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Questions and Models in Musical Theater History

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Editor's Note: This article is adapted from a paper given at the Second Susan Porter Memorial Symposium on Early American Musical Theater held at the American Music Research Center of the University of Colorado at Boulder in August 1998. Following this article is a response from Dale Cockrell and response to Dale's response from Karen Ahlquist.

I'd like to start where I think we all agree, and do so by quoting Tom Riis on the need for an interdisciplinary approach to the musical theater: "Theatre writers who are cowed by music need to tool up and tackle the implications of sounds as they hear them. . . . At the same time, musicologists need to come to grips with how popular music functions on the stage."¹ This crossing of the divide I take for granted; simply put, *life* is interdisciplinary. We all know that this is easier said than done. But I also think that the challenge has become less daunting in recent years. Not only have music and theater scholars broadened their interests, but also scholars in other fields are increasingly willing to recognize the historical value of a society's creative efforts and direct some of their own work in our direction.

The approach of the so-called new cultural historians is, I think, of particular interest. As many of us learned in school, what is now thought of as "old history" emphasized politics, diplomacy, the military, and sometimes intellectual trends—in many ways similar to traditional music history, with the western art composers and their works presented in chronological order and most everything else left out. Social history, with its vast influx of

formerly marginalized actors such as women, people of color, and members of rural societies and working classes, complicated the picture. And finally, in the last ten years or so, cultural history, with its roots in anthropology and folklore studies, has brought historians ever closer to our turf. Many of the scholars involved have recognized that there's more to learn from creativity than they may have previously thought; as three distinguished historians have put it, the time has come to "challenge the virtually commonsensical assumption that there is a clear hierarchy of explanation in history . . . running from biology and topography through demography and economics up to social structure and finally to politics and its poor cousins, cultural and intellectual life."²

An example of this new approach is historian Mary Ryan's recent book, *Civic Wars*, in which the author analyzes as "theater" non-staged events with a ritual-based or dramatic structure, including parades, political rallies, public meetings, exhibition ceremonies, arrivals of famous people, and even riots in



nineteenth-century America. Her point is to show how in these "civic wars," as she calls them, "public contests fed by social differences remain the kinesthetic force that keeps democracy alive and power in check."³ Throughout the book, Ryan finds the contested element in the events as she describes their greatest value for the society of the time and for her as a historian. And although she does not include the theater proper, she easily could have. Staged presentations, along with their institutional structure, reception, and changes in all three over time, can in fact address important questions about social differences and social change. However, formulating and answering them requires first a look at two other tricks of the scholarly trade, theories and models.

The new social and literary theories being used today in many fields have been hailed as revolutionary from some quarters and condemned on the same account from others. Although I think the attention they have had is fully merited, I am not advocating their uncritical acceptance. On the contrary: at the risk of sounding terminally autodidactic, I find myself cautious in front of keywords or key ideas that can seem to have all the answers.

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The Sonneck Society for American Music Bulletin

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"Models" continued from page 69

Whether sacralization, feminization, social control, power relations, ideology, hegemony, or, for that matter, "the classical period," a powerful "cover term" can seem to stand alone as an explanation, lessening our own interpretative power by providing the basic framework within which we provide the information. It's a waste of too much effort to end up producing yet another brick for someone else's wall.

So along with our research, I think we need a continual, sophisticated critique of the underlying theories on which we depend. And in fact, many of the most important debates in historical work these days are at this level. With the demise of the approach often referred to as positivism, the range of points of view available has broadened enormously. Two recent studies in 19th-century musical theater offer contrasting underlying premises, fundamental questions, choice of sources, and arguments. Together, Joseph Horowitz's *Wagner Nights* and Dale Cockrell's *Demons of Desire* demonstrate the importance of thinking about a historian's approach in order to understand and use his or her contribution.

Wagner Nights is a straightforward, detailed, thoughtful, and engaging account of the reception of Wagner's stage works, music, and ideas in New York City from their introduction until World War I. In many ways, the book is conventional. Although not framed theoretically, it takes issue with some of the reigning explanatory keywords of the day. Probably the most important is sacralization, a term made famous by historian Lawrence

Levine, who discussed the social-class implications of the idea of "high" or "sacralized" culture in his influential 1988 book, *Highbrow/Lowbrow*. Levine argued that "high" culture became essentially exclusionary; its content and attendant rituals, including those of music, theater, and museums, shut out members of the broad "common" classes. Horowitz, among others, says no. While chronicling the activities of the wealthy Metropolitan Opera supporters in the 1880s and 90s, he also emphasizes the all-female Seidl Society's successful efforts to open performances to a broad public at low prices. In documenting the class diversity of the audience, he argues against the view that adulatory attitudes toward Wagner's operas—inherent in the words sacred or sacralized—necessitated the operas' use as tools of class solidification and elitism.

Moreover, Horowitz's interpretation shows how the content of the operas themselves affected their reception and how both have changed over time. The result is a complex interpretation of a complex historical process, one that includes input from social, economic, religious, intellectual, dramatic, and musical sources. And although Horowitz makes clear his interest in relations between society and its cultural creations, he puts forth no *a priori* acceptance of a particular view of such relations—in particular, no axiomatic link between the western art music tradition and maintenance of a power-based social order. Instead, he uses a common rhetorical device, narrative, to present his argument as a synthesis of empirical research.

Dale Cockrell, on the other hand, puts his revisionist claims front and center in *Demons of Disorder: Early Blackface Minstrels and Their World*. He shares with Mary Ryan an interest in the notion of "performance" wherever it may be found and so like her, he blurs the distinction between "theater" and the life beyond it. Drawing on the various folk rituals that influenced minstrelsy, he argues that the use of blackface among minstrels was not meant to refer only—or even primarily—to African-Americans. Rather, early minstrelsy was less about blacks than about using blackface to make clear its social point of view (its "subject position" as it were)—that of the marginalized and powerless. Further, he shows how the minstrel show itself could broaden its appeal by appearing as satire to working class audiences and as descriptive of blacks to the classes above them. In this way, he demonstrates that despite the racist elements so obvious to us today, his "demons of disorder" could undermine—at least at first—the dominance of European-based culture and its adherents. And like Horowitz, he shows the importance of recipients in ascribing meaning, thus undermining the common (often unstated) claim that the locus of meaning in a creative effort resides with its creator.

The major difference in perspective between Horowitz's and Cockrell's books is that Cockrell is more theoretically explicit, interpreting minstrelsy within a framework focused on power. The folk genres that influenced minstrelsy, some from slave societies, served as inversion rituals in which the powerless acted out roles that reversed their everyday low positions. Cockrell quotes anthropologist Victor Turner that "rituals of status reversal. . . mask the weak in strength and demand of the strong that they be passive and patiently endure the symbolic and even real aggression shown against them by structural inferiors."¹ The binary social distinction helps Cockrell make important points about the meaning of minstrelsy. But by superimposing it onto society itself, he also seems to equate power as an abstract idea with the way people or groups relate to each other. That is to say, as in the inversion ritual, an individual belongs either to the powerful or the powerless. A symbolic simplification becomes a historical fact.

The results emphasize the binarism. "The powerful" are condemned, while "the powerless" are depicted with sympathy and careful attention to detail. Individuals are labeled "aristocratic" and "highbrow" without support. "The powerful," Cockrell says, "have a formulaic response to the ear culture of the

weak." Minstrel performer George Washington Dixon, on the other hand, counts among the weak even though his journalistic efforts supported the Whig party—surely the party of power in the Jacksonian age. In the context of his carefully rendered account of the minstrel and his world and his repeated request that we lay aside clichés about minstrelsy as merely racism on stage, Cockrell's picture of Antebellum social levels is disappointing.

