparently Martha’s sister, and Mrs. Cleveland was Martha and Lucy’s father.
37. Westervelt Family, 9. Marriage returns in certificate form from the Department of Health in the City of Brooklyn in Kings County, NY were only regularly recorded beginning in 1866.
38. Marriages in Kings County NY, Between June 1, 1864 and May 31, 1865, copied by Ruth Webb Wheat from the records of the State Census of 1865 for Kings County NY, Brooklyn, NY, 1899. 18, 10th Ward.

Carol Gobari has been researching the Bristow family since 1981 as part of her personal genealogical study. She is a Physical Science Laboratory Specialist at Grover Cleveland High School in Queens, New York. Carol is the second great-grand niece of George Frederick Bristow.
Gender and Music Composition: A Personal Perspective

Cindy McTee, University of North Texas

Until the relatively recent past, I avoided talking about gender issues and instead, assumed a neutral posture. I did not think of myself first as a woman and second as a composer, but rather as a composer who happened to be a woman. I preferred to unite with my male colleagues rather than to separate from them, and so I became active in those professional organizations whose membership was largely male. I wanted acceptance by the men whose music I admired, and felt that in addition to composing music of quality, I should also try to "blend in."

So what happened to change my attitude? A few years ago, a process of awakening began to unfold. Now, I can talk more comfortably about gender issues because I have dealt with some of them on a personal level. A part of the unknown has been discovered, so I neither fear topics of sex, sexuality, and gender quite so much nor feel that I must hide behind a position of neutrality. The word "neutral" has negative connotations. It means "not aligning with," "not belonging to," and "not accepting" one thing or the other. In order to belong and to feel OK about myself prior to this awakening, I neutralized and even disowned parts of who I was. I did not accept diversity within myself.

Today, I can say that my gender expression exists somewhere along a continuum between the two stereotypical extremes of masculine and feminine. At times, my ways of being and making music are more traditionally "masculine" than "feminine," while at other times they are the reverse. I recognize and accept this diversity within myself and my art, and I aspire to neutralize or homogenize it, but to integrate it fully and celebrate it.

Recently, someone gave me a perfect analogy for this idea: "An integrated personality is like a salad with its many distinctive textures, colors and flavors all mixed up in a round bowl, each item in the salad retaining its identity." Phyllis Burke expresses the same idea in a different way: "When I look deep inside myself, I see a variety of human traits — many considered feminine, others, masculine — but all properly belonging to me."

In trying to explain my own gender experience, I would like to begin with the time "when I was a boy." How's that for a gender-bending notion? Actually, I have borrowed the phrase from the title of a popular song by Dar Williams, a young woman with an impressive following. "When I Was a Boy" speaks of passion: the passion of a little girl to fly and imagine with Peter Pan, the passion to be athletic, and the desire to be free of inhibition. Where does it say that these passions must be available only to boys, and where does it say that little girls who wish to experience them have a gender problem? And what of little boys who, in Williams's words, "picked flowers everywhere" and "could always cry"? Too often, society forces children into the two traditional categories of masculine and feminine, insinuating that if a boy feels a "feminine" trait or a girl feels a "masculine" trait, there is something wrong with him or her.

Williams's song describes my childhood. I, too, was a "kid that you would like, just a small boy on her bike." Because I was athletic, wanted to wear clothing that would permit physical activity, and wished to play with the boys, I was given the epithet "tomboy." My "tomboyism" was a source of great concern for those who cared for me, most likely because they believed it predicted a sexual orientation with which they were not comfortable. As Burke points out time and again, however, "masculine" play behaviors in girls and "feminine" play behaviors in boys are not, in fact, accurate predictors of sexual preference — that sex, gender, and sexuality are three different domains.

I hope that today's parents are more aware that, when a little girl is raised because she acts like a boy, she may grow up feeling cut off from part of who she is. She may have trouble integrating the feminine with the masculine parts of herself, and may experience confusion because she has been told that she is a "girl of boy." A tomboy. The gender bias she has experienced may also make it difficult for her to make a career choice. Fearing ridicule or, at the very least, lack of support, she may be reluctant to join the ranks of men to become, for example, a composer. And if she decides to become a composer, she may wonder if in so doing, she will effectively neutralize part of what makes her feminine.

What I suspect the girl in this scenario most wants is the option to feel and express femininity as well as masculinity without prejudice. She does not want to have her femininity called into question when she chooses to expect masculine parts of herself, and she wishes not to be asked to shed her femininity in order to pursue a traditionally male-dominated career. She, as well as her male counterpart, wants what Phyllis Burke would call "gender independence." The gender guns don't offer much help. John Gray maintains that men and women are from different planets, or to put it another way, that men are expected to exhibit Mars behaviors, and women Venus behaviors. Is there not a plan out there for those who wish to adopt the best traits of both sexes? I hope it's Earth.

To my knowledge, I have never encountered gender discrimination as a composer. All of my composition teachers have been men, and I have been very supportive. I have also demonstrated interest and activity in two other male-dominated domains. For a number of years in the 1980s, I was active in the field of computer music. I acquired a computer, composed a couple of pieces, and joined the largely-male Society for Electro-Acoustic Music in the United States (SEAMUS). I received a very warm welcome by its members, and I was immediately elected to an office within the organization. I am not an active member now, but I still do belong — in part because my experience with the membership was so positive.

Jazz is another musical area that remains near and dear to me. I began my piano studies at age nine with a teacher who encouraged pop and jazz improvisation. As I went through school, I played saxophone in various jazz bands, and now I play jazz piano for my own amusement. Instrumental jazz, still largely played by males, informs many of my compositions.

What does all this activity mean? It may mean that my gender expression is often more typically masculine than feminine. If so, I accept it. And it may also mean that I've declared gender independence, or freedom from the tyranny of masculine and feminine stereotypes. I've simply followed my muse.

Three of my compositions, the first "feminine," the second "masculine," and the third "independent," demonstrate that it is quite possible for me, as a woman, to communicate the full range of "gendered" musical expression. I use these labels with some reluctance because when I create music, I do not consciously set out to make a "gendered" musical statement. It is only for the purposes of this discussion that, after the fact, I have tried to identify examples of my own music which reflect stereotypically masculine or feminine ways of composing.

First is a short movement called "Night Song" from a work for alto saxophone and computer instruments entitled "M: Music." The computer instruments in this piece create a worm-like, dark environment in which the saxophone soloist performs a very gentle, lyrical melody. The sounds are rich and wet with resonance. This is an expression of warmth and subjectivity. In creating this music, I felt more than I thought.

The second of my musical examples, the "masculine" one, comes from the final minutes of a new piece for orchestra called "Pathfinder." The
traditional, "western" conventions of tonal striving, climax, and closure are at work here. The music bristles with rhythmic energy, and once spent, quickly diminishes to a point of complete cessation.

The example that might be thought to exhibit both "masculine and feminine" characteristics comes from my most performed work, Circuits.10 Even its title, related to the word "circle," suggests integration. "Feminine" techniques might include the frequent use of circular patterns, or ostinatos, offering the possibility of suspended time without the need for continuous forward movement and development. Also "feminine" might be Circuits's tendency, through its steady, quickly-moving pulse, to inspire bodily motion. Circuits is music for the mind as well. Carefully controlled pitch systems and thematic manipulations provide a measure of objectivity and reason. Could it be possible that the appeal of Circuits has something to do with its integration of "masculine" and "feminine" elements?

The dichotomies between feminine and masculine, body and mind, emotion and reason, and subject and object have been central characteristics of Western thought for centuries. Matters of the body and subjectivism have become more closely linked to the feminine experience, while the mind and objectivism have been traditionally associated with masculine ways of being and doing. It is also true, I think, that we have tended to place greater value upon the "masculine" characteristics of reason and objectivity, whereas physical and emotional "feminine" elements have been considered to be "irrelevant to the objective nature of meaning."11

When I was working on my Master's degree at Yale, I remember having felt completely unwilling as a composer to draw upon the subjective, feminine parts of myself. For me, composing music was about the reasoned manipulation of materials into patterns whose logic could not be questioned. In recent years, however, I have rediscovered the value of subjectivity in art. I say "rediscovered" because I believe it was from a place of subjectivity that I began to compose music. Could it be that years of education eclipsed an important aspect of my muse? Now, I feel most comfortable integrating "feminine" subjects with "masculine" objects. I try to balance spontaneity with formality. I even accept that music allows us to experience our bodies through its sounds and rhythms.

Integrating stereotypically gendered "selves" of the composer was even addressed by Arnold Schoenberg, considered by many to be the father of formalism in music.

It is not the heart alone which creates all that is beautiful, emotional, pathetic, affectionate, and charming; nor is it the brain alone which is able to produce the well-constructed, the soundly organized, the logical, and the complicated...everything of supreme value in art must show heart as well as brain.12

The same passage works well with a few word substitutions.

It is not the ["feminine"] alone which creates all that is beautiful, emotional, pathetic, affectionate, and charming; nor is it the ["masculine"] alone which is able to produce the well-constructed, the soundly organized, the logical, and the complicated...everything of supreme value in art must show [the "feminine"] as well as the ["masculine"].13

Integration was also given special consideration by Carl G. Jung, who, throughout his life, was preoccupied with the problem of reconciling opposites within himself. He felt that the "whole energy of mental functioning sprang from tension between these opposites."14 Furthermore, he believed that truly "creative persons are not so completely identified with their [gender] roles as to blind themselves to the denial of expressive representation of the opposite sex which he called the anima or animus."15

Mihaly Csikszentmihalyi makes a case for what he calls the psychologically androgynous creative person who in effect, doubles his or her repertoire of responses and can interact with the world in terms of a much richer and varied spectrum of opportunities. It is not surprising that creative individuals are more likely to have not only the strengths of their own gender but those of the other one, too.16

Regarding the dangers of non-integration, Phyllis Burke wrote that

denying the parts of ourselves that don't fit in with the gender myths isliterally taking a toll on our neural structure. Through gender independence, there is the amazing possibility that, if our behavior became more flexible in terms of notions of appropriate masculine and feminine roles, we could literally affect the structure of our brains.17

As Americans, we speak frequently of integration. Although prejudice is still a serious problem, I would like to believe that most of us recognize and accept the value of integrating diverse populations and points of view into our culture. Do we also recognize the value of integrating diversity within ourselves?

To conclude, I would like to address the fact that fewer women than men compose music. The theories I've read include that women have been denied educational opportunity, that women have not had the time to compose, and that men have appropriated creative activity because the other kind of creation, procreation, is more closely connected to women.18 I don't have an elaborate theory of my own to offer, but I have thought about something that might be of passing interest, at the very least. Composition is an activity of assertion, and for the sake of argument, let's accept the stereotypical notion that as a group, males are more assertive than females. There are, of course, exceptions. I think I am an exception. For example, to compose, I must assert that individual instruments play specific pitches of exact durations at precise instances using particular performance techniques. In other words, as a composer, I must take charge. I must do something that men generally are more encouraged to do than women. The word "assertive" may be used to describe much of my music; it is often bold, emphatic, and demanding of the listener's attention. This music makes a kind of feminist statement in proclaiming the right and the need for one women, at least, to express herself assertively through art. But I also recognize the importance of looking inward to create "in concert" with my feminine side.

In the end, however, I hope to achieve an integrated expression transcending gender and other personal attributes. My gender is one aspect of who I am, but perhaps not the most important. Does one's soul have gender? Is my essence dependent upon my physical characteristics and the role society assigns to me? As I've illustrated, the body one is born into certainly does affect one's life experience and creative work, but on a deeply human, spiritual level. I have to agree with Dor Williams, when in the final words of her song she says to her male companion: "And you jare just like me, and I jare just like you."19

Notes:
3. Ibid.
4. Ibid.
5. Burke, 12.
6. The same is, of course, true for boys.
7. Burke's final chapter bears this title (251-94).

continued on page 47
Van Cliburn Named Honorary Member for 1999

The name Van Cliburn occupies a unique position in music as the first twentieth-century American classical pianist whose name has become world famous. Since 1958 citizens from varied backgrounds and interests have recognized the name and acknowledged the achievements of this legendary pianist.

The Van Cliburn name stands for competition in the piano world. He won his first competition in Texas as the age of thirteen and continued to receive recognition of his talent by attaining virtually every major American competitive prize — the National Music Festival Award, the Dealey Award, the Kosciuszko Foundation’s Chopin Prize, the Juilliard Concerto Competition, the Roeder Award, and the Leventritt Competition in Moscow in 1958 propelled him to fame as a pianist on the stages of the world’s music halls.

Shortly after this astounding win at the age of only 23, the Van Cliburn International Piano Competition was organized in his honor. Every four years since 1962, over thirty pianists from all over the world descend on Fort Worth, Texas, for one of the most important competitions in the world and certainly the premiere American contest. Millions of people watch the finals on television in addition to the hundreds in attendance at the event. A top prize guarantees publicity, performances, and recordings, and has launched professional careers for many young pianists.

In addition, the Van Cliburn International Piano Competition supports American composers by commissioning a work that each contestant is required to perform. The roster of composers selected for commissions, often by Van Cliburn himself, is a “who’s who” of American composers — Lec Hoi, Willard Straight, Norman Dello Joio, Aaron Copland, Samuel Barber, Leonard Bernstein, John Corigliano, William Schuman, Morton Gould, and William Bolcom.

From the beginning of his international fame, Van Cliburn was recognized as an American pianist, somehow different from all the other pianists of his and preceding generations. His music education was different for the world of big-time competitions, as he was trained solely in America, a fact noted both in Russia and in America at the time of his winning the Tchaikovsky Competition. The worldwide publicity following his win stressed this unique aspect of Van Cliburn’s education. According to Max Frankel, writing for the New York Times from Moscow, “It is generally conceded here that, despite his talent, it is the fact that he is a product of an American education that has propelled Mr. Cliburn to fame here. He has taken Moscow not only by storm, but by surprise.” Frankel reported that Moscow’s citizens extended congratulations to all who looked remotely American and took delight in the opportunity to cheer an American.

When Van Cliburn returned home, his unique achievement was acknowledged with a ticker tape parade in Manhattan, the first ever to honor such a competition winner, American training, American musicianship, American pianism had come of age.

For his many accomplishments as a performer of international reputation, for his support of American performers and composers, and for the distinction he lends to American music in international circles, the Sonneck Society for American Music is proud to have Van Cliburn accept the nomination as an Honorary member.

— George Keck
Ouachita Baptist University

Van Cliburn’s Response

Thank you to all of the distinguished members of what I would classify as the cognoscenti of American music. Here is a bit of background. As a performer, I tremble before people like you; I believe that you are a very special audience, and it means much to me. I hear with delight your comments and remarks. I would like to recognize the wonderful foundation whose work has supported the musical endeavors of many of our citizens. I would like to recognize Alan Sampson, the chairman of the Van Cliburn Foundation, and our esteemed executive director Richard Rodzinski, the son of Artur Rodzinski, the famous conductor of the New York Philharmonic.

America is a very rich, great soil, a place where great composers have had very interesting ideas. It was here that a new world was born. Here, where Thoms Johnson, the conductor of the Cincinnati Symphony, became so interested in performing the music of the Mennonites and noting the correlations with contemporaneous events in Europe. From the days of Louis Gottschalks, Charles Ives, and Edward MacDowell, who was the first professor of music at Columbia University, we know that the music of America has reached all over the world. And we have yet within our shores such much talent, so much still to be discovered. We are so grateful for those who have given of their emotion, their personality, their experiences, so that performers will have the opportunity to see the world through their eyes.

It is always interesting to hear how a performer perceives a composer’s work. No two are alike; each one sees uniquely in his or her own way. Every performer is like a guide taking us through their rose garden and showing us their flowers in their own arrangement. But that is the beauty of all that they are and the meaning of all creation.