What I think is at issue here (Cockrell's political stance not being an issue) is the relationship between theoretical and empirical bases for interpretation. The new theories have opened up dozens of doors for investigation and offered new and fascinating questions for study. But studying race, class, or gender, for example, need not mean accepting a particular view of race, gender, or class relations. Cockrell expresses this idea when he writes, "What I have wanted to do here is... undercut the tired old story that blackface minstrelsy is about unrelenting hatred of blacks by working-class, urban white males, for I believe that interpretation to be ahistorical [i.e., unsupported by evidence]."⁵ It's equally important, however, in undercutting one tired old story, as he does, to check that another such story does not take its place.

In any event, Cockrell succeeds admirably in rendering an interpretation of minstrelsy that is more complex and sophisticated than common among previous generations of scholars. In this regard he is not alone. In particular, he draws on the work of Eric Lott, with whom he acknowledges a shared approach to questions of racial representation.⁶ There is also a new series of essays and source readings, *Inside the Minstrel Mask*, that offers a wide range of new points of view, further complicating the picture.⁷ I find this work evidence that the intellectual bar in musical theater scholarship has been raised. Moreover, clearing it is no longer an option—it's mandatory, and a sign of a maturing field, one that has digested enough content to focus seriously on its interpretation. In so doing, we will increasingly analyze for inferences, hidden agendas, and acceptance at face value, even as our own presuppositions are subjected to critique. If we accept a notion of "what was" without question, we'll only find someone else debunking that very idea. And the history of historiography shows that such attempts are often successful.

Most important, in acknowledging the models on which our work is based, we may find it easier to change them. This is, I think, an essential task: the simple old binary, high-low, classical-popular, us-them models won't

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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; Kate van Winkle Keller and Jim Hines, Local Arrangements Chairs

American Music Month

American Music Month is the month of November.

do. Nor will the arts as only a "reflection of culture," or social class as a set of fixed structures rather than contested and provisional descriptive categories. As I've suggested, the question of power in our work is especially complex and difficult to think through, for its musical aspects may depend on non-musical ideas, developed by non-musicians, that we need to take into consideration.

Finally, there remains the vexing question of the meaning and role of musical sound in any model or argument we devise. That we lack well-developed strategies to deal with meaning is the result of difficulty rather than neglect. Fundamental models have diverged widely. Arts advocates often say that the arts can force people to think about the world in

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new ways, face uncomfortable ideas or questions, and even be inspired to action. But one also hears an opposite perspective, especially in some newer scholarship—that the arts in fact act in service to power and the established order of a particular place and time. Moreover, because musical sounds and structures have no inherent referential character, it is difficult to state precisely what they in fact mean. And those of us who have studied music formally know how often the commonly used style and structural analyses fail to help answer some of the questions that bother us.

Instead of style and structure, we have the theater, and it's a relief that we do. Compared to students of, say, the symphony or chamber music, we have a lot to go on: the rich verbal, visual, and organizational setting of the theater helps show what the music is "about." Both Horowitz and Cockrell, in fact, place music at the center of several chapters that move from the theoretical or argumentative, through the contextual to the musical at the center, and then back out. That structure allows the substance of repertoires or individual works to answer, or at least help answer, essentially non-musical questions. It also helps one deal with two underlying questions that as a music scholar I consider essential: What can the music tell us that we wouldn't otherwise know? And can it make us change our overall interpretation of the larger social or cultural question at hand?

Mary Ryan has observed that "the elaboration and diversification of our history . . . [has] left a larger, infinitely improved, but more splintered picture of the past."⁸ Not only is the picture splintered, but so is the lens that takes it. The old musicological model of acres of facts to support a tiny point has had its day. So has the historical model of organic development within an art form independent of impurities from the world beyond it. In replacing them, I'd like to see us use our questions, issues, and models with greater awareness of approaches not taken, choosing bigger, broader, and more complex questions, as have Cockrell, Horowitz, and Ryan—ones that speak across scholarly boundaries and, if possible, to a non-scholarly audience as well. None of this is easy, and much work over the next few years or more will continue to be experimental. But I think that over time the experiments will be successful, helping us to achieve an understanding of the musical theater that is comprehensive, nuanced, and able to do justice to its importance.

Notes

1. Thomas Riis, "Opera and the Operatic, Drama and the Melodramatic: What was the State of Things in Nineteenth-Century America?" *Nineteenth Century Theatre* 23/1-2 (Summer-Winter 1995): 89.
2. Joyce Appleby, Lynn Hunt, and Margaret Jacob, *Telling the Truth about History* (New York: Norton, 1994). For more commentary on cultural history, see Karen Ahlquist, "Remapping the Landscape: 19th-Century Music and the Uses of History," *Newsletter of the Institute for Studies in American Music* 27/1 (Fall 1997): 1 ff.
3. Mary P. Ryan, *Civic Wars: Democracy and Public Life in the American City during the Nineteenth Century* (Berkeley: University of California Press, 1997), 312.
4. Dale Cockrell, *Demons of Disorder: Early Blackface Minstrels and Their World* (Cambridge: Cambridge University Press, 1997), 152.
5. Cockrell, 162.
6. Eric Lott, *Love and Theft: Blackface Minstrelsy and the American Working Class* (New York: Oxford University Press).
7. Annamarie Bean, James V. Hatch, and Brooks McNamara, eds., *Inside the Minstrel Mask: Readings in Nineteenth-Century Blackface Minstrelsy* (Hanover, NH: Wesleyan University Press, 1996).
8. Ryan, 3.

Karen Ahlquist is an associate professor of music at George Washington University and author of Democracy at the Opera: Music, Theater, and Culture in New York City, 1815-60 (University of Illinois Press, 1997). She is a former board member and program chair of SAM and chairs the AMS Capital Chapter. She is currently editing a book of essays entitled The People's Instrument: Choruses and Choral Communities in the Modern World.

Power and Paradox in Musical Theater History

Dale Cockrell

Blair School of Music, Vanderbilt University

Hear, hear!! Had I been at the Symposium, no one would have applauded louder or longer for Professor Ahlquist's intelligent discourse on methodology and meaning. It is precisely this sort of thoughtful criticism that will enable the field to mature. And to have one's work serve as a partial source for the critique is any scholar's dream. Thank you.

I do believe I failed to articulate clearly enough in *Demons of Disorder* the evolution of my methodological perspective. I intended the arc of the book to inscribe a movement from the tidy attraction of the relatively blunt, black-and-white, binary dichotomy to a more highly fraught, grayed palimpsest of a world

of many angles and meanings. The special attention I pay to George Washington Dixon follows, for here was a man who chastised the mighty for their sexual philanderings, yet surrounded himself with pimps and prostitutes; a man who sang the song of the many, yet wished to sing only for the few; a man who hated the Irish while supporting the abolition of slavery; a man who associated himself with the party of "legitimate" power precisely because he had so little of it. My method was one that sought out the raw details of Jacksonian era common-class life before turning to theoretical models to aid me in their interpretation. My view is that evidence should walk before theory; I welcome attention drawn to any inadvertent "interpretations" that rest on theory and not on evidence.

In the end, the most radical synthesis (or, "theory," if you insist) I offer is that worlds can reasonably be understood to be one thing from one perspective, another thing from yet another, and both (often even more than both) from another. Like all such theories, mine is not entirely new, but a nuanced version of one that stretches from Plato through Emerson (with his "old doubleness") through feminist criticism and beyond. Meaning might well be ambiguous, to use Victor Turner's concept. But more than that, meaning might well be paradoxical, and rationally and consciously so, if you follow my contradictory convolutions. Power relations, since Professor Ahlquist points us that way, are sometimes understood to be benign, and are sometimes frankly paternalistic, even blunt. (It might not be currently unfashionable, but it is hard for me to believe that my underclass "demons," slaves, and other desperately marginalized human beings in antebellum America were much more, much of the time, than objects of the "bluntstroke," often applied quite literally.) Sometimes, and here it gets most interesting to me, they can be both, as in charivari, as in carnival, as in minstrelsy (dandy Zip Coon/rogue George Washington Dixon was, of course, a "larned skolar"); moreover, since they can often be both, there's usually good theatre to be made and enjoyed in the traffic in paradox.

There is precious little scholarship that's as interesting as theatre- or music-making. Rather than "explaining" that obvious fact away as two disjunct human activities, however valuable each, let's imagine a world in which there's an overlay between the experience of making or perceiving scholarship and making or perceiving theatre/music. It's a big supposition, I realize, and I can't begin to wrap

my mind around it all, but in there somewhere would be a scholarship that seeks the telling contradiction, and lets the "lie" speak its truth, for there's art in unmitigated counterpoint. Such a scholarship would have us acknowledging our roles as poor players on a stage, perhaps of our own devising, but perhaps not. Scholars as actors (a form of which is the current attention paid to historiography) would enable us (sometimes the players, sometimes the audience) to test the characters for credibility, for truth-to-life. Would they be found wanting? Or, behind the mask, would WE be found wanting?

In one monumental regard, I believe we would. Surely, as we look back at American music from the tower of Y2K, the biggest story is the rise of a dynamic and powerful music from America's underclasses, almost exclusively Southern, that has come to be the basis of the world's first global music culture. (In fact, this is probably the lead story in any history of the world's music.) If music/theatre/scholarship is about life, where's the show? Why don't we scholar/actors flock to this biggest of all plots and themes?

My working theory (soon to be debunked at a theatre/conference/journal near you, I'm sure) is that this story and its music comes from a world in which people had class. Or, more properly, did not have "class." Trash they were (and are) of various ages, races, genders, religions, politics, and sorts. They typically live(d) their lives below what I have called "the horizon of record," and as such seldom show up in the studies of Lawrence Levine (which, much as I love the book, should be titled "Highbrow/Middlebrow"), Joseph Horowitz, and, yes, Karen Ahlquist. Why do we tend not to include these people in our discourses? In truth, they are damnable hard to track through the halls of time; occasionally they leave some scrawled graffiti on the walls, but even that's not easy to find, much less decipher. But there's more to it, I think. For to discover these folk is perhaps to discover the grotesquely masked images of our proper, ivory-towered "larned skolar" selves. There's the potential for fear here. Some (many?) among us might have lapses in our kinship relations that could stigmatize us in the academic marketplace: some of us might actually have cousins who like country music, or, horror-of-horrors, who are even actual southern/redneck/ hick/trailer trash (about the last marginalized group in this country available for non-p.c. joke-making). The most unfortunate of our colleagues (ahem!) have those failings themselves, and their well-

tugged on bootstraps seldom help them get tenure. (I once heard the Provost of an expensive New England "liberal" arts college proclaim that a failed candidate "wasn't the right sort of Southerner.") It's much better just to ignore class; perhaps it will go away. And it almost has, say the great American Classless Society mythmongers.

To confront class is to confront power, as well as to confront music. To experience "Hound Dog" or "Lovesick Blues" or "Black Bottom Stomp" is to experience the paradox of joy and despair; or, as I claim in *Demons of Disorder*, common-class theatre and music become metaphors for promise and hope in worlds where those commodities are in often short supply. To call it, scholar-like, a "complexity" is an over-simplification, for life, music, and, one hopes, scholarship someday, is/will be now simple and blunt, now fraught and multifaceted. And, at its best, most radically, compellingly, and transcendently both.

Dale Cockrell is Professor of Musicology and American and Southern Studies at the Blair School of Music, Vanderbilt University. He's on a research leave in 1999-2000, happily pursuing the musical detritus left by old-time trash, all towards understanding the dirty little secrets of Southern American music.

A Reply from Karen Ahlquist

Hats off to Dale Cockrell for his critique of my remarks—as always, passionate and a great read. We don't yet have enough of this sort of exchange and so I'm grateful for it.

There's much in Cockrell's essay and in his work in general that stands as a challenge to musicological tradition. Some of it is familiar: Why is "music history" still largely European music history of the "art" tradition? Why is "music" a body of works rather than an activity? Why is the point of creation of such works their most important moment? And why, as Cockrell asks this time around, don't we flock to the "biggest of all plots and themes" in American music history—the creation of the first global music culture from the underclasses of the American South?

In fact, I think more of us will. In so doing, many of us will look to Cockrell as a model of complexity, emphasis on the ambiguity of meaning, exposure of contradictions and alternative points of view, and the shedding of light on lives lived below "the horizon of record." Equally important, we have his example of a scholar's work coming directly

from his life and a call for us to test ourselves on a range of bases broader than mere scholarly competence. For all of this, I say (if I may), "Bravo!"

In addition, Cockrell is of course right about the position of "underclass demons, slaves, and other marginalized human beings in antebellum America." We know too much about slavery and working-class conditions to deny it or to debunk the notion that people had (and have) class. So his point that, in spite of "paternalistic, even blunt" treatment from above, his "demons" had richly-textured lives replete with music that influences the world today is well-taken. However, I question his suggestion that scholars who study groups "above" the underclass do so for fear of exposing a lack of respectability among their relations to the academic marketplace. As I see it, so much has changed in music scholarship in general that, with the possible exception of the European dead-white-male composer, who has had an ample share of attention, *all* music and *all* social groups are ripe for rethinking, or, as Cockrell has emphasized, for consideration for the first time. We'll be better off if scholars of all stripes and all interests take a lesson from his paradoxes and his passion.

Corrections

The editor apologizes for the following errors in the Bulletin.

Michael McCown (not Gowan) premiered the Dvorák aria, "Onaway, awake beloved" at the NEC Festival. (XXV/2, 51)

Steven Gilbert's eulogy reported that he had been at California State University, Fresno since 1982. A SAM member has reported that this statement was inaccurate as Gilbert was already teaching at Fresno in 1972. (XXV/2, 47)

Ralph Locke points out a typographical error in the paragraph about him in the Summer 1999 issue (Vol. XXV, no. 2, p. 59). His article, "Musicology and/as Social Concern," published in *Rethinking Music*, does not discuss "ethnic conundrums of the academic life today" but "ethical" ones—e.g., how one treats one's colleagues and students! Actually, he adds, the article does refer, in another section, to issues of ethnicity and nativism. So maybe the gremlin that added that "n" knew better after all!