I thank you very much for honoring American music and for creating a foundation such as the Sonneck Society, for honoring those who believe in the great talent that America has offered the world through its music. Thank you very much.

— Van Cliburn

Irving Lowens Book Award

Judith Tick’s unpretentiously stunning biography Ruth Crawford Seeger: A Composer’s Search for American Music, unites the Gordonian knot; resolves the Zen paradox, and reconciles the oxymoron inherent in the seemingly contradictory lives of Ruth Crawford, composer, wife and mother, folksong scholar, editor, and educator. In elegant and engaging prose, Tick guides the reader through a chronological narrative that ultimately reconciles the tension between Crawford’s “life” and her “career,” and meditates between her composition of modernist
dissonant counterpoint and her arrangement of traditional vernacular music.

This is a personal study of the woman as an artist, but it is also a carefully assembled portrait of the broader twentieth-century cultural landscape surrounding Ruth Crawford in which questions of American musical identity, gender and sexism, politics, and religion are investigated. Crawford's career is the lens through which we witness two world wars and the depression, the development of musicology and ethnomusicology, feminism and modernism, and encounter a host of fascinating personalities such as Henry Cowell, Alan Lomax, Marion Bauer, Carl Sandburg and, of course, Charles Seeger.

Judith Tick's account sparkles with the immediacy of primary material drawn from an arsenal of personal interviews and a wealth of letters and diaries. Ruth Crawford's own voice is encouraged to speak clearly through aptly chosen quotations, and her music is articulately sounded through Crawford's own analysis and facsimile examples as well as Tick's perceptive musical descriptions. This is a biographical tour de force that marries the assessment of scholarly objectivity with the personal insight of a subjective autobiography.

In recognition of the way in which Judith Tick has shown us that Ruth Crawford's search for American music is our own search for meaning in American music, and in acknowledging the significant contributions this book has made to our understanding of this remarkable woman and artist, the Sonneck Society for American Music is honored and delighted to bestow the Irving Lowens Book Award to Judith Tick for her Oxford publication, *Ruth Crawford Seeger: A Composer's Search for American Music*.

— Ron Pen
University of Kentucky

Lowens Article Award

The Lowens Article Award for 1998 was presented to Kim H. Kowalczyk for his article “For Those We Love, Hindemith, Whitman, and 'An American Requiem.'” *JAMS*, Spring 1997.

— Victor Cardell
University of Kansas

Publications Subventions


The Committee also recommended that the Board seek ways of strengthening the Endowment, in view of increased publication costs and an increase in quality submissions in recent years. John Beckwith has completed his three-year term as chair of the Committee, and will be succeeded by Lenore Coro.

— John Beckwith
University of Toronto

Non-Print Subventions

The Sonneck Society awarded its fourth annual Non-Print Publications subvention to Lauryn Kolb for her forthcoming CD of songs of John Duke (New World Records). Ms. Kolb is accompanied on the recording by pianist Tina Toglia. Applications for the next round of funding will be accepted starting in the fall. Deadline: 15 December. For information contact Mary Jane Corry, 8 Jodilyn Road, New Paltz, New York, 12561 (corrym@npvm.newpaltz.edu).

— Wayne Schneider
University of Vermont

Horatio Parker's *Hora Novissima*

When Bernard of Cluny wrote the 3,000 Latin lines about his contempt for the world, its institutions, and its leading personalities, shortly after the first millennium, little did he know how accurate he was then, or how prophetic he would be now on the eve of the second. But Parker, reflecting the optimism of the Gilded Age, sets only these few scathing verses of Bernard’s jeremiad—written a la Roman satirist Juvenal—in *Hora Novissima* (New York 1893) that foretell the eternal and glorious life awaiting the saved in a Golden Jerusalem. One wonders, were Parker alive today, would he have turned to the other 2,600 more realistic lines of Bernard’s poem for his text. In addition to witnessing churches and governments corrupted by the evils of wine, money, false learning, perjury, and sexual scandal as did Bernard during his *tempora pessima*, our anti-millennial century has seen real holocausts and the engineering of mass destruction of urban populations. That Parker’s century-old music drama retains its power and instantly communicates a message of hope, even today, is testimony to the composer’s craft and imagination at the relatively young age of twenty-nine.

The passionate performance by the not inconsiderable forces amassed by the Southwestern Baptist Theological Seminary Oratorio Chorus and Orchestra under the direction of C. David Keith at Texas Christian University for the 25th Annual Meeting of the Sonneck Society was most memorable. It alone made the trip to Fort Worth worthwhile. Neither the passage of more than a hundred years of neglect nor critical assaults have in any way aged or tarnished this American masterpiece. It is about time that the infantile and patronizing estimates of such works of lasting value as *Hora Novissima* undergo reconsideration as we get a chance to hear actual sonorities rather than twice-told personal opinions. In writing the history of the sound of American music, as Oscar Sonneck sagely suggested, we have nothing to lose but our preconceptions. In so doing we redeem a repertory of American music, the artistic equal of any other. Let’s hear Mrs. Beach’s *Mass in E-Flat* next year in Charleston?

— Victor Fell Yellin
New York University

A Centennial Concert for Ellington

On Friday evening, the First Christian Church in Fort Worth was filled with the sounds and styles of one of America’s greatest composers of jazz music, Duke Ellington. As part of the national conference of the Sonneck Society for American Music, the University of North Texas (UNT) Jazz Repertory Ensemble, under the direction of David Joyner, gave a stellar performance of Ellington’s music with a program spanning over four decades of the composer’s career.

The UNT ensemble began the evening with “Rockin’ in Rhythm” (1932), displaying Ellington’s characteristic loose swing and spontaneity which effected similar pieces in later swing bands. Immediately following was “Black and Tan Fantasy” (1929), another characteristic piece from Ellington’s Cotton Club days. The pounding, chordal rhythms and short, moaning phrases gave life to this jungle style of blues. “Merry-Go-Round” from *Symphony in Black* (1934) showed the versatility demanded by Ellington’s writing. With each chorus alternating between various sections and soloists, the band gave this piece a rhythmic drive, vitality, and crisp feel all in a nice and tight package. The unique colors of “Mood Indigo” (1930) brought the Cotton Club portion of the program to a close. The trumpet, high trombone, and low clarinet solos gave the audience a delicious and memorable taste of timbre, harmony, and melody, which highlighted this piece.

The ensemble created the sounds of locomotion with “Daybreak Express” (1934), a train-inspired piece that encompasses various sounds of railway travel: leaving the station, barreling down the track, and coming to rest. Especially nice were the recreations of the train whistle, a unique task for the ensemble and one...
well executed. "Happy-Go-Lucky Local" from Deep South Suite (1940) similarly but not as effectively depicted the sounds of a train with its rhythmic motive in the saxophones followed by stout brass punctures. Next came two trumpet features, "Boy Meets Horn" (1938) and "Echoes of Harlem" (1938). Ellington often wrote pieces to feature certain members of his orchestra and would tail a piece for the specific soloist. Both the Rex Stewart and Cootie Williams solos were artfully performed and right in style, speaking directly to the audience. Later in the program, "Jack the Bear" (1940) gave the melody to the double bass. There was a good balance between the ensemble and soloists, although the Jimmie Blanton bass solo came across as somewhat mechanical in the church sanctuary.

Following intermission, the ensemble led a musical tour de force beginning with the innovative "Cottontail" (1940). Truly before its time, the piece presented syncopation, melodic lines, and dynamics in a fast-swinging context characteristic of the bebop era. Next came "Transbluency" (1946), featuring classical voice as part of the orchestra. Ms. Tolar's performance of Kay Davis's original vocal demonstrated why Ellington so loved to orchestrate for such a sweet timbre. The UNT ensemble gave a fantastic realization of "Harlem Air Shaft" (1943), another of Ellington's programmatic pieces. Transforming the blues into the mass of diverse sounds found in Harlem life, this hard-swinging gem showed the ability of the ensemble to assimilate a plethora of musical ideas into an invigorating performance. The evening highlighted many pieces from Ellington's jazz suites, including Such Sweet Thunder (1957) and The Far East Suite (1966). Especially memorable were both "Bluebird of Delhi" and "Ad Lib on Nippon" from The Far East Suite, which encompassed the quartal/quintal sounds of eastern music, and "Star-Crossed Lovers" from Such Sweet Thunder. The finest moment of the evening came, however, from one of Ellington's later pieces, as the ensemble captured the flavors, colors, and atmosphere of the Crescent City in "Second Line" from New Orleans Suite (1970). Closing the first half of the concert, the amazing performance stood out even after the second half's tour de force. The bluesy and contrapuntal nature of New Orleans-style jazz combined with Ellington's chromatic and accentual innovations came to full life as soloists and ensemble masterfully put forth the parade of sonic colors woven into the musical fabric of the suite.

This tribute to one of America's greatest composers showed Ellington's diversity of styles during his long and rich career. Working from transcriptions, the ensemble took the audience back in time to the original performances of each piece. Not only did the performance bring to life the sounds of the Duke Ellington Jazz orchestra, but also the ensemble went beyond the transcriptions to recapture the spirit of the music. Only the final number of the concert, "Diminuendo and Crescendo in Blue" (1957), lost sight of the program's repertory nature as the three tenor saxophonists improvised their own solos in a style totally uncharacteristic of both piece and period. Despite this single and much unexpected aspect of the repertory concert, Dr. Joyner and the members of the UNT Jazz Repertory Ensemble presented a well-performed and rich program that celebrated the works and contributions of one of America's musical treasures.

— Michael N. Riggs
Texas Christian University

**Interest Group Council**

The Council, consisting of chairs or co-chairs of each of twelve interest groups, convened over lunch on Saturday at the annual meeting. Board member Judy Tsou was introduced as the next Interest Group Council coordinator, to assume this position in 2000 after Jean Geil's term is completed. Geil announced that handbook revisions concerning administrative structure and activities of interest groups had been approved at the Fall board meeting. A schedule has been established to ensure that groups undergo periodic revitalization.

Much of the meeting was devoted to a discussion of possibilities for interest group sessions at future conferences. Katherine Preston gave a brief announcement of the upcoming conference program committee deadlines for Toronto, Charleston, and Trinidad, and summarized guidelines for joint, interdisciplinary, and SAM presentations at the Toronto conference. There will be no individual interest group sessions at Toronto, but chairs were urged to start planning well in advance for their programs at Charleston and Trinidad.

Outgoing and incoming presidents Anne Dhu McLucas and Rae Linda Brown each noted that interest groups play a pivotal role within the Society. McLucas urged interest group chairs to forward to Mark Tucker by 1 July any suggestions for consideration by the Society's Long-Range Planning Committee.

Board members of the Society for American Music have recently approved the formation of a Student Interest Group, to replace the existing Student Committee. Christina Baade and Rebecca Bryant will continue to serve as co-chairs of the newly formed interest group. Plans are being formulated for the Student Interest Group's initial session during the next annual conference in Charleston.

— Jean Geil
University of Illinois at Urbana

**Popular Music**

On Friday morning 12 March, Jean A. Boyd, Associate Professor of Musicology at Baylor University in nearby Waco, Texas spoke to the group on the topic of western swing. A native of Fort Worth, Dr. Boyd recently published The Jazz of the Southwest, An Oral History of Western Swing (University of Texas Press, 1998), and her talk centered on her focus for her book, her recent work with the Light Crust Doughboys, and her ideas about western swing as a manifestation of jazz. She punctuated her comments with exciting and rare film footage of several western swing bands, including Bob Wills and the Texas Playboys, the Light Crust Doughboys (Bob Wills's original band — still performing today), and several local Texas bands. Good discussion and interesting questions followed. The interest group would like to thank Dr. Boyd for her insightful and extremely engaging presentation and outgoing Interest Group Chair John Covach for his hard work and dedication to the group for the past five years. A tough act to follow indeed.

If you have ideas for sessions in Charleston, Trinidad, and Lexington? Please let us know!

— Kristen K. Stauth and Philip Todd
University of Kentucky

**Twentieth Century Interest Group**

During the 1998 conference in Kansas City, members of the Twentieth-Century Interest Group hatched an idea for a session at the Fort Worth Conference which would tie in with the local culture. We decided to explore the idea of a SIG session which would focus on the Van Cliburn Foundation's contribution to twentieth-century music by means of its commissions of compositions for a required contemporary piece as part of the challenge for contestants in the Van Cliburn International Piano Competition. Since there have been thirteen of these competition commissions, such a session could range anywhere from a recital of the music to a "paper session" engaged in analysis, impact, acceptance, or a variety of other issues.

This idea quickly caught the imaginations of many people within the Society, including members of the central administration, who realized its potential as a backbone for the plenary session in which Van Cliburn would be induct as an honorary member of the society. And so it happened that on 10 March 1999, the Interest Group had the supreme pleasure of walking into the beautiful Bass Performance Hall in downtown Fort Worth, and joining the
audience for four excellent performances of four of these commissioned pieces. What an unusual opportunity it was — not only to hear first-rate performances of pieces that were new to most of us, but as well to have had an idea, and then be able to enjoy the fruition of that idea without having had to do any of the work involved in realizing it.

In another byproduct of the brilliant original idea (special thanks to Ann Sears), the group joined the Research Resources IG to listen to Laura Rude, the Van Cliburn Foundation’s archivist. Ms Rude spoke about various issues involving the preservation of material accumulated by the Foundation, including the original compositions.

The session concluded with an open discussion of ideas for next year’s Conference in Charleston, SC. We noted the plethora of 100-year anniversaries in the coming months, as well as the fact that this will be the first opportunity to discuss the twentieth-century in its entirety. But the suggestion that so far has attracted the most attention was Wayne Shirley’s idea to perform John Cage’s Theater Piece (1960). See you in Charleston!

— Louis Goldstein
Wake Forest University

Musical Theater

The Musical Theater Interest Group session at the 1998 National Conference was attended by sixteen people with interests ranging throughout the history of the American musical theater. The agenda was for scholars to share their experience in theatrical archives and to describe current projects, encouraging the free-ranging discussion that educates all concerned. Paul Laird (University of Kansas) described the Roger Lihof Collection at the Spencer Research Library in Lawrence, Kansas, extensive holdings of vaudeville and burlesque materials. Tom Riis (University of Colorado-Boulder) shared information about the theatrical holdings of the American Music Research Center which he directs, including the large Alvin G. Layton Theatre Music Collection of orchestral parts from the 1920s and 1930s. Paul Charish (Brooklyn College) demonstrated his own large sound archive, brought fascinating recordings from 1903 and 1920. He also suggested that we remember the importance of broadsides, of which there is a large collection at the New York Public Library.

William Everett (University of Missouri, Kansas City) described the holdings of the Theatre Museum in London, part of the Victoria and Albert Museum. The collection includes playbills, press releases, and other primary sources from American musicals performed in the United Kingdom. Tom Riis also mentioned the Garrick Club in London and its large portrait collection of actors in roles and library of theatrical materials. Only Krausner described the extensive collection of the Shubert Archives in New York with materials from most shows the family has presented. She also described a collection at St. John’s College in Oxford and at Brandeis University related to composer Reginald DeKoven. In rapid succession, with several scholars providing information, we discussed: the Harry Ransom Center for the Humanities in Austin, Texas which holds, among other collections, materials related to Jules Styne; the Museum of the City of New York; the New York Historical Society; and the State Historical Society of Wisconsin, which holds part of the Tams-Witmark collection of orchestral parts, prompt books, and other materials. The remainder of the Tams-Witmark collection is at the Library of Congress.

Several members described their current projects. Jim Lovensheimer is writing a dissertation on Sondheim’s Assassins at Ohio State University. Paul Machlin (Colby College) is working on Early to Bed, a show with a white cast for which Fats Waller wrote the music. Jessica Sternfeld, a doctoral student at Princeton University, is writing a dissertation on Andrew Lloyd Webber's shows. Her description led to a useful discussion on how a scholar might approach such a topic and celebrity. The session concluded with Tom Riis announcing that the Susan Porter Memorial Conference in 2001 at the American Music Research Center will be on the Hollywood musical.