"Give The World a Smile" A Professional Gospel Quartet of All-Stars, 1927-1932

Rebecca L. Folsom
William Jewell College

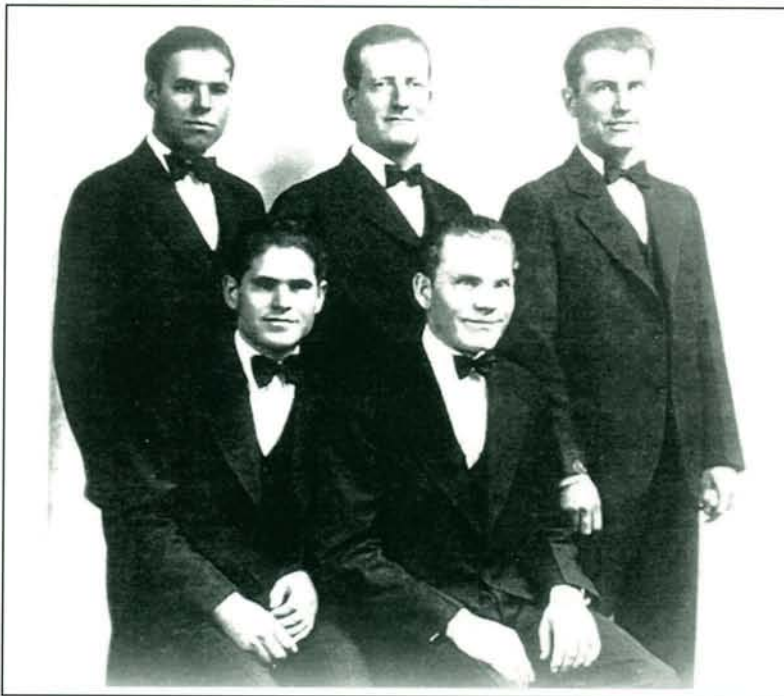
When James D. Vaughan of Lawrenceburg, Tennessee, owner of one of the largest and most successful gospel music publishing companies in the South, introduced the first professional white gospel quartet in 1910, he began a long line of hired professional singers whose services were used to promote the Vaughan interest.¹ Their first appearance at the meeting of the General Assembly of the Cumberland Presbyterian Church in Dickson, Tennessee, convinced Vaughn of the publicity value of performing quartets.² The formation of this first group ushered in the age of performing quartets who promoted the sale of gospel music on their tours.

Following Vaughan's example, V. O. Stamps, a former employee of the Vaughan enterprise, and his brother Frank opened a publishing company in 1924. The Stamps Music Company of Jacksonville, Texas, began as a small business that eventually grew into one of the leading publishers of southern gospel music. V. O. ran the office and edited their first songbook, and Frank formed a quartet to promote the music. One of the four singers played the piano for the group. Often, their travels took them to local singings and concerts. In 1926, V. O. collaborated with J. R. Baxter, Jr., to form the Stamps-Baxter Music Company, based in Dallas, Texas. Because of this move, Frank's original quartet first changed personnel and then disbanded.³

In 1927, Frank Stamps reorganized his quartet completely, adding a fifth man to play the piano. The quartet was originally called the Stamps Quartet, but soon changed their name to the All-Star Quartet. This group included Palmer Wheeler, first tenor, Roy Wheeler, second tenor, Otis Echols, baritone, Frank Stamps, bass, and the fifth man, Dwight Brock, who became one of the first "rhythm piano" players in gospel music. The addition of an

accompanist as the fifth member of the group was part of a trend in gospel quartets, and the "five-man quartet" soon became the standard performing ensemble.

While V. O. operated the music publishing company in Dallas, Frank based his quartet in Chattanooga, Tennessee. From there, they traveled throughout the South making personal appearances at concerts and church gatherings,



The Stamps All-Star Quartet (1927), L to R: seated Palmer Wheeler, Dwight Brock, Roy Wheeler, Frank Stamps, and Otis Echols. Photo courtesy of Brenda Brock Folsom.

In their concerts, they not only sang gospel songs, but also performed some of the popular music of the day.⁴ Each member of the quartet performed his own "specialty" number, such as "Charlie My Boy," "Ah, Sweet Mystery of Life," and other popular songs.⁵

After the formation of the All-Star Quartet, the members found themselves traveling constantly. They were out of town for months at a time. Sometimes the quartet traveled during the week and returned home on the weekend. The men usually traveled together in a five-passenger automobile over roads that were, according to Brock, "nothing to write home about."⁶ Automobile travel during the 1920s was not always comfortable.

Monetary rewards for quartet members during the late 1920s were practically nonexistent. The members of The All-Star Quartet

were paid by two indirect methods. One involved the purchasing and selling of the company's songbooks, two of which were published each year. The company sold several books to each quartet member before a concert, who then, at intermission and after the concert, marketed them. A quartet member was allowed to keep the profit from these sales, which might only amount to enough for a meal that day.⁷ The All-Star Quartet's first tenor Palmer Wheeler recalled, "Those were the days, going from town to town. Sometimes we ate hamburger, and sometimes we ate steak. We had our oatmeal, cornmeal, and miss-a-meal."⁸

Occasionally, the quartet also charged admission to the concerts. Brock stated, "We just split the income from our concerts. One part went for the car upkeep, and we split the rest."⁹ Although the quartet's small income did not limit their travels, at times they struggled to survive and stay on the road. By the end of the summer 1927, the group was close to disbanding. Their decision to persevere led to a pivotal event in the following months.

Because of their growing popularity from concerts and personal appearances, The Stamps All-Star Quartet was approached by a talent scout from the Victor Recording Company in fall of 1927. The scout offered the quartet a recording contract for fifteen

hundred dollars. On 20 October 1927, the group recorded their first songs for Victor in a temporary studio set up at the Grady Hotel in Atlanta, Georgia. The two songs, George A. Minor's "Bringing in the Sheaves" and Fanny Crosby's "Rescue the Perishing," were requested by Ralph Peer, who was supervising the sessions for Victor.¹⁰ After recording those two numbers, Frank Stamps asked Peer if the group could record two more songs. Peer agreed, and "Give the World a Smile" and "Love Leads the Way" were recorded.¹¹ The record containing both these songs became so popular that, according to Tommy Wheeler, it was the first gospel recording to sell over one million copies.¹² In turn, "Give the World a Smile" became the theme song for The All-Star Quartet as well as later Stamps quartets.

Written in 1925, with music by M. L. Yandell and lyrics by Otis Deaton, "Give the World a Smile" was a rhythmically dynamic song with a bass lead in the chorus. While the bass sang the strong melody, the upper three parts sang on the after-beat. On the repeat chorus, the men sang "boom, boom, ping, pang" in an imitation of a rhythm guitar. It was most likely this rather novel singing style, either related to the fa-so-la solfeggio of the shape-note tradition or an adaptation of "scat" singing so popular in jazz of the day, along with Brock's rhythmic piano playing that appealed to the public.

When Yandell and Deaton collaborated on "Give the World a Smile," neither man had premonitions that it would gain such popularity. In an article about the song, Deaton recalled,

In 1924, M. L. Yandell and I were both students in the Stamps School of Music, and had begun to write gospel songs. We each sent a couple of songs to James Rowe [legendary lyricist of southern gospel music] for him to write the lyrics. He wrote the words for all our songs except for one of Yandell's. Rowe sent the manuscript back to Yandell and said, 'I am sorry, but I cannot feel the rhythm to this music.' It was the music to 'Give the World a Smile.' Yandell handed the manuscript and letter to me and said, 'Deaton, write some words for this.' I took the song and worked on it that night and the next day showed it to Yandell and Mr. V. O. Stamps. Mr. Stamps made us sing a little of the song and then said, 'Boys, I will give you five dollars each for that song.' V. O. handed Yandell five dollars and then turned to me and asked if I wanted five dollars for the words. I told him if the words were worth that to him, they would be to me too. In 1925, I gave V. O. the words and permission to print the song.¹⁵

Although they did not profit excessively from this particular song, Yandell and Deaton eventually became two of the leading composers of gospel music in the 1920s and 30s.

At the time of the Victor taping, the men of the Stamps All-Star Quartet were not familiar with the method of making recordings. As with any recording session, when the group finished

singing the pieces the sound technician played the material back to them. Original All-Star member Otis Echols recalled, "When we heard those songs played back to us in the same microphone we had just sung into, we country boys were thrilled. My hair stood straight on end and Palmer Wheeler jumped nearly fourteen feet in the air."¹⁴

Their first recording was distributed to music stores on 16 December 1927. According to Brock,

When the record was released, the quartet was in Quickside, North Carolina. We received our first copy while playing a concert there. That night

his colleagues move on because he respected their talents and cherished their mutual experience. In his words, "We had many good times, and Palmer Wheeler was my favorite first tenor."¹⁷

Andy Hughes, first tenor; Henry Long, second tenor; and E. T. Burgess, baritone, filled the vacancies. Frank Stamps returned as the bass, and Brock remained as pianist. This new "All-Star" quartet made their first recording on 25 November 1929. During the following depression years of 1930-31, The quartet performed as many concerts as were financially possible. Recording sessions were

less frequent, and most of the men in the group found other ways to support their families. Brock remembered, "The Depression affected our concerts. Admissions were down as well as record sales. It drove us off the road for a while."¹⁸ During this time, four of the quartet members worked as composers, editors, and shipping clerks for the Stamps-Baxter Company.

In 1932, the All-Star Quartet reassembled to complete recording contract obligations to Victor Records. By this time, the personnel of the All-Star Quartet had changed again. Otis McCoy sang first tenor, J. R. Baxter sang second tenor, Brock sang

baritone, Frank Stamps sang bass, and at the piano was Frank's new bride, Sally Stamps. Although Brock had always had inhibitions about singing, Stamps needed the former pianist to sing in order to complete the quartet's contract. The group made the required recordings on 15-16 February 1932, and after this recording session, disbanded.¹⁹

There were, however, further attempts to bring the group back together. In 1937, Palmer Wheeler, Roy Wheeler, Otis Echols, and Frank Stamps began to sing together again. The one original quartet member missing was the pianist, Brock. These men re-structured the group with pianist Lawrence Ivey and performed in concerts and on radio shows, but did not record. In 1938, Otis Echols and Palmer Wheeler again found other opportunities and



The Stamps All-Star Quartet (1929), L to R: Dwight Brock, Andy Hughes, Henry Long, E. T. Burgess, and Frank Stamps. Photo courtesy of Brenda Brock Folsom.

we were staying in a boarding house and we borrowed a record player from the owner of the boarding house. We wore that woman's player out playing the record over and over to ourselves.¹⁸

Throughout 1928, the quartet continued to make records for Victor, using recording studios in Memphis and Bristol, Tennessee, and Atlanta, Georgia.

By the end of 1928, changes in personnel were frequent and common for the quartet. The first change occurred on 1 November 1928, when Frank Stamps took a "leave of absence," and was replaced by Mike O'Byrne on bass.¹⁶ This group recorded six songs for Victor. The second change in personnel was quite significant. Palmer Wheeler, Roy Wheeler, and Otis Echols all left the group to pursue other singing activities. Brock was unhappy to see

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From Albion to Albany: On the Tracks of Gottschalk in the Hudson Valley

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In the acknowledgements to the 1964 edition of Louis Moreau Gottschalk's *Notes of a Pianist*, Jeanne Behrend observed that in Gottschalk's writings, "Many personal names and place names were misspelled." Given the extent of Gottschalk's travels by rail, and the fact that he wrote his journal entries in the cars, other discrepancies may appear in the primary sources: his journal written in French, the transcription, and the English translation published as the first edition of *Notes of a Pianist*.¹ I noted two such discrepancies during a research trip by train from New York City to Albany in May 1998.

According to the journal, in the summer of 1862 [the entry is not dated precisely] Gottschalk was endeavoring to create a record of giving "three concerts echeloned over a route of one hundred miles" within a single day.² With New York City as his starting point, these concerts were scheduled for Newark at noon, Albany at 4:30 P.M., and Troy at 8:00 P.M.. But it was not to be, for after helping "a charming young girl and her mother" to disembark at Fishkill station, the train departed before he could reboard, and he and his manservant were stranded there.³

These and subsequent events are related in this extract from *Notes of a Pianist*:

They [the mother and daughter] stopped at Fishkill. On seeing them get up, I did as much under the influence that two pretty eyes always exercise, and rushed out, my heart in my mouth, my right arm gracefully bent (the left carried a cage and a canary, another feminine article that I had forgotten to mention in the inventory of these ladies, and that I had heroically seized). I offered my hand to help them descend. . . .

In the midst of the courtesies of my traveling companions and of the little *consecrated* conversation that I owed to them, *felicitating myself on the happy chance that . . . with hope that . . .* and a thousand other pretty things of the same kind like knights-errant who meet beautiful princesses, the whistle was blown, the conductor had cried, "All aboard," and I only came to myself to see the last car of my train disappear around a turn in the track!

Behold me upon the road without any baggage at Fishkill station, that is to say a half hour's walk from any habitation, and with a concert to be given at Albany in an hour! . . . It was four o'clock. The hall at Albany probably was full. . . . I, for myself, recalled to mind that Church [Frederic Edwin Church (1826-1900)], our great, inimitable Church, the painter of Niagara [*Niagara Falls*, 1857, Corcoran Gallery of Art, Washington, D.C.], of the Andes [*Heart of the Andes*, 1859, Metropolitan Museum of Art, New York], and of so many other beautiful pictures, had many times spoken to me of a marvelous property that he had purchased on the banks of the Hudson near Fishkill. A little lad was discovered just then whose father, a carpenter, worked for Church. I again took courage and, giving some money to the boy, made him conduct me to Church's residence.⁴

Gottschalk's colorful description of this episode resembles a film scenario: a deserted, country station; the sight of the "beautiful princesses" with their menfolk dashing his anticipation of conquest and rapture; a blazing sun contrasts with his bleak, poignant emotions. He falls victim to "corroding reflections on the inconvenience of being too susceptible," and to the universal truth that the "competition" is generally "a frightful fellow," and the "thousand tender looks" *she* gives him are entirely unmerited!

To return to the present, it became apparent as the writer's train progressed northwards along the east bank of the Hudson River, that Fishkill was situated at some considerable distance from the home of Gottschalk's friend, Frederic Edwin Church, landscape artist, landscape gardener, and like Gottschalk, a romantic nationalist.⁵ Later, at Olana State Historic Site, near Hudson, one of the properties formerly the house of Church, the curator confirmed that Fishkill was approximately fifty miles distant.⁶ So, Gottschalk could not have been stranded there in the circumstances he relates, nor was Church's residence near Fishkill; it was some three miles south of Hudson.

In Gottschalk's day, the railroad route on the east bank of the Hudson River was served by Catskill station;⁷ it is here that he would have detrained, and been conveyed the short distance of 1 mile by horse-drawn vehicle to Church's residence. He could have detrained at Hudson station three miles further on, but

this possibility does not accord with the journal entry either.