— Paul Laird
University of Kansas

Folk/Traditional Music

In what is becoming an annual conference activity, the Folk/Traditional Music Interest Group again sponsored the Sacred Harp Singing. Joined by a strong contingent of local Texas singers, Sonneck Society members shook the rafters of First Christian Church with a wealth of shape note hymnody. It was fascinating to share interpretations gleaned from leaders with their roots in various regions and traditions — the energetic velocity of Massachusetts, the vigorous Mississippi drive, the leisurely Kentucky contemplation, and the balanced understatement of Texas. The forty-two singers who gathered together in harmony at the conference shared the fellowship of good company and the legacy of this wondrous American repertoire. Many thanks to David Music for helping organize the event and to First Christian Church for the generous use of their building.

— Ron Pen
University of Kentucky

Gospel and Church Music

The Gospel and Church Music Interest Group program session, “Playing in the Spirit,” continued on page 46
Improvisation in Worship Settings," was held at Broadway Baptist Church during the Fort Worth meeting. This year's program featured two presenters, Sonneck member Evalynn Hawkins, faculty member at Duquesne University and Music Director/Producer at WDUQ-FM (Pittsburgh), and Dr. Albert L. Travis, church organist at Broadway and professor of organ at Southwestern Baptist Theological Seminary.

Hawkins discussed in interview format the jazz worship services at historic Emanuel Episcopal Church in downtown Pittsburgh. The monthly Sunday afternoon service attracts an ecumenical, multi-ethnic congregation; for many congregants this is the only church they have all month. It features a jazz combo playing repertoire ranging from jazz standards to hymn tune arrangements, carefully chosen to fit the theme of the service, and readings (often contemporary) from poetry or literature. Hawkins generally gives a welcome intended to set the tone for this non-traditional worship, and serves on the committee that selects music and readings.

At Travis left us enamored of the stunning 191 Rank, 10,615 pipe Casavant organ designed for this historic church (with its over five-second reverb time) and installed in 1996. With two fivemanual keyboard consoles located at each end of the sanctuary and the organ, it is the largest organ of French aesthetic in the world. Travis demonstrated dazzling improvisatory techniques on hymn tunes, displaying not only the organ's colors, but a hint of its power. The audience's experience of singing a hymn to this accompaniment was not only uplifting but overwhelming. Enamored? Between Travis, the organ, and church's acoustic, breathless is more like it.

— Ester Rothenbusch

American Music in American Schools and Colleges
Voices Across Time

In 1998, in an effort to provide access to materials and teaching strategies for integrating American music into the curricula, the Center for American Music at the University of Pittsburgh developed Voices Across Time, a resource guide supported by recordings of historic songs. The goal is to enhance the educational resources available in secondary schools' social studies, language arts, and music curricula. Incorporating American music into academic programs makes these programs more relevant, meaningful, and exciting to students and may actually help them improve their grades in American history and related courses. The guide consists of nine units, each dedicated to a different historical era. Each era is organized in six themes: diversity, politics, war and peace, ideas, and how music reveals the everyday world of work and of family and home life.

The resource guide introduces instructional strategies that help students develop critical listening and thinking skills and contains graphic and audio reproductions of materials to which they can apply those skills. Learning activities lead them through the process of analyzing and interpreting these primary sources to help them understand the people who wrote, performed, and listened to the music in their daily lives. The organization of Voices Across Time is flexible, with finding aids allowing teachers to locate the music resources that they need to meet their instructional goals.

Voices Across Time is an innovative concept that stands apart from other school-based curriculum projects. Among its features, the project

- works directly with teachers from the beginning. Project staff do not consider themselves experts who tell the teachers what they should do and how they should do it. Rather, the teachers tell the staff what they need to help them teach, and the staff help them address those needs.

- helps teachers incorporate music into existing curricula. The intent of the guide is to augment and enhance standard curricula, not to become a new curriculum in and of itself, crowding itself into an already overburdened course of study.

During the first phase, the project identified the eras and themes to be included in the guide, began collecting the music and contextual information; created four complete units of the guide; recruited secondary school teachers from schools in southwestern Pennsylvania; held two kick-off workshops; piloted the guide in classrooms; and began designing the multimedia format for eventual production on CD-ROM. Beginning in Fall 1999, Voices Across Time is expanding to the national level and moving toward production of the CD-ROM materials. The project staff welcome inquiries and input from members of the Society. Contact Deane L. Root, dl@pitt.edu.

— Maxine Fawcett-Yeske
Nebraska Wesleyan University

A Student's Experiences at the Fort Worth Meeting

I went into the SAM meeting with one expectation already in mind: many people had promised that the atmosphere would be friendly, supportive, and non-competitive. No one, I was told, would stand up after a paper and say, "If you had read my book you'd see where you went wrong." Instead I should expect to encounter open-minded scholars who would be delighted to have their ideas broadened and challenged. I admired the anti-establishmentarian spirit of this notion, but wondered how it could actually encompass the personalities of an entire group of people; it sounded a bit too idyllic and corny to be sincere. To my joy, it was all true; everyone I met seemed genuinely interested in my work and wanted to make me feel welcome. And indeed the papers were often received with interest and respect, which was due not only to the atmosphere of the meeting but surely also to the high quality of the papers themselves. Having become accustomed at most meetings to being engaged intellectually by every third paper or so, I was delighted to hear so many interesting, unusual, and flagrantly fun presentations.

I felt particularly at home when I attended the musical theater interest group, where I was not only welcomed but encouraged to share my ideas, seek advice, and generally jump right in. Follow-up encounters with those I met there allowed me to get to know a number of professors upon whose expertise I will surely be calling. Having always known my topic to be an unusual one in most musical contexts and feeling something of a perpetual pressure to justify it, I was greatly encouraged to encounter so many people who found it not only worthy but interesting and, in some cases, related to their own work.

The friendly nature of the meeting was aided by its intimate size; seeing the same faces many times helped us all remember one another in a way that rarely happens at larger meetings, or even at small but less aggressively sociable ones. In fact, the social experiences I had were among the highlights of the trip. I met several dozen graduate students at the many opportunities we were given, and between the relatively small number of us and the contagious friendliness, we banded together to explore Fort Worth and get to know each other. On Friday night, perhaps twenty or more of us found our way to Billy Bob's, The Largest Honky Tonk On Earth, where the locals taught us to two-step. Our socializing has already led to academic support; several of us have been in contact to swap advice and ideas.

The experience far exceeded my expectations, in terms of both the academic support and interest I found, and the atmosphere of welcome I'd been promised. I am very much looking forward to next year.

— Jessica Sternfeld
Princeton University
A EULOGY FOR STEVEN EDWARD GILBERT

20 April 1943 – 26 February 1999

Steven Gilbert's major achievement in musicology was the marriage of high learning to what he steadfastly refused to regard as low culture. He wrote the first—and so far the only—book to deem the music of George Gershwin worthy of serious analytical attention. The American musical establishment has always had a deep-seated ambivalence about Gershwin, dating from Gershwin's own move from Broadway to the concert hall. Steve Gilbert would have none of it; he knew that the quality of Gershwin's music was not the result of a series of happy accidents and he sat down to prove it. Gilbert threw analytical light on a range of styles far beyond what might conventionally be expected of a professor of music. Indeed, by refusing to subscribe to the snobberies current in much of musical academia, his students at California State University, Fresno, were expected to examine rock music alongside their Bach and Beethoven.

Gilbert's first degree was in mathematics, from the City University of New York in 1961. He then went on to Yale, to take a M.M. in 1967, an M. Phil. in 1969 and his Ph.D. in music theory in 1970. Even in those early days Gilbert enjoyed the unorthodox. When he first went to Yale, for the consultation session required for graduate students, he was faced with a committee consisting of the distinguished theorist Allen Forte and two important composers, Mel Powell and Quincy Porter, whose father and grandfather had been professors at Yale before him. Forte recalls:

Steve's response to the request that he play something at the piano, anything. He played a Rodgers and Hart song, which delighted Professor Powell and me and perplexed Professor Porter. This dual response to Steve was characteristic not only of his career as a graduate student but also of his career as a mature scholar and musician. Some people just didn't know what to make of him.

It was through his studies with Forte that Gilbert became a "Schenkerian." Schenker's approach, Gilbert argued, was "useful in depicting basic melodic, contrapuntal, and harmonic structures. A Schenkerian graph will highlight the main melodic outline of a piece or song along with the large-scale progression of local key areas. At the same time, it will point out certain details of melodies, parts of melodies that relate to the larger picture in some significant way."

Gilbert was to remain faithful to this methodology throughout his career, a sympathy that was to lead to a best-selling textbook, Introduction to Schenkerian Analysis, published by Norton in 1985 and co-authored by Allen Forte. The Music of Gershwin (Yale University Press, 1995), which took ten years to write, applied Schenker to what might have appeared, to some musicologists, an unlikely subject. Gilbert's aim was "to discern and delineate those structural traits that make the melodies of George Gershwin memorable," and he succeeded brilliantly in demonstrating the sophistication and skill that went into the composition of music that always strikes the ear as fresh and (in the best sense) artless. Gilbert's concern was to take his reader with him, though inevitably the argument soon enters fairly thick theoretical undergrowth. When I once commented that it required considerable musical literacy to follow his exposition, his response was typically good-natured and generous: "In retrospect, a little less musical literacy on my part would have been more profitable."

Gilbert was an enthusiastic member of the Sonneck Society for American Music, writing with special understanding on the music of Carl Ruggles, the ultimate individualist outsider. Ruggles's no-nonsense honesty struck a chord with Gilbert, whose conservative-libertarian views frequently ranked with the woolly, leftist leanings of many of his colleagues. Gilbert joined debate with gusto, particularly where he suspected some knee-jerk political correctness was impeding logical, reasoned thought, and politiciized sentimentality disguised as bleeding-heart social conscience regularly attracted his good-humored scorn. His manner so skillfully balancing bluntness and courtesy that he always retained the respect of his intellectual adversaries.

Indeed, Gilbert's writing, even in a format as casual as the e-mail (and he was a prolific e-mailer), always sparked with wit, and his generous personality was immediately communicative via the computer screen. Hundreds of scholars around the world—people who never met him—now feel they have lost a close, genuine friend.

The first chapter of his Gershwin book begins with a sentence that its author could have written of himself: "George Gershwin died young, yet he accomplished much, as if he knew he had little time." Having had a heart by-pass operation in his early forties, Gilbert was probably aware of the parallel. At the time of his ridiculously early death from meningitis, his intellectual vigor was undimmed, harnessed as ever to his catholic tastes. He was working on a book that applied his Schenkerian methodology to rock and pop music, based on one of his courses of lectures at California State University, Fresno, where he had taught since 1982. The manuscript may be far enough advanced to allow eventual publication. An interim tombeau appeared from OUP this spring: a collection of essays on Gershwin, with a chapter from Steve Gilbert.

Martin Anderson Anderson writes on music and economics for a necessarily wide range of publications, including Fanfare, The Independent, Tempo and The Spectator.

Cindy McTee, Professor and Composer at the University of North Texas, was the guest of the Research on Gender and American Music Interest Group at the 1999 Meeting. Professor McTee not only shared excerpts of her dynamic music, but also candid insights relating to gender and American music from her own experience. I am grateful to Professor McTee for preparing an abbreviated version of that thought-provoking paper for publication here. — Ray Norton, Chair, Research on Gender and American Music.
To the Editor:

Recently, a review of my book, *The Music of Morton Feldman*, by Ms. Amy Beal appeared in the *Sonneck Society Bulletin* (Spring 1998). I am writing to you to correct a number of misconceptions and inaccuracies that I found in this review.

In the first paragraph of her review, Ms. Beal refers to my book, rather negatively, as eclectic, however, later in her review notes: "A primary achievement of this book is the juxtaposition of contrasting theoretical approaches." I agree. In fact, this kind of eclecticism is needed in the analysis of all contemporary music, not just Feldman's.

Furthermore, the list of compositions in the first appendix is not incomplete as Ms. Beal alleges. The only omission, as Ms. Beal noted, was the music for a 1987 production of Beckett's *Words and Music* because this is incidental music that cannot stand on its own. Ms. Beal suggests that my bibliography is thin, yet it was updated until about six months prior to publication and contains every English language source published up to that time.

These, however, are minor points. My major objection to Ms. Beal's review is that she objects to what the book does not do. Nowhere does Ms. Beal tell you that what is actually in the book. In my introduction, I clearly state that the purpose of the book is to present a series of detailed analyses of Feldman's music. If the reviewer reviews the analyses are poor, incomplete or in any way inaccurate then let her defend her position.

This book begins exactly where one must begin if one wants to understand a composer's work— with a close examination of the work itself. I do not see how anyone could examine the cultural context of any composer's work without first understanding, in the most minute detail possible, what that composer's music is, how it was made, and the radical nature of its musical designs. Only then can one begin to understand how those musical designs link that composer to the world around him.

—Thomas DeLio, University of Maryland

Response from Amy C. Beal:

I thank the Bulletin Editors for allowing me to address Dr. DeLio's response to my review of his book. I grant him that my review emphasized the book's shortcomings more than its strengths. As a reviewer I tested DeLio's publication against existing publications on Feldman, evaluating the new book's contribution to the field. As my cue I took DeLio's introductory remark that "there exist few serious scholarly studies of Feldman's work," and that "the present collection of essays will bring into focus the intricacies of composition through analysis as the comprehensive treatment of the topic" (xiii). I chose to spend my few allotted words assessing the book's overall contribution as a scholarly study, *The Music of Morton Feldman* fell short. But I wrote that the book did successfully display several approaches for analyzing some of Feldman's work, adding to a body of analyses already available, and I agree with DeLio that musical research includes examining compositions' musical designs through analysis. As for the value of cultural context at this advanced stage in Feldman scholarship, our opinions differ.

These matters aside, I take issue with parts of Dr. DeLio's rebuttal. His description of some of Feldman's works as "incidental" seems fuzzy as a justification for omission from a works list, as does allowing a list supplied by Feldman to determine whether works are mentioned. Not only Feldman's score for Beckett's *Words and Music* but also all of Feldman's unpublished works—including historically significant works for films on painters—are absent. These omissions disregard Feldman's interdisciplinary interests, interests that could inform analyses of his work. Furthermore, in response to my statement that the book's bibliography is incomplete, he writes that the list includes every English-language essay published within six months of his book. But his twenty-six-item bibliography omits substantial theses, interviews, conversations, and the Cage-Feldman "Radio Happenings" (1993). Paul van Emmerik's bibliography, published in Music-Konzepte in 1986, lists over 200 English-language items. An author's reluctance to acknowledge or cite major contributions to the field jeopardizes the authority of any new publication.

—Amy C. Beal, University of Michigan

Letter from the editor:

As I begin my third year as editor of the Bulletin, I find that I am continually impressed with the quality of article submissions. For those considering submission, please remember that the Bulletin may be the best forum for the results of exploratory research as it alerts other scholars to your work. Many collaborative efforts have resulted from the publication of Bulletin articles. I am also very pleased with the many fine submissions by our student scholars; our students represent the future of American music scholarship.

Please keep me apprised of the news. I regularly receive announcements of the accomplishments of the members of the Society for the Members in the News Department. Remember that inquiries concerning research topics and other speculative matters may be published in the most underused department of the Bulletin, *Hue and Cry*.

Each issue of the Bulletin is placed online approximately three weeks after it appears in your mailboxes. To see it, visit www.aam.org/sonneck/sspubs.htm and follow the links. If you have suggestions as to how the Bulletin may be best presented in its Web configuration, please address them to me.

The Bulletin is your voice to the world and the world's window on the Society. Don't forget that the deadlines for Bulletin submissions are announced on page two of this publication. Please expect a two-month lag time between the submission deadline and the publication date. Plan ahead so that your announcements of events may be published in a timely fashion.

—Larry Worster

Letter From Britain:

It was a wonderful autumn for American music in London. The Barbican Centre ended its year-long arts series called "Inventing America," with the final lap devoted to "American Pioneers: Innovators, rule-breakers and iconoclasts"; there has been a long-running revival of *West Side Story*, convincingly based on the original Robbins direction and choreography, and on 5 November the Institute of United States Studies presented its first John Caffin Memorial Recital, at Senate House, with Menotti in person. The performers in this all-American program were the Verdi Choir of Michigan State University (Walter Verdich, violon; Elsa Ludewig-Verdich, clarinet; and Kathryn Brown, pianist), who have played American music all over the world. Amazingly, their commissions from living composers now total over 110 and they have made around 10 CDs. The Trio played works by Dinos Constantinekis, Joan Tower, Jon Deak, and Gian Carlo Menotti. The highlight of the evening was Menotti himself, magnificent at the age of 87, and he introduced his own Trio (1996). He said that Victorian children were supposed to be seen and not heard whereas old composers should be heard and not seen. The audience, totally disagreeing with this, much appreciated what he had to say. Finally he disarmingly claimed to know his own worth and quoted Rossini who
said: "I realise I'm not Bach but I know I'm not Offenbach either!"

The Institute is now planning a Copland Centenary Conference in autumn 2000. Back to the Barbican. On 27 November, Harry Partch's Original Instruments came to Europe for the first time, played by Newband under Dean Drummond. The first half contained Five Verses from And on the Seventh Day and Dophine of the Dunes, separated by a piece of Drummond's. The second half ended with Partch's Castor and Pollux, which was the climax of the evening — a unique experience, even though there were those who said it was a let-down after Partch's sacrifices and all these years of waiting. But Castor and Pollux looked and sounded magnificent with the percussion duos spot on and consistently exciting. Pre-concert talks or interviews were a feature of the series and the one on Partch was given by Bob Gilmore, British author of the recent biography. The next day was Carter's 90th Birthday Concert, with Ursula Oppens, the Arditti Quartet, and the BBC Symphony Orchestra under Oliver Knussen. This included the Fifth Quartet and the London premières of both the Piano Quintet and the Symphonia. Carter was Composer of the Week on national BBC Radio 3 and press coverage of his birthday visit was reverential. How amazing to go on like that at 90 — and his first opera will be staged next year!

The Philip Glass Ensemble, with the film Koyaanisqatsi, had their own following, but there was a much rarer cult occasion on 1 December — La Monte Young in person. I wasn't surprised by his appearance since I had gone backstage first to say welcome to London — he had given me a very good interview for my BBC Radio 3 documentary on Cage back in 1989. He wore a black leather sleeveless jacket, black bandanna, naked arms, but black gloves; dark glasses; and Levi jeans. He was presented with a limited-edition Levi jacket to go with them on stage during the pre-concert interview. The whole evening was presented in dimmance-like lighting specially organized by Marjan Zareeza.

The Theatre of Eternal Music was the ensemble — four cellos and eight trumpets — and they played the Melodic Version [1984] of The First Blossom of Spring from The Four Dreams of China. This was initially sketched on a paper napkin in 1962 when Young simply wrote four pitches down, only four — from bottom to top: F below middle C, B-flat, C and B-natural. The various combinations are governed by rules. Since the tuning was just intonation and odd harmonics floated above, there was activity to focus on if you knew where to listen for it. But some people went to sleep. Just as the conflicting marching bands once produced quintessential Ives so these endless sustained sounds rather

precisely derive from the noise the wind made passing through the beams of that log cabin in La Monte's childhood. On a personal note to finish, I was delighted when David Nicholls was appointed to the chair at Keele University three years ago in succession to me after a twelve-year gap but continuing the American enterprise set up there with the new Music Department in 1974. In the British tradition new appointments to chairs usually deliver an inaugural lecture to their academic community. David did this on 31 March, taking his title from Cage as "The Future of Music: Credo." I can report that it was a splendid occasion — and by now many of you, like me, will be enjoying exploring his landmark Cambridge History of American Music launched at Fort Worth.

— Peter Dickinson
Institute Of United States Studies, University Of London

Letter from Canada

The death of composer Harry Somers last 9 March deprived Canada of one of our leading composers, but also brought me to reflect on the state of musical composition in the country at the close of the twentieth century. There had been composers in the nineteenth century, a few even in the eighteenth, but serious professional composition in Canada can arguably be said to have begun in the 1930s, notably with the figures of Healey Willan (1880-1968) and Claude Champagne (1891-1965). Both of these men, by teaching and example, demonstrated that composition could be taken seriously and that one could be first and foremost a composer, not just an organisator or teacher who also wrote music. But it was the next generation that really set the stage. Many of those are still with us, now in their 80s, such as Jean Coulthard, Barbara Pentland, Violet Archer, John Weinzig, and Jean Papineau-Couture; others are in their 70s, such as Harry Freedman, François Morel, Clermont Pepin, and John Beckwith. Somers, who was born in 1925, was among the second group. The War of 1939-45 interrupted the careers of the older composers, but after 1945 their experience was energised by the younger generation to produce a degree of compositional activity in the 1950s never known before in Canada. Stylistically they ranged over most of the techniques of this century, but none of them were mere imitators. The valuable thing for us was that they learned to speak with their own voices, the greatest technique of all and the one that they have passed on to an ever-widening group of composers.

Somers was unquestionably one of our most successful composers. He obtained a measure of fame abroad, but most importantly for Canada, he achieved fame at home. He had a clearly articulated view of composition and embraced what he called "music for use" without compromising the music that he created out of his personal development as an artist. His works range from the simple and immensely popular North Country for string orchestra, to choral works, chamber pieces, and six operas, of which Louis Riel, perhaps his masterpiece, has been heard in Toronto, Ottawa, Montreal, Washington and on television and radio. Somers' death is our loss, but that loss also brings into focus the fact that for the first time in Canadian we can look back on connected generations of composers. (Information about composers and composition in Canada can be easily accessed on the internet through the Canadian Music Centre at www.culturenet.ca/cmc.)

Paul Laird's article in the Spring issue of the Bulletin on Bernstein and the Chichester Psalms and the renewed interest in the music of such figures as Korngold would suggest that there might still be a future for tonality. It certainly seemed to be alive and well in Toronto last spring. Philip Glass brought us his Monsters of Grace to remind us of his well-known personal distillation of traditional tonality. But the surprise was a new opera, The Golden Ass, commissioned by the Canadian Opera Company. New operas produced on a grand scale are rare enough, and successful ones even rarer. The text of The Golden Ass is by the celebrated author Robertson Davies, who completed the libretto just before he died in December, 1995. The music, in a modernist but frankly tonal style is by the Winnipeg composer, Randolph Peters, who is also the director of the notable new music festival of the Winnipeg Symphony Orchestra. The critical scrutiny, and a few of my friends, questioned the quality of the piece because of the librettist's self-consciously old-fashioned story and the composer's refusal to qualify for the avant-garde. Indeed, questions must arise about what to do about a contemporary opera with a story of magic and passion derived from a Roman tale and with music that takes but passing account of the most radical trends of the century. Audiences, however, are not bothered with such considerations; each of the six performances was given a tumultuous reception, and word of mouth soon had the theatre's 3,400 seats sold out.

Canada's durable musical icon, Glenn Gould, continues to be celebrated in books, articles, the publication of his music, a Society and an award that honors his name; a journal, recordings and videos, and again this fall, a conference. The Glenn Gould Gathering in Toronto (22-26 September) is the second devoted to the

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extraordinary pianist and broadcaster. (The first was in September 1992 for Gould’s sixtieth birthday.) A series of presentations and concerts will explore Gould and his accomplishments, not only as pianist but also as writer, broadcaster, and general musical gadfly. Peripheral to the conference but clearly related to it is a new play, *Glenn*, by David Young which was given in Ottawa in the spring and will have a summer-long run at the Stratford Festival. The National Ballet of Canada will unveil a new ballet in November called *Inspired by Gould* with music by John Oswald and Timothy Sullivan. And on the same program, Ballet British Columbia will dance a piece by William Forsyth based on Gould’s recording of *The Well-Tempered Clavier*. All this might strike the unbeliever as hagiography, and there is something of a self-perpetuating industry that has grown up around Gould; nevertheless, if it is not easy to explain fully the endless fascination that Gould continues to exert seventeen years after his death, a check of the internet will quickly reveal that he is surely the most famous Canadian musician ever. (The Glenn Gould Foundation can be found at www.glenngould.ca). Not only is his playing an ever-renewing revelation, his quirky writings and television commentaries seem to catch a modern sensibility that is as fascinated by communication as it is by what is communicated. It is probably no accident that there is renewed interest in Gould’s older contemporary and fellow Torontonian, the 1960s guru of communication, Marshall McLuhan. When Gould abandoned the public stage in 1964 to devote himself to the switched-on world of electronic (virtual) reality, McLuhan sent him a note: “Bless Glenn Gould for throwing the concert audience into the junkyard.” With a twisted irony that no doubt would delight both men, the Glenn Gould Gathering was centered in the Glenn Gould Studio, a concert hall of the Canadian Broadcasting Corporation.

— Carl Morey
University of Toronto

### Letter from Hong Kong

After finally meeting so many fellow ‘SAMers’ face to face at the meeting in March, I’m happy to have an opportunity to hello again. I’m doing research on a nineteenth-century North American musician and often feel that I’m justifying my work to skeptical listeners, so the atmosphere in Fort Worth was a welcomed change. It was also interesting to see people raise their eyebrows and say ‘bet you get the prize for traveling the furthest,’ or something to that effect, when they noticed my nametag. As I often said, I would have to share the prize since there were two of us there (from here) — not quite a chapter yet but space is at a premium in this city.

Many of those to whom I spoke in Texas seemed curious about life and music here. Hong Kong is a quirky place, but it has many things in common with the US, including a similar attitude towards music and culture. When people here think of the US I doubt that “The Arts” is the first thing that comes to mind. MacDonald’s, Michael Jordan and Madonna are all well known and appreciated but I’m not so sure about Charles Ives or Mingus. I suppose it’s not surprising that many Asians still tend to associate popular culture with America and classical music with Europe, even though both are part of everyday life here. Internationally known performers in the classical music world do very well in Hong Kong and attract much younger audiences that they do in America, but their repertoire could use some expanding.

The most recent Hong Kong Arts Festival (HKAF) provides an example.

The HKAF is the city’s biggest annual cultural event, a month-long binge of theater, dance and music that brings in performers from around the world. Festival organizers program cutting edge dance and theater from Europe but seem much less daring with music, especially that from the Americas. The Kirov’s Opera production of Tchaikovsky’s *Queen of Spades* was the festival’s big drawing card (sorry) this year. Two years ago the Canadian Opera Company had this position but it was their productions of European works, *Eugenie Grandet* and *Blairsville Castle*.

This year’s festival did feature some illustrious Americans but not very much American music. The Juilliard String Quartet played Copland’s *Three Pieces for String Quartet* at one of its three concerts. I opted for the night they performed Bartok’s Fourth Quartet and was not disappointed by my choice. It was a similar situation with The Saint Paul Chamber Orchestra, which played on two evenings. I had heard much about this ensemble and was happy to hear them for myself. The group’s musical director, Hugh Wolff, is great fun to watch and his lively conducting translates into a sprightly orchestral sound. I chose the evening that they performed Ives’s *Three Places in New England* but would agree with much of the audience that the SPCO was at its best with Mozart’s Symphony No. 34 and Stravinsky’s *Pulcinella Suite*. They added *Ho Down*, from *Rodeo*, as the first of their three encores and listeners would gladly have remained for more.

Music at the festival is not exclusively classical. I missed the performances by Jestis Alenam’s Cubanissimo but suspect they might have sparked an interest in Latin music, as there have been a number of salsa nights taking place over the last few months. Last year I attended a fine performance by Winton Marsalis and the Lincoln Center Jazz Orchestra, but thought I’d be in for something a bit more audacious with the Paul Motion Trio this year. It was the first time I had heard Motion since his group played at my university while I was an undergraduate, some fifteen years ago. Motion’s rich and imaginative drumming was much as I remembered but the overall sound was less electronic and adventurous than I had expected and much more traditional. Opening with “Salt Peanuts” and “Body and Soul”.

One can’t fault the festival’s organizers for their programming. During the first recession in thirty years they set an attendance record in 1999. But I do sometimes wish there was a bit more live jazz. The bigger hotels sometimes offer jazz but more often they book local Filipino cover bands. Our Jazz Club — yes, when there’s only one it gets the name — tends to book blues artists who have reached the ‘twilight of their careers’ — the point at which their peers in baseball move over to the Japanese leagues for a season or two.

Foreign pop concerts are also rare, due to the lack of a suitable venue. This prevents many groups from stopping here while touring Japan, Korea and other countries in the region. The problem is that the Hong Kong Stadium is situated in a posh neighborhood, whose residents have all but banned concerts or other loud events (in a city where cell phone conversations continue undisturbed amid the constant din of jackhammers, pile drivers and traffic). In any case, in recent years the stadium situation has led concert organizers, hoping to attract Michael Jackson and Elton John, to suggest replacing the amplification system with individual headphones for spectators, and issuing gloves to soften the applause. Neither MJ nor Sir Elton accepted the invitations.

A temporary solution to this problem was found when our venerable old Kai Tak Airport closed last year. The soft property market has delayed the area’s redevelopment, and the runway itself played host to Canadian singer Celine Dion earlier this year. Now I think Dion has a fine voice and as a former Montrealer I have a parochial interest in her success. I had, however, heard the woman just about everywhere I took a mini-bus or entered a grocery store over the past year and I didn’t feel the need to join the 20,000+ on the tarmac for this one.

Last fall I attended a performance at the music festival in the nearby Portuguese colony of Macau for the first time. Aside from its unique local cuisine and charming architecture, Macau is known mostly for its casinos. Lately it has also gained some notoriety for its gambling-related Triad (Mafia) killings. This has not helped the enclave’s tourist industry but it did make festival tickets easier to come by. Our choice was a Portuguese production of Gershwin’s *Of Thee I Sing*. Although the strong
Performances of Note

Reclaiming the Past: Musical Boston a Century Ago

A Conference at the New England Conservatory, 4-11 March 1999, Director: Joseph Horovitz

In the highly informative conference booklet, Joseph Horovitz, Director of the conference, discusses the cultural profile of Boston a century ago, stating, "what Arthur Foote called 'a golden time' maps a world of feeling and experience" that commands our attention. Following the cultural upheaval caused by the first world war, when German music was banned by some, the works of the Boston Romanticists began to gather dust on library shelves. Now, in our postmodern world, "rediscovering musical Boston can refine our understanding of our musical past [if we can] overcome the stubborn prejudices about American music in relation to its European parents, and about nineteenth-century American music in relation to its rebellious twentieth century progeny."

Although most programs of this conference took place at the New England Conservatory, two afternoon programs took place at Northeastern University, including works by Arthur Foote, Amy Beach, and others, played by Virginia Eskin, piano, Helga Thorarinssdotir, viola, and the University's Choral Society, Joshua Jacobson, director, with talks by Laurie Blumson and Judith Tick. An organ recital by William Porter at Old West Church offered Ives's Celestial Country and an Organ Sonata by Horatio Parker. Evening concerts, starting on 8 to 11 March, took place in the New England Conservatory's Jordan Hall with pre-concert talks by Michael Beckerman, Michael Pisani, and Steven Ledbetter, and post-concert panel sessions that generated lively discussions with audiences.