At the time of Gottschalk's summer visit in 1862, Church's home was a board-and-batten cottage he had built for his wife and future family of six children, who were born between October 1862 and 1871. It was called "The Farm," later "Cosy Cottage," and was situated on 126 acres of farm and woodland that Church had purchased in 1860, the year of his marriage to Isabel Mortimer Carnes (1836-99). It was here that Gottschalk must have "passed a charming afternoon."⁸

In fairness, it should be added that it would not necessarily have been an easy matter for the editors of *Notes of a Pianist* to locate Church's Persian-style residence, *Olana*, set 600 feet above the Hudson River in 250 acres of landscaped grounds, because until 1964 it was owned by the Church family, and was not transferred to the State of New York until 1966. Gottschalk never visited *Olana*, for construction did not start until 1870, the year following his death.⁹

Not surprisingly, the discrepancy has been replicated. In Robert Offergeld's *The Centennial Catalog*, for example, there is a reference to "the painter's [Church's] Fishkill home."¹⁰ This inquiry would seem to confirm the possibility that there might be other similar discrepancies to be found in the primary sources.

Notes

1. Louis Moreau Gottschalk, *Notes of a Pianist*, Clara Gottschalk Peterson, ed., trans. Robert E. Peterson (Philadelphia: Theodore Presser, 1881).

2. Louis Moreau Gottschalk, *Notes of a Pianist*, ed. Jeanne Behrend (New York: Da Capo Press, 1964), 103.

3. S. Frederick Starr, *Bamboula! The Life and Times of Louis Moreau Gottschalk* (New York: OUP, 1995), 332.

4. *Notes of a Pianist*, ed. Behrend, 103-105.

5. From ca. 1857-1865 Church was at the peak of his career and enjoying spectacular financial success. Like Gottschalk he too fell into oblivion. However, while Gottschalk's revival can be dated from 1948, with the U.S. premier in New York of the Symphony No. 1 *La Nuit des tropiques* in an arrangement for two pianos, Church had to wait until 1966 for his first retrospective exhibition. William E. Korf, *The Orchestral Music of Louis Moreau Gottschalk* (Henryville, PA: Institute of Mediaeval Music, 1983), 63-65; Starr, *Bamboula!* 448-454; Carol Troyen, *Burlington Magazine*, vol. 132, No. 1042, January 1990, 70-72.

6. *The Times Atlas of the World* (London: Times Books, 1992), 103 G3.

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Oscar Sonneck and Recent Developments in the Study of American Music

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Note: Dr. Alan Buechner, the recipient of the Sonneck Society's 1999 Distinguished Service Citation, presented a paper on the early days of the Society to the Special Research Interest Group (SRIG) session "New Directions in Historical Research in Music Education," Eastern Division, MENC conference, Lake Kiamesha, New York, 1 April 1982. This abstract was found while going through his papers; it was felt that this might serve as a preliminary survey of the Society's history and an homage to Alan and his work on behalf of the Society.

One of the ironies in the history of musicology in this country is that the precedents set by the man who at his death was hailed as "the Father of Musicology" in America, namely Oscar G. Sonneck (1873-1928), were almost completely ignored by those who followed after him. As the first Chief of the Music Division of the Library of Congress, and later as the first editor of the *Musical Quarterly*, Sonneck worked constantly for the recognition of historical studies in music, and for the adoption of the widest possible program of inquiry. An inspired workaholic, he produced one ground-breaking study of early American music after another, only to find them greeted with indifference by the musical public. It was only toward the end of his life that he began to receive the recognition he deserved.

After Sonneck's death the increasingly favorable climate for the nurturance of historical studies in American music reversed itself for reasons which are not entirely clear. Sonneck himself had no immediate disciples, and those who went on to establish musicology as an academic discipline did little to encourage such endeavors. The attitudes which underlay this not-so-benign neglect emerged many years later at a meeting of the American Musicological Society, held at Washington, D. C., in 1964. The acrimonious debate that followed Donald McCorkle's paper on "Finding a Place for American Studies" [subsequently published in *JAMS* 19/1 (Spring 1966): 73-84] left little doubt

in the minds of the younger scholars present that pursuit of such studies would place their careers in jeopardy. For this reason Sonneck's mantle passed to those persons whose careers were outside of musicology—that is, to certain ethnomusicologists, music educators, folklorists, social historians, music critics, and performers. Already active in the field, they lacked only an organization of their own to meet their special needs and interests.

The movement of establishing a society named in honor of Oscar Sonneck and dedicated to the furtherance of his ideals was initiated at a conference on early American music held at Old Sturbridge Village in May 1973. Follow-up consultations led to a rump session held at the close of the American Musicological Society's annual meeting held at Washington in 1974. It attracted nearly 150 interested persons who authorized its organizers to proceed with the formation of the Sonneck Society.

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The first organizational meeting of the Society occurred in 1975 when its members were the guests of the Society for Ethnomusicology at its annual meeting held at Wesleyan College in Middletown, Connecticut. Two papers were read at a joint session of the two societies, a constitution was adopted, and a slate of officers, headed by Irving Lowens as president, was elected.

The Society's first meeting as an independent organization took place under extraordinarily difficult circumstances. Devoted to "Two Centuries of American Music," it was held at Queensborough Community College in May 1976, on a weekend that coincided with the total shutdown of the City University of New York, then in the throes of a severe fiscal crisis. Forced to move to a parish hall of a local church, the members of the Society rallied and

went on to enjoy a program that included many excellent papers, as well as rousing performances by the Western Wind vocal ensemble; Neely Bruce, pianist; the After Dinner Opera Company; the Country Dance and Song Society; and the Harmonic Society of Queens.

The next opportunity for the Society to honor the memory of its namesake came in 1977 at a conference held at the College of William and Mary, in association with Colonial Williamsburg. This meeting, which was smaller in scale than the previous one, was devoted to consideration of the impact which the phonograph, the invention of which was being celebrated as its centennial, upon the development of American music of all kinds. A panel of experts drawn from academia, from the national archives, and from the world of commerce, including country music, debated the issues at length. Opportunities for working with Edison phonographs and cylinder recordings, for hearing the music Jefferson knew, and for enjoying Tidewater Virginia cooking were also provided.

In an effort to expand its membership to the Middle West, the Society met the following year, 1978, at the University of Michigan. The theme this time was American musical instruments and their makers. A side-trip to view the collection of instruments at the Henry Ford Museum at Dearborn was made, and papers and performances on the hammered dulcimer were offered. The conference closed with a session on 19th-century ballroom dancing accompanied by an orchestra composed of players from the School of Music.

The Society, acting again on its aspirations to become a national organization, held its next annual meeting at New Orleans in 1979, where it was the guest of Tulane University. Given this locale, it was inevitable that jazz would be the principal topic. Indeed, the aficionados had a field day between papers, panel discussions, live performances, and trips to local archives of jazz materials. Some fine papers on other topics, such as "White Gospel Music," were read. Cajun music, the folk music of French-speaking Louisianians, did not go unnoticed, nor was the city's delectable gumbo soup neglected. Memorable, too, was a voyage on a Mississippi steamboat downriver to the site of the Battle of New Orleans, and a visit to the French Cathedral, where Louis Moreau Gottschalk played the organ as a boy.

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The Fifth Gateways Music Festival

Founded by the artistic director Armenta Adams Hummings in Winston-Salem, North Carolina, in 1993, Gateways Music Festivals bring together African-American musicians from across the country for a series of solo recitals, chamber music and orchestral concerts, and lecture demonstrations. The Gateways Festivals have a threefold mission: to increase the visibility and viability of African-American classical musicians; to establish role models for young musicians of all ethnic origins and specifically to encourage young African Americans to study and seek careers in the field of classical music; and to provide opportunities for African-American musicians to meet, exchange ideas, and revitalize.