Hong Kong's transition to Chinese rule has been smoother than many dared hope. Despite the regional recession life has continued much as it had before 1997 (I arrived in 1995). Hong Kong often looks itself to a bridge between East and West but, like Americans, Hong Kong people do not spend much time engaged in debates about culture. They do, however, invest a good deal in it. This obsessively capitalist society spends more per-capita on arts funding than any other country with the exception of France, and a small number of people are giving careful thought as to how this money is spent. As this city is now part of China, some are asking if more funds should go towards traditional arts, such as Cantonese opera. Young composers look at this issue from a slightly different angle. Most are concerned with writing music that reflects their identity and are working very hard to create a language of their own, much as American musicians began doing not so long ago.

— Brian Thompson, Hong Kong
lyrically by violinists Miguel Perez-Espejo Cardenas and Hsin-Lin Tsai, violist Andy Tsai, and cellist Damien Ventula. Farwell's quartet alternates between brisk, quietly energetic passagework and slower, more powerfully yearning sections. Pisani then introduced the Griffes *Trio Sketches on Indian Themes* for string quartet. This work, one of the finest compositions derived from Native American source material, was movingly played by violinists Nellie Kim and Marlene Chow, violist Julie Thompson, and cellist Nicole Corgila.

Unlike the afternoon event, the evening's concert in Jordan Hall was structured around ensemble rather than thematically. (With the exception of Adrienne Fried Block, who introduced the Beach Quartet, there were no outside lecturer-presenters between pieces.) The concert opened with the one-movement Amy Beach quartet played with commitment and a certain sternness of character by the Borromeo Quartet, NEC's quartet-in-residence. The NEC Festival Wind Ensemble under William Drury played John Philip Sousa's *Dazzlers in the Western World* (1910), one movement of which was *The Red Man* and the march *Powhatan's Daughter* (1907). Since neither piece used any Indian themes and since Sousa had nothing to do with New England, the inclusion of these pieces on the concert seemed mysterious. But the "Wild West" quality of Sousa's "Red Man" served as a reminder of the kind of music that Beach, Farwell, and others would have been writing to counter.

The second half of the concert was dedicated to three "Indian" works by Ferruccio Busoni, who taught at the New England conservatory from 1891 to 1893. Each of the works was based on one or more melodies he obtained from Natalie Curtis. The NEC Orchestra under Schuller opened the second half with the Boston premiere of The Indian Diary, Book II (1915), a peculiar, scherzando-like work. This was followed by The Indian Diary, Book I, a set of four pieces for piano played with great pathos and bravura by Jon Sakata. (Mr. Sakata repeated his performance of this work a few days later at the Sommec Society Conference in Fort Worth.) The climax of the concert was the Indian Fantasy for piano and orchestra, also a Boston premiere, with Randall Hodgkinson providing the fire at the keyboard. While the first two works have virtually nothing to suggest an "American" quality about them (not even Busoni's use of the Indian themes), the Fantasy at times breaks out in what sounds like music for a film Western. Some of the audience stayed to address the panel, and Schuller, Block, MacAlister, Labaree, Row, Pisani, and Nicholas Kitchen (first violinist of the Borromeo Quartet) each had a few moments to speak about the nature of American composers' interest in Native American.

On Thursday, the final day, the afternoon session was devoted to the influence of African-American, parlor, and band music, this last played by the NEC Festival Wind Ensemble, conducted by Frank L. Battisti. The final evening concert was titled "Should American Music Sound American?" and offered music by Beach, Chadwick, and Paine. As a prelude, Ledbetter talked about Henry Lee Higginson, organizer and sole patron of the Boston Symphony Orchestra, from 1881 to 1918. Higginson, as Ledbetter pointed out, was a member of the much intermarried circle of First Families, but without the usual inherited wealth. Indeed, his support of the BSO, the result of his profound commitment to providing Boston with a first-rate orchestra and the best music, was made despite periodic financial strain, even borrowing. Furthermore, reflecting Brahms' commitment to make culture available across class lines, he required that low-priced tickets be offered to ensure that the less privileged have access to uplifting music. Unlike Higginson, George Whitefield Chadwick had lower-middle-class origins. That, Ledbetter implied, may explain his use of vernacular elements derived from Irish, Scottish, and black music, this last via the musical theater. Like Amy Beach, Chadwick was not related to the Cabots, the Lowell's, or any of the other of the First Families of Boston, but rather was an adoptive Brahms. Both composers, however, were accepted by Boston's elite because of their musical gifts, and both had their works done by the Boston Symphony Orchestra, undoubtedly with the approval of its patron. The final concert suggested that not all American music sounds American, even when composed by Bostonians such as Paine, represented by the Largo and Scherzo of 1877 and an excerpt from his opera Azara, completed in 1896, and by Beach, represented by her most Germanic-sounding composition, the violin and piano Sonata of 1896. Chadwick's Scherzo from his Symphony No. 2 (1884) "Romanza" from the Suite symphonique (1905-09), and "Jubilee" from the Symphonic Sketches provided an American-sounding finale to the conference. These were played in fine style by the Festival Orchestra conducted by Gunther Schuller.

— Adrienne Fried Block,
City University of New York
— Michael Pisani,
Vassar College
NEWS OF THE SOCIETY

From the President

Colleagues,

The dawn of the new millennium certainly brings the unknown but it is a time of hope and, with it, new and dynamic possibilities to embrace the richness and diversity that make American music great. I have just returned from San Francisco where I heard, on Friday evening, 28 May, a stunning and perhaps for many, an unusual concert. The Women's Philharmonic performed three orchestral works by 20th c. American women composers - Hilary Tann's From Afar (1996), Tina Davidson's They Come Dancing (1991), and Florence Price's Symphony No. 3 in C Minor (1940). The Women's Philharmonic is recognized nationally as the only professional orchestra of its kind — dedicated to the promotion of women composers, conductors, and performers. I have heard The Women's Philharmonic before. Again, I was reminded of their high artistic standards, their innovative programming (for which they have won numerous awards), their audience development initiatives, and their pride in being an orchestra devoted to the promotion of music by women composers, particularly Americans.

In many ways this concert embodies for me a prototype for the American concert halls of the 21st century: Tann's From Afar was influenced by the traditional sounds of the ethereal Japanese shakuhachi (a vertical bamboo flute), Davidson's They Come Dancing unfolds as the composer's vision of the sacred dance traditions of the Native American Lakota culture, and in Price's Symphony the African-American dance rhythms underlying the whole of the work literally had the audience bopping in their seats. In the twenty-first century concerts such as this may be the norm — East meets West, oral and written traditions fuse, "cultivated" and "vernacular" become even more elusive terms. And, programs of all music by women composers, performed by an orchestra of all women, will no longer be an anomaly. American composers in the twenty-first century will not be marginal but will be an increasingly important part of the wonderfully diverse tapestry of global musical intersections.

I am truly proud to be elected the eighth president of the Society for American Music. I look forward to serving the Society in what will be a historic time of remembrance for all of us. I eagerly embrace the many goals, challenges, and new ventures before us in the next two years. These include:

- the planning simultaneously of three conferences: Charleston (March 2000), the mega-conference (with fifteen other societies) Toronto, November 2000, and Trinidad with the Center for Black Music Research (May 2001). This is incredibly exciting to me not only because the Toronto conference is so unique — we will probably not experience anything like it again in our lifetime — but also these conferences offer opportunities to explore the historical and artistic richness of many intersecting cultures.
- the completion and ratification of the Long Range Plan. The committee urges you to send us your thoughts about the plan. After all, this is the Society's guide for the allocation of resources and it will focus the direction of SAM for the next few years. Please send your comments to Mark Tucker, Vice President.
- the hiring of a new Executive Director. Our beloved and incredibly efficient Kitty Keller will be retiring soon. We would all agree that Kitty is irreplaceable in many ways and we are grateful for her long service on behalf of the Society.

It is important that we continue to increase the visibility of the Society. Our members are active in so many areas of music but we must do even more to get the word out about what the Society for American Music has to offer and the wealth of expertise amongst us. To this end, Cheryl Taranto and Bob Keller are working diligently on our web-site and they are exploring ways in which the internet can be used even more to disseminate information about American music. Also, I encourage all of you to join the Society's listserv. It is a wonderful forum for discussion and for the dissemination of ideas. (If you are not on-line, please see the Society's Directory for subscribing.)

We must also work to increase the diversity of the Society. We are making some progress here, especially geographically. After all, the Society has just elected its second president from the West Coast!! We still must do more to reach out to people with diverse intellectual and professional interests. We are, after all, an organization of not only scholars but performers, collectors, composers, librarians, music teachers.

As our society becomes increasingly more interdisciplinary, we should encourage those non-musicologists doing important work on American music topics to join us.

We must also do more to diversify the Society ethnically and racially. The Society has certainly made a very powerful and positive statement when it elected me, to my knowledge, the first African American to head a major music society. The Society should be proud of making history here but more can and should be done to encourage others to join the Society and attend its conferences.

The Sonneck Society has changed its name to the Society for American Music (SAM) but we still honor the legacy of Oscar Sonneck and the important work of the Society for the past twenty-five years. In the new era, I hope that we will continue to build upon this foundation while at the same time reaching out to new ideas and new people in the pursuit of the study of American music.

I look forward to working with all of you.

Most sincerely,

Rae Linda Brown

Annual Business Meeting

Saturday, 13 March 1999, 4:40 p.m.

A summary of the minutes of the 1998 annual meeting (21 February 1998) was distributed; they were accepted after a small editorial change was noted. Outgoing President McLucas acknowledged her honor at having served as President for two years. She noted some of the differences between our Society, which she described as a "haven for American music scholars," and other scholarly music societies. Particularly marked, she said, is our welcoming attitude and an overt attempt to be genial and inclusive at our meetings. Evidence of this welcoming attitude is the number of students in attendance at the meeting.

McLucas pointed out that the Board is working hard to preserve this element of the Society. McLucas mentioned three important, recent, high-visibility efforts involving the Society:

(2) A session at the conference of the National Association for Schools of Music (which has published an advisory note on the teaching of American music in its appendix to the NASM handbook).
(3) A session at the current conference (devoted to the violin music of Quincy Porter) that will be

continued on page 54
broadcast on Performance Today on National Public Radio.

She further highlighted the visible and beneficial activities of both the American Music network and the Society's Interest Groups.

In closing, she hoped, on behalf of the Board, that the Society will continue to be a collegial group that supports the study and performance of American music and music in America.

A moment of silence for all departed members of the Society, including Alan Buchner and Stephen Gilbert, was observed.

A summary report was distributed by Treasurer William Everett that indicates that the Society continues to do well financially. Most of our expenses are for publications; some are for management. The report contains some information on restricted funds. Everett pointed out that sixteen students reading papers at this conference received travel funds from the Society; the source of this money is the Silent Auction and contributions from members. The report was accepted by the membership.

Paul Wells, chair of the Nominations Committee, announced that the New Members-at-Large of the Board are Emily Good and Marva Carter; the newly elected Vice President is Mark Tucker; and the re-elected Treasurer is William Everett. There was hearty applause for retiring officers and board members: John Graziano, stepping down as Vice President, and retiring Board Members Carol Baron and Ron Pen.

Student Committee Co-Chair Shannon Green reported that there are more than fifty students in attendance; approximately thirty attended a special student dinner and presentation by Judy McCulloch and Rob Walser. Green voiced appreciation for the Society's support of students. Rebecca Bryant will replace Green (who has graduated) as Co-Chair with Christina Baade.

American Music editor Rob Walser reported that he is working hard to get the journal back on schedule. He has completed three issues in the last four months and has the next six issues tentatively mapped out. He expressed satisfaction with the diversity and quality of recent submissions, and thanked various individuals for their work, including the Publications Committee, the editorial board of the journal, the editors of book (Susan Key) and record (Craig Parker) reviews, and his out-going assistant editor Steven Baur (who is being replaced by Glen Pillsbury). He solicited reviews of recordings of music written since 1945.

**New Business**

Executive Director Search. Nym Cooke, newly appointed chair of the Executive Director Search Committee, announced the formation of the committee in response to Kate von Winkle Keller's announced intention to retire as Executive Director. The committee will consist of Rae Linda Brown, Anne Dluh McCluskey, James Cassaro, William Everett, Linda Pohly, Lee Orr, and Katherine Preston.

Long-Range Plan. President McCluskey announced that the Society has come to the end of the period covered by the Five-Year Plan adopted in 1994. Many of the goals of the Plan have been accomplished, and we are now in the process of establishing a subsequent Long-Range Plan. The Committee has been established (consult the front of the directory for membership). A handout was distributed at the meeting containing a list of preliminary goals; this same list was published in the Spring issue of the Bulletin. This list is extremely preliminary; the committee actively and genuinely solicits feedback and suggestions from both individuals and Interest Groups. Since a great deal of time and planning went into the creation of the Five-Year Plan, and since this Long-Range Plan will build on that document, the LRCP Committee has agreed to a very tight schedule for adoption of this plan: feedback from individuals and Interest Groups should be sent by 1 July to Vice-President Mark Tucker; the LRCP Committee will meet in September to finish drafting the document; the Committee will submit it to the Board at the fall meeting. The final document will be presented for ratification to Society members at the annual meeting in Charleston in March 2000. McCluskey reiterated that the Long Range Plan is our resource blueprint; it determines how the Society spends its resources. We need ideas from everyone in the Society.

McLuskey expressed hope that there would be discussion of this plan on the Society listserv. Instructions on how to subscribe to the listserv are in the front matter of the Directory and in the Bulletin Board section of this issue of the Bulletin.

**By-law Changes**

President McCluskey reminded attendees that according to our current by-laws, any by-law changes have to be ratified in person by the membership. The only logical venue for doing so is the annual meeting. There are two by-laws issues in front of the membership at this meeting; both have been announced to the membership (as required) ahead of time.

a. Unopposed election of Treasurer.

The following proposed by-laws change (which was published in the Fall 1998 issue of the Bulletin), was read to the assembled members at the annual meeting.
Article III, 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 a proposal 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.

This change was ratified unanimously by the members.

b. Name Change of the Society.

Prior to a discussion of the pros and cons of this amendment, President McLucas described the process by which the proposed change was made and how the membership was notified of the proposal. In November 1998, at its biannual meeting and after lengthy discussion, the Board of Trustees voted to propose that the name of the Society be changed from The Sonneck Society for American Music to the Society for American Music: The Sonneck Society. (The corporate name of the Society is currently The Sonneck Society; the name by which we do business is the Sonneck Society for American Music.)

The Board was uncomfortable with the idea that such a momentous change had to be accepted or rejected by only the minority of society members present at the annual meeting, and as a result voted to conduct a straw poll of the membership, the results of which would be announced to the members present at the annual meeting. In February every member of the Society received by mail an announcement of the proposed name change; along with a cover letter from President McLucas, and arguments from long-time members of the Society both pro and contra the amendment. Members were asked to register their sentiments by means of a non-binding poll. The response was ambiguous: 202 "yes" votes, 207 "no" votes, and 16 qualified "no" votes (that is, with comments). The comments written on ballots, a fairly lively exchange on the Society bulletin, and statements made to officers and Board members suggested clearly that many members objected not to the name of a change but rather to the Board's choice of a name, which many found burdensome. Taking this strong response into account, the Board, at its meeting on Wednesday 10 March, voted to amend its proposed by-laws change, to read as follows:

That the Society for American Music be the corporate name of the organization, with the clear understanding that all Society publications (stationery, brochures, etc.) will always include the information that the Society was founded in honor of Oscar G. T. Sonneck.

McLucas then opened the floor to discussion, with the following ground rules; comments were to be limited to one minute and would alternate pro and con; no personal attacks; speakers must be dues-paid members of the Society.

Carol Baron moved a substitute amendment that the name be the Oscar Sonneck Society for American Music. This was seconded by Irene Heskew. There followed a discussion clarifying the procedures to be followed at the meeting. Robert Keller moved that all proposed amendments be voted on in order that all members be heard; this was seconded by Paul Machlin. This motion was passed on a hand vote.

There followed further discussion of Baron's motion, which was then put to a vote. The tally for this motion was 41 in favor, 102 opposed, and 5 abstained. Michael Ochs, seconded by Victor Yellin, moved that the Board's motion be tabled for further discussion, to be voted on at the Charleston conference. There was discussion, and a vote was taken. The result was 56 in favor, 89 opposed, and 3 abstentions.

There followed further discussion of the Board's original amended motion. Philip Todd, seconded by Orly Krasner, made the following substitute motion: that the corporate name be changed to The Sonneck Society for American Music. There was little discussion prior to putting the motion to a vote, with the following results: 89 in favor, 72 opposed, and 7 abstentions. Robert Keller moved that we reconsider this substitute motion, on the grounds that the implications had not been thoroughly discussed; this motion was seconded by several members. There was a hand vote taken to reconsider this motion; the vote was overwhelmingly in favor of reopening the discussion. There followed extended discussion of the Todd-Krasner motion. The question was called and the motion put up for a second vote, with the following results: 44 in favor of the motion, 107 against, and 6 abstentions.

The original amended motion was now once again the subject of consideration. President McLucas announced that an additional ten minutes would be devoted to further arguments, which were presented by various members. At the end of ten minutes, members were asked to vote on the Board's original amended motion, using the paper ballots that had been distributed at the beginning of the meeting. These ballots were collected for tallying. (The results were announced at the end of the meeting; see below.)

President McLucas thanked all members present for an orderly and amicable discussion of a very important and emotional issue; the assembled members could be proud of maintaining a consistent atmosphere of serious and congenial deliberation.

Conferences

Fort Worth Local Arrangements Co-Chair Allen Lott was introduced to a hearty round of applause. He thanked various individuals, including members of his committee, his co-chair, Michael Meckna, and his wife, Carolyn Lott. President McLucas presented to Lott two plaques of appreciation, one for each of the co-chairs. President McLucas also presented a plaque of appreciation to Program Committee Chair Michael Brykole, who likewise thanked the members of his committee, various other individuals, and all who had submitted abstracts for the meeting. Conference Site Selection Committee Chair Wilma Cipolla announced the locations for the next four conferences: Charleston, South Carolina (1-5 March 2000), Toronto 2000: Musical Intersections (1-5 Nov 2000), Trinidad (Memorial Day Weekend, 2001), and Lexington, Kentucky (spring 2002).

Paul Wells, Chair of the Program Committee for the Charleston meeting, announced a call for papers for the conference. Katherine Preston (Toronto) and Johanna Buiss (Trinidad) are future Program Committee chairs.

Honors and Awards

Ron Pen, Chair of the Lowens (Book) Award 1997, announced that the recipient of the award was Judith Tick, for her book Ruth Crawford Seeger (Oxford: University Press). Pen read the award statement and presented it to Adrienne Fried Block, who accepted it on behalf of Tick, who was unable to attend the meeting.

Anne McLucas, for Victor Cardell, chair of the Irving Lowens (Article) Award, presented the award to Kim Kowalke, for his article “For Those We Love: Hindemith, Whitman, and An American Requiem,” which appeared in the Journal of the American Musicalological Society 50:1 (Spring 1997). Kowalke made brief comments in accepting the award. McLucas noted that other awards had been presented by the Society this year, either at the Ft. Worth meeting, or (in one case) prior to the meeting: the Distinguished Service Award was given to Alan Buechler in November, shortly before his death; the Lifetime Achievement Award was presented to Robert Stevenson, upon whom a plenary session had been arranged at the Ft. Worth meeting; and an Honorary Membership...
The Society for American Music
is pleased to welcome these new members.

1998

Institutional
Spelman College, Music Library, Atlanta, GA
SUNY at Potsdam, Crane School of Music, Potsdam, NY

Individual
Rebecca Baltzer, Austin, TX
William R. Bauer, Piermont, NY
Thomas Bauman, Chicago, IL
Martha B. Braden, New York, NY
Helmut Brenner, Muenster, Germany
Vicki Burrichter, Denver, CO
Katherine Cartwright, New York, NY
Michael P. Costantino, Stamford, CT
Mark Dettw, Kentsville, CA
Karen Fosheim, Cleveland, MS
Sharon E. Girard, Berkely, CA
Melissa Goldsmith, Baton Rouge, LA
Andrew Granade, Arkadelphia, AR
Richard Hansen, St. Cloud, MN
Joyce Harrison, Knoxville, TN
Joan B. Hoffman, Warrensville, OH
Patricia Julien, Adelphi, MD
Catherine G. Kodat, Clinton, NY
Paul Alan Levi, New York, NY
Joseph Martel, Lawrenceville, NJ
Sarah Meredith, Buffalo, NY
David Metzer, Vancouver, BC, Canada
Felicia M. Miyakawa, Bloomington, IN
Arthur Ness, Boston, MA
Keith Norris, Rochester, NY
James O'Sullivan, Dublin, Ireland
Heidi Owen, Rochester, NY
Carlos Miguel Prieto, Mexico DF, Mexico
Ginevre Ralph, Chicago, IL
James Ralph, Chicago, IL
William Price Rayburn, Independence, KS
Jeanne Ryan, Asn Arbor, MI
Robert F. Schmalz, Lafayette, LA
Kay Kaufman Shelemay, Cambridge, MA
Frederick Smith, Gainesville, FL
Stephanie Tingler, Athens, GA
Patrick Warfield, Bloomington, IN
Su Zheng, Middletown, CT

1999

Institutional
Longy School of Music, Belkadar Library, Cambridge, MA

Individual
Reid Burger, New York, NY
Mark Berry, Port Jefferson, NY
Stephen C. Byrns, Anaheim, CA
Harry Clark, Glastonbury, CT
Joshua Cheek, Franklin, TN
Ralph Daley, Lexington, KY
Pamela Dennis, Jackson, TN
Harriet Feinberg, Cambridge, MA
George Feenzen, Whitewater, WI
Charles Garrett, Los Angeles, CA
Barbara Geary, Tulsa, OK
Glen J. Hembreger, Denton, TX
Stephen K. Kelly, Northfield, MN
G.B. Lane, Columbus, SC
Beth Levy, Oakland, CA
Morris Martin, Denton, TX
Beth McGinnis, Chapel Hill, NC
Myrna Nachum, Forest Hills, NY
Jessica Paul, Decorah, IA
Nancy Ping-Robinson, Bailey, NC
Kathryn Quintely, Wooster, OH
Ann Morrison Spencey, Nashua, NH
Jessica Sternfeld, Plainboro, NJ
Dorothy D. Williams, Gardner, MA

The Society continued from page 55

was awarded to Van Cliburn at a Tribute Concert in his honor, also held earlier in the conference.

Committee Chairs.

President McLucas thanked all outgoing committee members for their hard work. She also thanked the following retiring committee chairs: Pamela Fox (Development), Dale Cockrell (Publications), Paul Wells (Nominations), Raoul Camus (Honors and Awards), George Heller (Education), John Koegel (Public Relations), Homer Rudolf (Finance), Ron Pen (Board Liaison to the Student Committee), John Beckwith (Publications Subvention), Wayne Schneider (Non-Print Media Subvention), Robert Keller (American Music Network), Anne Silverberg (RILM Liaison), Guthrie Ramsey (Cultural Diversity), Ron Pen (Lowens Book Award), and Victor Cardell (Lowens Article Award).

President-Elect Rae Linda Brown introduced new committee chairs: Anne McLucas (Publications), Ann Sears (Nominations), George Keck (Honors and Awards), Deane Root (Education), Homer Rudolf (Public Relations), N. Lee Orr (Finance), Marva Carter (Board Liaison to the Student Committee), Lenore Coral (Publications Subvention), Mary Jane Corry (Non-Print Media Subvention), Cheryl Taranto (American Music Network), Judy Tsou (RILM Liaison), Tammy Kermode (Cultural Diversity), Jean Snyder (Lowens Book Award 1998), N. Lee Orr (Lowens Book Award 1999), Steven Ledbetter (Lowens Article Award), and Catherine Smith (Dissertation Award).

Change of Administration

Anne McLucas welcomed the President-Elect Rae Linda Brown. President Brown accepted the gavel, expressed her pride and deep honor in being elected. She thanked outgoing president Anne McLucas, describing her as a gracious, honest, and good-humored leader, and presented her with a plaque of appreciation from the Society.

President McLucas's final official duty as outgoing president was to announce the results of the vote on the name change. The final tally was decisive: in favor of the name change: 12; opposed to the name change: 3; abstained: 3. The final business meeting of the Soenneck Society for American Music (and the first of the Society for American Music) was adjourned by acclamation.

— Katherine K. Preston
The College of William and Mary

Statement of Financial Condition
General Fund
31 December 1998

<table>
<thead>
<tr>
<th>Income</th>
<th>$44,881.00</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest/Dividends</td>
<td>$5,978.34</td>
</tr>
<tr>
<td>Transfer of interest from F02</td>
<td>$1,800.00</td>
</tr>
<tr>
<td>(Life Membership)</td>
<td></td>
</tr>
<tr>
<td>Transfer from F03 (Discretionary Fund, 1996)</td>
<td>$3,305.00</td>
</tr>
</tbody>
</table>

| Other income | $3,841.00 |
| Mailing labels, postage | $713.14 |
| Total Income | $60,691.48 |

Expenses

| Program | $32,699.50 |
| American Music | |
| Bulletin | $3,985.37 |
| Directory | $1,075.19 |
| RILM | $837.00 |
| Total Program Expenses | $39,428.06 |

Management

| Board expenses | $3,052.82 |
| Office expenses | $2,184.48 |
| Executive Director honorarium | $3,000.00 |
| Management Services (Academic Services) | $4,251.66 |
| Fees and Miscellaneous | $1,017.97 |
| Total Management Expenses | $15,366.93 |
| Contingency | $7,228.99 |
| Total Expenses | $60,691.48 |

Restricted Fund Summary

| Life Membership | $23,207.38 |
| Discretionary | $20,318.74 |
| Student Travel | $1,137.53 |
| Lowens Memorial | $14,752.01 |
| Non-print Publications | $19,182.70 |
| H. Earle Johnson | $102,759.64 |
| Conference | $4,524.97 |
| Dissertation Prize | $1,176.36 |

Total Restricted Funds | $187,189.36 |

Account Balances

| Merrill Lynch | $131,503.96 |
| U.S. Trust | $35,225.64 |
| H. Earle Johnson Account (Merrill Lynch) | $107,140.98 |
| Conference Account (Merrill Lynch) | $2,259.00 |

Total Account Balances: $276,629.58
A-R Editions Requests Proposals

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. The series includes, among other topics, Recent Researches in American Music and Recent Researches in the Oral Traditions of Music. A-R accepts proposals at any time but review them quarterly. The next deadlines for submissions are 1 March 1999 and 1 June 1999. 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. For further information, contact Paul Cornelson, Managing Editor, at editors@arcditions.com, 608/836-9000, or www.arcditions.com.

Call for Papers

Popular Music and Society is seeking article-length manuscripts for a special issue on nineteenth-century American popular music to be published in 2001. All kinds of research in the area of music are invited; manuscripts should not be exclusively musicological in focus and intent. Articles that explore issues of race, class, and/or gender are especially welcome. Deadline for receipt of manuscripts is 1 May 2000. For each manuscript, four blind copies should be submitted, with author identified only on a detachable title page. Manuscripts must be double-spaced, carry notes at the end, follow MLA Handbook for Style, and include a stamped return business envelope. Manuscripts must not be under review with any other publication. Send manuscripts to: Juanita Karpf, School of Music, University of Georgia, Athens, GA 30602-7287. Address inquiries to nkarpf@arches.uga.edu.

Faculty Housing Exchange

The Faculty Housing Exchange is a Web site (www.facultyexchange.com) intended to ease the chore of finding temporary housing for faculty on sabbaticals, fellowships, or one-year appointments. Housing Exchange features automatic e-mail notification of potential matches and the ability to browse listings without entering any information, as the site is funded by institutional subscriptions rather than payments by individuals.

The Society Listserv

Anyone who has an interest in any aspect of American music can subscribe to the Society for American Music's electronic discussion mailing list. One does not need to be a member of the society to subscribe. To subscribe to the discussion list, send the following message, leaving the subject line blank, to listproc@nevada.edu:

subscribe sonneck [your first name] [your last name]

After you have subscribed, you will receive an email copy of all postings to list and be able to post messages yourself. To post a message to the list, address the message to sonneck@nevada.edu.

The Lester S. Levy Collection of Sheet Music Online

Thanks to the generous support of the family of Lester and Eleanor Levy, the manuscript collection is available online at levysheetmusic.msu.edu. The collection consists of nearly 20,000 pieces of popular American music spanning the period from 1780-1960. The online version includes color images of the covers and each page of music, accessible through a searchable text record. An image of the cover and each page of music will also be retrieved if the music was published before 1924 and is in the public domain.

Lester Levy, a Baltimore businessman and philanthropist, began collecting sheet music over sixty years ago. By the time he presented his collection to the Milton S. Eisenhower Library in the Bicentennial year of 1976, the Levy archive included more than 30,000 pieces of sheet music as well as bound volumes and books about popular music, all lovingly cross-indexed. Like that of any genuine collector, his affair was a lifetime commitment, so he continued to supplement and refine the collection. A recent project involved deciphering some Cherokee lyrics among the Native American items. To extend public awareness of popular music in our culture, he devoted family supported in his honor a lectureship that has brought distinguished performing artists and scholars to Hopkins to discuss American music, usually “in concert.” Although Lester seemed genuinely embarrassed that this event bore his name, he took a very lively interest in suggesting artists and speakers who would attract a new generation of enthusiasts.

SAM Web Editor Needed

Do you enjoy surfing the World Wide Web and being in touch with people involved in American music? The World Wide Web Editor of the Society for American Music is a volunteer position that offers the opportunity to meet people within the society and to learn about all aspects of American music. The editor coordinates the peer review process of web sites to be linked to the Society for American Music homepage. Specific duties, usually requiring less than five hours per week, include “surfing” the web for possible sites to review and performing a preliminary screening of the sites, maintaining a database of sites for review, gathering reviewers and corresponding with them throughout the review process, and forwarding data updates electronically to the Webmaster. The Web Editor sits on the Publications Council and on the American Music Network Committee.

The editor must be well organized, have good communication skills, and be fluent with email and the Internet, including basic search engine search strategies. Knowledge of a database program is a must and a basic knowledge of HTML is helpful. For more information, or to apply for the position, please contact Cheryl Taranto at tarantoc@nevada.edu.

Call for Articles:

The Chronicle of Higher Education

The Arts/Opinion section of The Chronicle of Higher Education is constantly expanding its coverage of arts and culture. In the past this section has excelled in literature and film criticism. The editor is currently seeking more commentaries in music, dance, and theater. The Chronicle does not run reviews or artist profiles, but rather trend pieces about the arts or about teaching the arts. (For instance, a cello professor in the SUNY system is writing about possible reforms in the studio-teaching system.) Additional possibilities include review-essays—commentaries wrapping in several new books, albums, films, or theater productions. For more information contact Alexander C. Kafka, Assistant Editor, Opinion/Point of View, The Chronicle of Higher Education, 1255 23rd St., N.W., Suite 700, Washington, D.C. 20037, 202/666-1777, alexander.kafka@chronicle.com

continued on page 58
Greenwood Companions to Celebrated Musicians

This is a new series devoted to those musicians whose genius, technique, and style have combined to produce unforgettable music. While the editors foresee the possibility of a volume on a pre-recording era musician, the subjects will most likely be drawn from the enormous pool of twentieth-century luminaries, such as the Andrews Sisters, Leonard Bernstein, Maria Callas, Pablo Casals, Bing Crosby, Ella Fitzgerald, Paganini, Luciano Pavarotti, Arthur Rubinstein, Frank Sinatra, Georg Solti, and Arturo Toscanini. A volume on Barbra Streisand is scheduled for publication in 1999, and other volumes are in various stages of preparation. Authors are invited to submit proposals to Michael Meckna, Series Advisor, Texas Christian University, School of Music, Box 297500, Fort Worth, TX 76129; 817-257-6654; m.meckna@tcu.edu.