In the early 1990s, African Americans comprised less than two percent of the players in American symphony orchestras. Even today many African Americans feel isolated in their home orchestras or college jobs. While it may be impossible to imagine American popular music and jazz without the contributions of African Americans, most people, if asked to visualize an orchestra or string quartet, would not fill those chairs with black faces. For many young African Americans attending the week's events, it was the first time they could look onto the stage at a classical concert and see faces like their own.

Hummings, a concert pianist, knows well the importance of black role models; it was not until she was thirteen and attended a recital by Marian Anderson that she had allowed herself to believe that blacks have a place in the "mostly white environment" of classical music. Gateways grew out of her desire to provide a similar encouragement to her eldest son, who is now a professional violist in Richmond, Virginia.

This year's festival, the fifth and largest of the festivals, was held in Rochester, New York. Nearly one hundred musicians participated in events held in area churches, community centers, colleges, and at the Eastman School of Music. The festival opened on 29 August with a morning concert of sacred works by the Gateways Youth Orchestra. The evening concert featured the Gateways Music Festival Orchestra performing *The Breaks*, a jazz-inspired work by Anthony Kelly, the resident composer of the Richmond Symphony, and a spirited performance of Beethoven's *Symphony*

No. 9. The concert brought together nationally known soloists, Gateways participants, and a multi-ethnic chorus drawn largely from the community under the baton of Michael Morgan, the conductor and music director of the Oakland East Bay Symphony.

The evening concert's dual emphasis on both African-American and European composers continued throughout the festival. Every day at noon, pianist Roy Eaton entranced students, faculty, and community members gathered in the main hall of the Eastman School with his sensitively phrased renditions of music composed or inspired by Scott Joplin. Monday evening, Rochester's own William Warfield provided one of the highlights of the week, sharing his life story, singing spirituals and German Lieder, coaching young performers, and conversing with the audience. Tuesday evening, the Zion Hill Missionary Baptist Church hosted African-American pianists who have made history (including a first-prize winner in the Naumberg competition, Awadagin Pratt) in a recital presenting the works of Scriabin, Gershwin, Coleridge Taylor Perkinson, Bach, and others. In a series of three evening concerts, six different ensembles presented all of Bach's Brandenburg concerti. Mid-afternoon and late-evening chamber music concerts presented the works of William P. Dawson, Coleridge Taylor Perkinson, George Walker, Duke Ellington, Mozart, Michael Haydn, Vivaldi, William Grant Still, Saint Saëns, Ulysses Kay, Copland, Manuel de Falla, Hindemith, Kodály, Eugène Ysaÿe, and others. As demonstrated by this list, minority instrumentalists and composers may be marginalized, but they refuse to allow their music—both the music they write and the music they play—to be forced into anybody else's preordained categories.

The significant presence of music by European composers during the festival raises complex issues surrounding music and identity in America today. Is the current widespread effort to validate and appreciate certain musical traditions rooted in the African-American experience, e.g., jazz or rap, perhaps also an attempt at keeping the European tradition to ourselves? When I asked one of the festival participants about the inclusion of European composers on the programs, he countered that his favorite composer had always been Brahms. "Why should we restrict ourselves to African American composers? Why shouldn't we play the music we love? Brahms is no more your

composer [as a white woman] than he is mine." Thus, in this participant's opinion, while the festival did offer more opportunities to hear the works of African-American composers that most other concert series, it stressed that they are an integral part of the classical tradition, not a separate-but-equal one.

The exclusion of non-African-American performers raises other issues as well. Because of its rarity, the sight of an all-black ensemble may recall images of novelty groups of the nineteenth and early twentieth century. Yet, upon further reflection, the comparison quickly falls short. Those audiences were segregated, separated by the color of their skin, and the musicians in novelty groups often played together because they were not allowed into higher-status and higher-paying ensembles. The audiences at the Gateways events were *not* segregated; they were in fact more diverse than at most classical concerts since, in addition to the more typical concert audience, the festival succeeds in drawing more African Americans to their performances. There is thus an atmosphere of warmth and excitement at Gateways concerts not found in most concert halls, created by the knowledge that musicians and audience members alike are sharing in something very special. Gateways participants choose to come together to suggest a new possibility for the future, one suggested by the message of Beethoven's ninth symphony, one beyond division or barriers. If they succeed in their threefold mission, there may come a day when there is no longer a need for Gateways—a day when American music-making will *truly* will truly be a communal enterprise for all Americans. Until that day, we can all look forward to the festival's continued success as it moves to Cleveland next year.

—Heidi Owen

Eastman School of Music

The Chávez-Revueltas Colloquium: A Report from Mexico

Two notable Mexican government agencies devoted to the study and performance of music—INBA's Coordinación Nacional de Música y Ópera, directed by Dr. Ricardo Miranda, and CENIDIM (Centro Nacional de Investigación, Documentación e Información), directed by José Antonio Robles Cahero—collaborated on an international colloquium 8-11 September 1999 in honor of the centenary

of Mexico's two foremost composers: Carlos Chávez and Silvestre Revueltas.

Scholars and musicians from Mexico, the United States, and Argentina delivered twenty-three papers over a four-day period. Most of the presentations were in Spanish, but some papers were in English, translated on the spot by Mexican scholars. The conference occasioned the combined intellectual efforts of many of Mexico's foremost musicologists, for the subject of Chávez and Revueltas is central to the concerns and even the very identity of Mexican musicology, musical scholarship, and performance. One might imagine a similar Bartók-Kodály conference in Budapest, but nothing comparable in the United States, where no single musical figures so predominate, where serious American music is so marginalized, and where the country lacks supporting government agencies like INBA and CENIDIM.

The paper sessions began in the morning at ten and continued, with but a half-hour break, until three in the afternoon or later. Because the conference generated interest in the community at large, the audience for presentations sometimes swelled from the thirty core participants to more than one hundred. The first two days of the conference took place at CENART (el Centro Nacional de las Artes), an arts complex, including the National Conservatory, on the south side of the city. The last two days took place downtown at the majestic art nouveau-art deco Palacio de Bellas Artes (built 1904-1934), where the Mexican Symphony Orchestra and Opera perform.

The papers covered a lot of ground: biography, cultural contexts, personal friendships and associations, reception history, analysis, and stylistic questions. Most of the leading experts on Chávez (such as Gloria Carmona, José Antonio Alcaraz, Max Lifchitz, Robert Parker, and Leonora Saavedra) and Revueltas (such as Peter Garland, Roberto Kolb Neuhaus, and Eduardo Contreras Soto) were on hand (or otherwise represented) to speak of one or the other composer. A few other papers—such as those of Aurelio Tello, Robert Stevenson, Talía Jiménez Ramírez, and this author's—placed both men's work and reception in comparative contexts.

Naturally, the question of Chávez versus Revueltas, a subject that has veritably obsessed the Mexican intelligentsia since 1935 when the two composers had a falling out, often arose. One got the impression that Revueltas is very much the man of the hour, perhaps in reaction to the many decades of Chávez's domination of Mexican musical life. Moreover, this growing appreciation for Revueltas reflects our post-

modern climate, with its taste for the eclectic, the rebellious, and the popular.