NEC Festival Program Book Available

Copies of the stunning and informative program book for the New England Conservatory Festival, "Reclaiming the Past: Musical Boston a Century Ago," (see page 19 in this issue) is available by sending a check for five dollars (made out to New Eng Cons.) to Lizette Reyes, Office of the President, New England Conservatory, 290 Huntington Ave., Boston, MA 02115.

Fulbright Scholar Program

Opportunities for lecturing or advanced research in nearly 130 countries are available to college and university faculty and professionals outside academia. U.S. citizenship and the Ph.D. or comparable professional qualifications are required. For lecturing awards, university or college teaching experience is expected. Foreign language skills are needed in some countries, but most lecturing assignments are in English. Deadlines: 1 August for lecturing and research grants in the academic year 2000-2001. For more information, contact USA Fulbright Scholar Program, CIES, 3007 Tilden Street, NW, Suite 5L, Box GNFSW, Washington, DC 20008-3009, www.cies.org, 202-886-7877.

1999 Pulitzer Prize for Music

Melinda Wagner has won the 1999 Pulitzer Prize for Music for her *Concerto for Flute, Strings, and Percussion* (Presser 1998). For Wagner, composition is like "writing a kind of love letter to performers. They will be interpreting something that is incredibly personal to me, so it feels like a love affair. As for the audience, I can't guess who they are in advance. In fact, to try to second-guess them, to figure out what they're going to like and write that would be an insult to them. I just hope they can plug into the communication that's happening between the performers and me."

Wagner studied with Richard Wentz, George Crumb, Shulamit Ran, and Jan Reise. For more information on Wagner's music, see www.presser.com.

The Latest News from the ACLS

The American Council of Learned Societies and Oxford University Press are pleased to announce the publication of the American National Biography (ANB). This 24-volume, 20 million word reference work provides a collective portrait of America's history reflecting the incredible diversity of the men and women whose lives have shaped our nation. The ANB is comprised of 17,450 biographies written by 6,100 distinguished scholars and writers. The print version of the ANB was formally presented at the Library of Congress in January 1999. On that occasion, Arthur Schlesinger, Jr. called the ANB "a gift of inestimable value not just to the community of scholars but to Americans seeking to understand what their country is all about and to people in other lands hoping to penetrate the great American mystery."


Voices from the Heartland

Following up on the theme of his acclaimed PBS broadcast "I Hear America Singing," America's leading baritone, Thomas Hampson, created an original program as a benefit concert for the American Music at the University of Pittsburgh. The recital, in which Mr. Hampson was accompanied by pianist Craig Rutenberg, was presented at Carnegie Music Hall in Pittsburgh on 21 March 1999, and was recorded for radio. Titled "Voices from the Heartland: Music from America's Heritage", the program "sings the music and poetry not only of a central geographic location, but also of a spiritual homeland."

The first half was devoted to the nineteenth century: I. Stephen Foster and the Anglo-Celtic Tradition; II. Burns and the German Tradition (with settings by Robert Grant, Carl Loewe and Robert Schumann); and III. Songs to Texts by the Bard of Democracy (Whitman settings by Henry T. Burleigh, Charles Naginski, and William Neidlinger).

The second half, works of the twentieth century, included: IV. Art Song and Folk Roots (MacDowell, William Grant Still, and Samuel Barber); V. Paul Bowles "Blue Mountain Ballads" to texts by Tennessee Williams; and VI. Old Songs Re-Sung (Clifford Shaw, John Jacob Niles, Stephen White, and Aaron Copland).

Anyone interested in further details of the program may contact the Center for American Music (University of Pittsburgh, Pittsburgh PA 15260; 412-624-1100).

The American Classical Music Hall of Fame Inductions

At a formal banquet in Cincinnati on 24 April fifteen American (or American by adoption) musicians were inducted into the American Classical Music Hall of Fame. They include composers Milton Babbitt, Bela Bartok, Amy Beach, George Whitefield Chadwick, Charles Tomlinson Griffes, William Schuman, William Grant Still, Edgard Varèse; performers Jascha Heifetz, Marilyn Horne, and William Warfield; conductors Dimitri Mitropoulos and Max Rudolf; noted scholar H. Wiley Hitchcock; and the Music Division of the Library of Congress. The program also included a short recital of music by Griffes, Still, Beach, Schuman, Babbitt, and Bartok, performed by pianist Richard Croby and violinist William Goodwin. The concert that followed, by the Cincinnati Symphony Orchestra, featured a new work by American composer Robert O. Johnson (*Autumnale* for oboe, English horn, and orchestra) and Gershwin's Concerto in F.

The American Classical Music Hall of Fame officially opened in 1998 with the induction of a similarly diverse group of twenty-six of American music's most noteworthy names. The Hall of Fame declares in its mission statement its intent to honor and celebrate "the many faces of classical music in the United States" and "to recognize those who have made significant contributions to classical music in America." A small but growing museum in downtown Cincinnati features photos and summaries of the accomplishments of all inductees.

— Karin Pendle

Members in the News

(Apologies from the editor for omitting the first item from an earlier issue.) The Nevelson Duo, formed by violinist Elizabeth Reed Smith and pianist Leslie Petteys received a Meet the Composer Foundation grant for 1998. The Duo's proposal to commission a new work by Michael Golden was one of twenty-one proposals funded by the foundation from a total of 145 applications.

Named for the American artist Louise Nevelson and specializing in performing works by American composers the Nevelson Duo recently completed a thirty-three-concert tour during which they performed in nine eastern states, Colorado, and Washington, D.C. Their repertoire on this tour included the commissioned work by Golden, "Bilder to Better," as well as works by Norman Dello Joio, Amy Beach, Marion Bauer, Maud
Mendelssohn (and, to a lesser extent, Grieg), the influence of Schumann and Chopin is felt elsewhere in the Four Sketches, Op. 19 and the Morceaux Characteristiques. The "Valse Gracieuse" is particularly Chopinesque. Even the longest of these pieces barely exceeds five minutes; most are succinct song forms in the European fashion. All reveal a craftsman in complete control of his medium. Karoff's recording of Parker's piano music makes a persuasive case for them to be added to the concert repertoire.

Edward MacDowell's music, both piano and orchestral, is much better represented on disc, but is equally unfamiliar in the concert hall. A few of the MacDowell works — the charming and simple "To a Wild Rose" and "To a Water Lily," for example — have remained at least in the canon of works for young pianists; ambitious performers such as Constance Keene, James Tocco and Van Cliburn have recorded the sonatas and concertos. These two recordings by James Barbagallo are part of the new American Classics Series on the Naxos label that includes a third volume of MacDowell piano music as well as a disc of his songs. Of the large-scale works, only the Norse Sonata is presented here (in vol. 2): his pithy programmatic sketches from the essence of these two discs and span MacDowell's entire legacy in this genre, from the First Modern Suite, Op. 10 — begun during his student years at the Frankfurt Conservatory — to the New England Idylls, Op. 62, his last published piano pieces, composed during his tenure at Columbia University. Barbagallo's impressive technique tackles easily the dramatic and the delicate. Unfortunately, the engineering of these two discs gives the piano a muted presence that veils the pianist's passionate commitment to these pieces. The substantive liner notes were written by Marina A. Ledin and Victor Ledin, respectively.

— Orly Krasner
New York, New York
The Society for American Music will hold a special full meeting 1-5 November 2000 in Toronto, Ontario, as a participant in a remarkable gathering of fifteen different North American societies devoted to the study or performance of music, Toronto 2000: Musical Intersections. The conference steering committee has worked hard to ensure that the conference is a true meeting of musical minds and not simply simultaneous conferences of numerous societies. Although each society has its own program committee and its own independent program, musical intersections have been designed into the conference schedule on several levels. First are the dozen joint sessions built into the “mega-schedule” (the call for proposals for these twelve sessions appeared in the Spring issue of this Bulletin). Second are the scheduled joint sessions within each society’s program. The Society for American Music, for example, has agreed to share several sessions each with the International Association for the Study of Popular Music (IASPM) and with the Historic Brass Society. Third, the program chairs of many of the individual societies have been inspired further to encourage both papers and full sessions that are truly cross-disciplinary in nature or that have representation from more than one of the scholarly societies involved in the conference. The diverse SAM Program Committee for Toronto 2000 includes individuals with the following “sub specialties” (among others): ethnomusicology, theory, popular music, film music, Hispanic music, jazz, twentieth-century composition, music in 19th-century America, and musical theatre.

The Officers and Board of the Society for American Music regard our participation in Toronto 2000 as a tremendous opportunity. There are many music scholars out there who might have heard of our Society but who have never made an effort to find out what we are really like. There are many more who have begun to think that perhaps there might be something to this groundswell of interest in American music. There are probably even more who are like the scholar overheard in the exhibits area of a recent AMS meeting he was examining an American music textbook because, as he put it, “they’ve told us we have to start teaching an American music course; I guess I better find out what the texts are like.” These are among the many scholars we can reach at this conference, and reach them we will.

The Society for American Music is a recognized source of seasoned scholarly expertise on all aspects of music in America and American music; this expertise will be demonstrated clearly in the papers chosen for our program. The Program Committee, however, is also looking for papers and sessions that will illustrate clearly how different SAM is from other scholarly organizations, and the Program Committee is eager to consider proposals that will highlight those differences. We ask members of the Society to think in creative and innovative ways; to propose papers and sessions that highlight some areas of American musical life that might still be too “remote” for scholarly inquiry by members of other societies; to stake our claim for the importance of studying and performing American music; and to make our case for the necessity of understanding the rich cultural history of our country. We also solicit suggestions for highlighting the valued expertise of our non-academic members, for this is likewise an aspect of SAM that sets us apart from many scholarly organizations.

Toronto 2000: Musical Intersections promises to be an exciting, provocative, and stimulating conference. With the proliferation of music scholarly societies in the late twentieth century, many of us have found ourselves pulled in different directions as we struggle to find time to attend multiple conferences. This conference presents a real opportunity for us to come together, to share our interests and areas of expertise, and to understand how the study of music and musical culture is full of crossroads, converging avenues, and intersections.

Inquiries about the conference, ideas about sessions or concerts, or suggestions should be directed to Katherine Preston or Mark Tucker, Toronto Program Committee, Department of Music, The College of William and Mary, POB 8795, Williamsburg, VA 23185-8795, ktpres@facstaff.wm.edu or tucker@facstaff.wm.edu. The official call for proposals follows this article.
topic, and the significance of the proposed grouping of papers. The organizer of the session should gather the proper number of individual proposals and abstracts from session members, and submit them in a single envelope. Formal session proposals are welcome; but each abstract will be evaluated individually, and the Committee reserves the right to reconfigure the organization and makeup of such proposed sessions, or to accept individually any of the proposed papers. Proposals for panel sessions that deal with issues of general interest are also solicited; these should be clearly labeled as panel sessions. The sessions should consist of at least two papers (of no more than 10 minutes duration) by each of the participants in order to leave ample time for discussion. Organizers of panel discussions should submit a short description of the panel that describes the significance of the panel, and explains why each panelist has been chosen. Panel proposals will be accepted or rejected as intact entities.

Proposals for lecture-recitals or for concerts (either independent performances or those aligned with a session) should be submitted to Mark Tucker. Submissions for lecture-recitals should include two copies of the 500-word abstract, one copy of the 250-word program abstract, and at least one copy of a recording of the proposed performer(s), of sufficient length to permit evaluation. (Please indicate if you wish for the tape to be returned.) Proposals for concerts should consist of a recording (as above) and two copies of a short description of the concert (including duration, a list of repertoire, rationale for the concert, and—if appropriate—how the concert fits with a proposed formal session submitted to the program committee). Concerts can be proposed for mid-day or evening venues. Proposals must also indicate special needs such as audio-visual equipment, music stands, rehearsal space, etc. All submissions must include two (2) self-addressed stamped envelopes.

Presenters must register for the full conference. Any music scholars must be members of at least one of the societies represented at the conference. No individual may appear more than twice. Appearances include delivering a paper, participating in a daytime, programmatic panel, giving a lecture-demonstration, or functioning as a chair-organizer of or respondent to a session. All proposals must be postmarked by 8 January 2000. Submissions by fax or e-mail will not be accepted.

Paper and session materials should be sent to Katherine K. Preston, Chair, SAM Program Committee for Toronto 2000, Department of Music, The College of William and Mary, POB 8705, Williamsburg, VA 23185-8795. Performance proposals should be sent to Mark Tucker, SAM Representative to the Joint Concert Committee, 114 Deerwood Drive, Williamsburg, VA 23188.
REVIEWS OF RECORDED MATERIALS

Edited by Orly Krasner, Brooklyn College, CUNY


There was a time when the term electronic music signified almost exclusively a kind of pointillistic, post-Webern.atonalism. Today, electronic music encompasses a wide variety of styles and techniques. Four recent recordings of electronic music by American composers illustrate the diversity present in the genre today.

Three of the pieces on Extensions: A retrospective of the electro-acoustic compositions, by University of Texas professor Karl Korte, reflect the tendency of electronic compositions to join the stylistic mainstream. Homage — Bud Potell, piano and tape (1994). Demolita, for solo bassoon and tape (1984) and Extensions, for solo percussion and tape (1994) would not be out of place on any chamber music concert. In these pieces, the tape part serves as an accompaniment for a carefully crafted solo instrumental line. The sounds on the tape often make use of samples from the solo instrument — sometimes they are recognizable, sometimes they are manipulated beyond recognition. This tends to make the wedding of the tape part to the live instrument more effective than is often the case with pieces for instrument and tape. This disc also contains two works for tape alone: Birds of Aotearoa (1986) and Meeting the Enemy (1995). Both of these works are modern extensions of musique concrète; they make extensive use of sampled sounds. Birds of Aotearoa is based on the sounds made by the Kakako bird of New Zealand while Meeting the Enemy manipulates the sounds of children laughing, sporting events, and military drills.

The Music of Stephen Rush contains pieces for tape alone and pieces for instruments and tape. In addition to Rush's one act electronic opera Murders in the Rue Morgue. In this opera, Rush mixes conventional vocal techniques with spoken word and a quasi-Sprechstimme "speech song." The work presents excerpts from the story by Edgar Allen Poe and accompanies them with both evocative electronic music and Latin dance rhythms. Save Changes before Quitting for electronic tape (1995) takes its inspiration from jazz, funk, blues, and "space music" while Nature's Course for marimba and electronic tape (1992) is reminiscent of the music of Frank Zappa. The opening work on the disc, Anemos in Strophades (Attack of the Harpies!) for four harps and electronic tape (1990), is a light and charming work. The harps weave minimalist patterns that are reflected in the music on the tape.

The work of Herbert Brün, Wayfaring Sounds: Compositions for Instruments with Tape, presents a return to the predominately atonal style of the 1950s. This is literally true in that many of the works were composed during that time period and it is figuratively true because Brün has remained true to that aesthetic in his recent work. While the works might seem a bit old fashioned to contemporary ears and the timbres a little unrefined, the album is not without substance. Of particular note is Sentences Now Open Wide (1986), a dramatic work mixing spoken voice with live instruments and tape.

New Music for Electronic and Recorded Media: Women in Electronic Music — 1977 is a reissue of a compilation that appeared originally on vinyl. While the music on this disc is over twenty years old, it sounds very current. These composers were well ahead of their time. Hunter College professor Anne Lockwood's World Rhythms (1975) is a meditative collage of natural sounds including the sampled sounds of the world's rivers. Laurie Spiegel's Appalachian Groove (1974) uses the modal patterns typical of American folk music to create a minimalist electronic texture. Megan Roberts' work I Could Sit Here All Day (1973-74) reflects the contemporary trend toward the use of world music and popular music in serious compositions. The album also includes music by electronic music pioneer Pauline Oliveros and the first two commercially released recordings by Laurie Anderson. These two works are already quintessential Laurie Anderson, poignant yet humorous spoken word pieces with accompaniment provided by Scott Johnson.

The disc begins with a work by a little known composer from the 1920s. Johanna M. Beyer. In spite of her association with Henry Cowell and Percy Grainger, Beyer met with little success in her lifetime. "Music of the Spheres" (1928) is an interlude taken from a large, politically motivated work. "Status Quo," which was intended as an attack on the prevailing politics of the 1930s. The version of Music of the Spheres included on the disc was realized by Allen Strange. Strange used instruments designed by Don Buchla to imitate the electronic instruments of Beyer's day.

New Music for Electronic and Recorded Media demonstrates that the variety found in electronic music today is not a recent phenomenon as many might think. There have existed all along composers who were willing to go against the status quo. The variety that we enjoy today is in no small part due to the work of composers like the women presented on this disc.

— Robert Fruehwald
Southeast Missouri State University

NOTES IN PASSING


These three discs of American piano music from the turn of the last century represent the treasures to be found among this repertory. Horatio Parker's piano pieces were written early in his career; even with his organ works, his keyboard output is a relatively small part of the total oeuvre. Although Parker's organ works have already been recorded, most of his piano pieces are presented here for the first time. Peter Kairiiff's nuanced performance of these piano miniatures reveals a lyrical side to a composer often considered merely academic. The Six Lyrics, Op. 25 make relatively modest technical demands but provide ample opportunity to explore pianistic textures and colors. If these pieces are indebted to continued on page 59

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REVIEWS OF BOOKS

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

WELL SHOUT AND SING BOSANNA: ESSAYS ON CHURCH MUSIC IN HONOR OF WILLIAM J. REYNOLDS. Edited by David W. Music. Fort Worth, TX: Faculty of the School of Church Music, Southwestern Baptist Theological Seminary, 1998. Pp. vi, 283.

Before reading J. Stanley Moore’s seven-page biography of the honoree, readers unacquainted with the scholarship of William J. Reynolds (b. 1920), Distinguished Professor Emeritus of Church Music at Southwestern Baptist Theological Seminary, should approach this Festschrift from the final section. There, a substantial bibliography ("representative, not comprehensive," 267) chronicles his influential careers as composer, scholar, pedagogue, and taste-maker for recent generations of Southern Baptist musicians. Twenty original hymn tunes, seventy-eight articles, and twelve books written, edited, or compiled by Reynolds highlight the fifteen-category works list. Compositions of his work to date are the companions to the 1956 and 1975 Baptist Hymnals (Hymns of Our Faith, 1964, and Companion to Baptist Hymnals, 1976, respectively). With these accessible books in particular, Reynolds became the authority on hymn scholarship for a large segment of the nation's Protestant population.

The Festschrift divides into two parts. The first, comprising about one-third of the book and four articles, addresses church music and worship as contemporary discourses. Beneath an occasionally specialized vocabulary and evangelical context lie several fascinating insights. Paul Westermeyer’s evaluation of justice themes in congregational song and trends toward inclusive language (e.g., non-gender-specific terms for the Deity) in current hymn-making relate the church to its external environment. Equally perceptive are Randall Bradley’s suggestions of learning theory and brain hemisphere considerations in worship design. Articles by Bruce D. Leach and Millburn Price round out this section with authority.

The book’s remaining eight articles are aimed at a more general scholarly public. Chapters by Marilyn Kad Stulken on eighteenth-century English “hospital” hymnody, Paul A. Richardson on Anglican chant in nineteenth-century Baptist hymnody, and Mel R. Wilhoit on In Dea. D. Sunley’s "The Ninety and Nine" are especially astute and richly supported. Other well-known hymn scholars, Mary Louise Van Dyke, Donald C. Brown, Paul Hammond, Carlton R. Young, and Harry Eskew, also make expert historical contributions.

The insightful work of editor David W. Music minimizes the transition between this Festschrift’s two diverse, but equally legitimate, approaches to hymn scholarship. The publication would be a noteworthy addition to any library or office shelf where American music is studied.

— Kay Norton, Arizona State University


Allen Forte has accomplished the nearly impossible. He has written a thoroughly readable book that uses Schenker graphs as a critical structural component. Forte has succeeded in demonstrating that it is possible to extended the insights of Schenkerian theory to repertories once thought to run counter to Schenkerian analysis (i.e., anything outside the German classic-romantic tradition). The book focuses on loves songs of the 1920’s, 30’s, and 40’s, which Forte describes as “American Louder of a particularly rich period in popular music.” Forte did not attempt to include every important ballad by these major songwriters. But all the songs are “standards,” in the author’s words, “songs that have been preserved in jazz repertoires, in recordings by famous singers, and in the hearts and ears of generations of Americans and other people as well.” Forte’s insights into the harmonic structure of these songs are profound. But his comments, as we shall see, are not limited to melodic and harmonic analyses but often reflect deeply on interpretation of the song. His observation, for example, on the failure of most songwriters to approximate Cole Porter’s rhythms in an important line in “I Get A Kick out of You” (25) reveals his close textual, rhythmic, and emotional connection to this music.

Part of the book’s success lies in its organization. The first six chapters are dedicated to a study of the principal harmonic, rhythmic, melodic, textural, and formal aspects of the American popular ballad. Chapter seven then easily draws these studies of separate components into the large-scale view in approaching a complete ballad. Also, for those who have little or no experience with Schenkerian theory (and who even here have not already turned the page!), this chapter offers one of the clearest and simplest explanations of this method of analysis. The next six chapters are each dedicated to a major composer who specialized in writing American ballads, and the six are organized chronologically by composers’ dates of birth: Jerome Kern, Irving Berlin, Cole Porter, George Gershwin, Richard Rodgers, and Harold Arlen. Each study reflects a remarkable consistency of style, an approach that makes the book eminently useful on many levels. Forte concentrates on six or seven songs chosen from different periods in the composer’s life. The presentation of each song follows a familiar format: historical background, analysis of the melody, harmonic analysis based on Schenkerian-style harmonic reduction, and then an investigation of meaning that takes into account the composer’s setting of the lyrics. Following these six major composer chapters, Forte then devotes three more chapters to each group of composers (clearly in an attempt to incorporate such important figures as Duke Ellington, Harry Warren, and Kurt Weill, and also successful female ballad composers such as Kay Swift and Ruth Lowe). Forte brings the structure full circle with a final chapter that reflects on some key features of harmony, melody, style, etc. relative to the composers in this study. The organization allows for some flexibility as Forte points out. The reader may decide to bypass the first seven chapters and jump ahead to what she finds most useful or interesting.

The 355 pages of text are rich in musical examples (many including lyrics) and the graphs (most of which also include lyrics) are limited to two-line middleground analyses. The book includes extensive notes, a selective but significant bibliography, and a useful index that incorporates many subject headings.

The clearest way to get a sense of this book is to examine the approach that Forte takes with one song. His discussion of Irving Berlin’s “How Deep is the Ocean” (1932; 91-95), begins with a brief survey of songs from that year and a recognition of the importance of 1932 in establishing a depression-era style of popular song that would last through the thirties. He then goes on to note the binary form of the song. (Specifically, it consists of two double contrasting periods—two choruses—the bridge actually being the second period of the first chorus.) Example 86 provides the E-flat major melody and text for the first two 8-measure periods.

How much do I love you? I’ll tell you no lie,
[Period 1]
How deep is the ocean, how high is the sky?
How many times a day do I think of you?
[Period 2]
How many roses are sprinkled with dew?
Forte analyzes the melodic structure of these first two periods, noting that the first period,

continued on page 64
ascending through an arpeggio of E-flat major, reaches its goal an octave higher in the first note of the second period ("How many times"). In its ascent, the melody had completed a full arpeggiation of the E-flat chord of the added sixth (E-flat on "how much"); G on "love you," B-flat on "how deep," and C on "ocean"). The added-sixth arpeggiation in this repertoire, Forte notes, nearly always "enjoys distinctly pentatonic affiliations especially when it occurs in melodic form, asserting a nonclassical orientation." After reaching its zenith, the melody descends in period 2 through an E-flat minor arpeggiation, emphasizing the flat-3 to 2 relationship at the half cadence on "sprinkled with dew" (the "blues third" in E-flat major). Forte then presents an analytical sketch for the harmonic outline of measures 1-16. He includes the text, as elsewhere throughout the book, a feature which makes these graphs eminently readable, even away from a piano. The graph reveals that though the melody alone seems to scan in E-flat major, Berlin's harmonization for the first period is actually C minor (the submediant), even including its own g minor (dominant) satellite tonality on "How deep is the ocean..." As in many popular ballads, Forte notes, the opposition of major and minor relates to the sentiment expressed in the lyrics. In this instance, "one senses a contrast between the short tentative interrogatory rhetoric of the lyric of the first period (C minor) and the more assertive and longer interrogatives of the second period (E-flat major)." The singer as lover has the advantage of harmony to emotionalize his or her point.

Forte continues this procedure with the analysis of the second half of the song, beginning first with the melodic analysis of measures 17-32 and then providing a graph for measures 25-32.

How much do I love you? I'll tell you no lie, [Period 3]

How deep is the ocean, how high is the sky?
And if I ever lost you, how much would I cry? [Period 4]

How deep is the ocean, how high is the sky?

Forte's graph makes clear a relationship between the opening of periods 1 and 3 in C minor and its accompanying descending chromatic line in the bass (a haunting allusion to "How deep is the ocean"). But moving from C minor back to reaffirm E-flat major, Berlin uses a C-flat in the bass as an embellishing motion to B-flat, the dominant, on the word "cry." Berlin harmonizes "cry" with a half-diminished Tristan sonority on C-flat, perhaps making another allusion. "Did Irving listen to Richard?" Forte wonders. "How deep is tradition?" he asks.

Forte's reading of this and the other sixty-three songs in this book illustrate that a Schenkerian approach, in the hands of a sensitive and musical analyst, can lead to new insights into familiar music and can gracefully and elegantly assist in fresh readings and multi-leveled interpretations.

— Michael V. Pisani
Vassar College


This volume adds to the list of more than seventy life and works books about Gershwin that have been published worldwide. According to a publisher's flyer supplied with the book, its author, Rodney Greenberg, has produced and directed over three music television programs in Europe and America, including three Gershwin documentaries.

After the front matter, the book is organized by chapters as follows: (1) "Brooklyn to Tin Pan Alley;" (2) "Broadway to Aeolian Hall;" (3) "Rhapsody in Blue;" (4) "Master of the Broadway Musical;" (5) "Concert Music;" (6) "Porgy and Bess;" and (7) "Hollywood and Final Curtain." Greenberg eschews the typical year-by-year chronological approach to Gershwin's life, stating: "I have written about his Broadway musicals and his concert scores in separate chapters, to try and give the clearest focus to two parallel but distinct activities."

The author (publisher) has the annoying habit of not using footnotes to identify sources, so that the reader does not know from whence certain statements came. To nitpick: in the Epilogue (217), Greenberg leads into a direct quote from Gershwin: "He said in 1935 that when he wrote Rhapsody in Blue he had taken the 'blues' and put them into a larger and more serious form." [Gershwin]: That was twelve years ago [eleven, in fact and the Rhapsody in Blue is still very much alive, whereas if I had taken the same themes and put them into songs they would have been gone years ago."

Where did this quote come from? Greenberg also failed to acknowledge the source of the phrase "freeze-dried Pagliacci" (22) when discussing the mini-opera Blue Monday, the source being the inimitable Wayne Shirley of the Library of Congress.

On page 55 in a photograph of Canal Street in New Orleans, the author's caption calls it "the main thoroughfare through the Storyville district." This is false: The largest cluster of bordellos prior to 1917 in the district known as Storyville faced Basin Street, with the remainder scattered about an area bounded by Iberville, Robertson, and St. Louis Streets.

Regarding idiomatic interpretations of Gershwin's songs on record, the author considers Ella Fitzgerald's versions "definitive" (94). Despite the musical excellence of Fitzgerald's work, I believe that some purists might disagree with this point of view. Perhaps Greenberg has not heard the authentic albums by Frankie Gershwin Godovsky, Michael Feinstein and others.

When comparing this book to Edward Jablonski's Gershwin: A Biography (New York: Doubleday, 1987), reprinted in paperback (Du Capo, 1998), Jablonski retains its supremacy as the definitive biography. There is little new information in Greenberg, but because of its more recent publication date, the author was able to supply some welcome up-to-date information, such as brief mention of the 1992 Gershwin-inspired musical Crazy for You (218).


— Norbert Carnovale
University of Southern Mississippi


Charles Homann (1803-1872) and Lou Hanson (b. 1917) have very little in common other than that they are native American composers. Homann was a prominent violinist in Philadelphia and Brooklyn whose chamber music (three string...

AMERICAN MUSIC TEACHER (Apr/May 99): Adrienne Fried Block, “Amy Beach as Teacher,” 22.


CADECE (May 99): Bill Donalikowski interviews Mickey Roker, 5, and Walter Horn interviews Matt Maneri, 12.


CIVILIZATION (Feb/Mar 99): Elizabeth Kendall, “Cabaret Comeback,” 34.


THE HORN CALL (Nov 98): Alex Grieve, "In Memorium: Harold L. Meek (1914-1998)," 33.


INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC (Winter 99): Linell G. Moss, interview with composer Libby Larson, 8.


INTERNATIONAL TROMBONE ASSOCIATION JOURNAL (Sp 99): Patrick O. Smith, "Remembering Frank Crisafulli (1916-1998)," 34.


SONDHEIM REVIEW (Sp 99): articles on Anyone Can Whistle.


STRINGS (May-June 99): Jana Luckey, "In the Real World [the Alexander String Quartet]," 32. (July 99): "Thanks for the Memories" [Yehudi Menuhin], 38.


Twenty-sixth Conference of the Society

The Society will hold its twenty-sixth national conference in Charleston, South Carolina, on 1-5 March 2000. The conference will take place at the Mills Hotel in historic downtown Charleston. Founded in 1670, Charleston has one of the richest historical legacies of any city in the American South. From its early days as a center of New World trade and culture, through the key role it played in the Civil War, to its present status as South Carolina’s second-largest city, Charleston continues to be a vibrant, rapidly-growing community. Early March is an excellent time to visit Charleston, as the weather should be warm enough to permit enjoyment of the coastal region, while the heat and humidity of the summer months loom distantly on the temporal horizon. There are many sights and attractions within walking distance of the hotel. The city boasts many historic buildings and museums. Sweetgrass basket makers, representing a generations-old African-American craft, sell their wares on many street corners. Harbor tours offer the opportunity to visit Fort Sumter or to get a ship’s-eye view of the city.

The program and local arrangements committees are planning a conference that will give attendees a feel for coastal culture. Performances by local and regional artists are planned, and promise to be a key element of the conference. Don’t forget to submit program proposals by 16 August! Paul Wells of the Center for Popular Music, Middle Tennessee State University (pfwells@mtsu.edu) is chair of the program committee. Bill Gudger, College of Charleston, is heading up local arrangements.

— Paul F. Wells

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