The Chávez-Revueltas rivalry assumed added human interest thanks to the prominence of both composers' daughters—Eugenia Revueltas and Ana Chávez—both of whom attended the conference. Eugenia Revueltas, a historian on the faculty of the University of Mexico, presented a paper on her father's relationship with League of Revolutionary Writers and Artists. On the last day of conference, Eugenia felt moved to criticize some of the more stridently polemical of her father's supporters, reminding them that, given the prevailing conditions of the time, Chávez needed to act authoritatively in the interest of raising musical standards in Mexico.

The four concerts, entirely devoted to the music of Chávez and Revueltas, transcended such polemics, revealing both men as composers of enormous vitality, imagination, and appeal. Wednesday night featured guest conductor, Román Revueltas Retes (the composer's grandson), leading the Carlos Chávez Orchestra in the Chávez Concerto for Piano and Orchestra (with the dynamic pianist Guadalupe Parronda), and, after intermission, Revueltas's *Sensemaya* and *Redes*. On Thursday, the very polished chamber orchestra, La Camerata, under the direction of guest conductor, Jesús Medina, offered a variety of smaller works, including Chávez's *Energía* and Revueltas's *Homenaje a Federico García Lorca* and *Cinco canciones para niños y dos canciones profanas*, the latter sung exquisitely by Lourdes Ambríz.

Friday night, Enrique Arturo Diemecke led the Mexico Symphony Orchestra in Chávez's *Xochipilli*, and the same Revueltas songs heard two days before this time sung more operatically by María Luisa Tamez. The rousing finale, José Y. Limantour's brilliant arrangement of Revueltas's film score, *La noche de los mayas*, scored for a gigantic orchestra, including ten percussion players, brought the house down. The colloquium participants largely considered this last selection a provocative or at least controversial choice, arguing that the popular Limantour arrangement distorts the composer's original intentions. Interest was expressed in hearing Paul Hindemith's two-movement suite of the same work, the manuscript of which is still in the possession of the Revueltas family. But the work—in an utterly committed performance by Diemecke—clearly appealed to the large audience who had gathered to hear Mexico's two favorite musical sons.

A chamber-music concert featuring Chávez's *Upingos* (a lovely work for solo oboe) and Soli I, II, and IV, and Revueltas's *Dos pequeñas*

piezas serias (which were not very serious) followed on Saturday afternoon. This concert was actually one of eight such programs honoring Chávez and Revueltas at the Bellas Artes over a four-month period under the direction of Miranda and the Coordinación Nacional de Música y Ópera.

The performances of all these Chávez and Revueltas works were uniformly top notch and it is hoped that at least some of them will be made available as CDs. Similarly, plans are afoot to publish many of the colloquium's papers as a book. Of course, Mexico being Mexico, the lavish multi-course meals in the late afternoon, and the smaller but still ample dinners after concerts, provided the conferees numerous opportunities to talk at length about music, art, literature, and more mundane matters. The Mexican government should be congratulated for hosting such an extraordinary event.

—Howard Pollack
University of Houston

Rebecca Clarke Conference and Concert

Rebecca Clarke (1886-1979), an English-born composer and violist of German and American parentage, spent much of her life in the United States, living in New York City from 1944 until her death. She achieved fame as a composer with her *Viola Sonata* (1919) and *Piano Trio* (1921) written for competitions of the Berkshire Festival of Chamber Music, sponsored by the American patron Elizabeth Sprague Coolidge. Clarke wrote chamber music and songs for her fellow performers, and she also wrote many works (including choral pieces) that were not performed in her lifetime and that remain unpublished in her estate today. A conference on Clarke, organized by this author and Jessie Ann Owens, was held at Brandeis University on 25 September, in conjunction with the New England Chapter of the American Musicological Society. Brandeis sponsors for this event were the Women's Studies program, Music Department, Dean of Arts and Sciences, and the ArtsFest.

Christopher Johnson presented "The Unexpected Rebecca Clarke (Mostly in Her Own Words)," considering the activities of Clarke's life as recorded in a portion of her diaries, and emphasizing the significant role of Clarke's mother in her unpublished memoir, "I Had A Father Too." Deborah Stein offered "The Englishwoman of Many Voices: Clarke's Songs." Stein considered how Clarke's early 20th century musical language offers a unique lens

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for viewing an era of compositional exploration. She considered several songs as representative of different aspects of Clarke's output, including the early "Shy One" (Yeats), "The Seal Man" (Masefield) and "Tiger, Tiger" (Blake). Each song was composed a decade later than the last, spanning most of her compositional career. Stein's analyses explored how Clarke expressed the form, imagery and progression of three superb poems, with her musical language ranging from tonal to modal to atonal. Paula Gillet's presentation, "The Climate for Female Musical Creativity in Turn-of-the-Century England," considered a number of factors that influenced women's role in society, including the widely-held "scientific" observation that women's alleged inferiority was the result of their smaller brain size. Such "evidence" resulted in the continued belief that intellectual and creative activity for women was not only unnatural but also dangerous. Despite the prejudices they faced, a number of women of a slightly earlier generation than Clarke, including Maude Valerie White and Liza Lehman, made significant achievements as composers in a range of genres. Cyrilla Barr evaluated Clarke's failed attempts to capture the Berkshire Prize in 1919 and 1921. She discussed the well known incident of the jurors

being tied in choosing Clarke's work and Bloch's suite for viola as the contest winner. Mrs. Coolidge herself, who knew the identities of the contestants, broke the tie, thus giving the prize to Bloch. Barr offered considerable behind-the-scenes documentation concerning this contest and other Coolidge competitions as well, with Clarke's name part of a distinguished list of "Also Rans" including Hindemith, Webern, and Ruth Crawford. My presentation, "The International Society for Contemporary Music Festival of 1942 and other Contexts for Clarke's Late Works," considered Clarke's *Prelude, Allegro, and Pastorale* for viola and clarinet, which she, probably at the urging of her friend and festival organizer Albert Elkus, submitted to the 1942 event. It was, as she and others noted, the only work by a woman to be accepted.

The concert, "Completely Clarke," included The Lydian String Quartet in the world premiere of *Comodo e amabile* (1924) and the local premiere of Clarke's *Poem* (1926). Richard Buell, writing in the *Boston Globe* described the quartets as "marvelous" and "lovingly scored . . . and disturbingly (how often one writes this of Clarke) intent on taking the listener into unexpected terrain." The women of *Coro Allegro*, directed by David Hodgkins, sang Clarke's two recently published works;

Sarah Pelletier (soprano) and Shiela Kibbe (piano) performed songs including "The Seal Man" and "June Twilight" as well as the unpublished late works, "Tiger, Tiger," and "The Donkey"; the *Globe* review described the songs as "pure gold—microscopically sensitive to the pulls, tightenings, and easings of the English language." Mary Ruth Ray, viola, and Gary Gorczyca, clarinet, performed the *Prelude, Allegro, and Pastorale* (1941), which is forthcoming in print from Oxford University Press. This work, according to the *Globe* reviewer, "had you wondering if Clarke had been listening to some of the more gorgeously bleak passages in Stravinsky's *L'Histoire du Soldat* and decided to take them farther on." Both the conference and concert were well attended, and the day scored a great success in drawing some leading scholars into a new area of Clarke Studies, as well as introducing audiences to some rarely heard or never previously heard music by Rebecca Clarke, now increasingly recognized as one of the very best of her time.

—Liane Curtis
Brandeis University

"Quartet" continued from page 75

left the group. Frank replaced the two men and continued his efforts until the death of V. O. Stamps in 1941. With this event, Frank disbanded the quartet and moved back to Dallas. Because of the quartet's success, no other Stamps-Baxter singing group was referred to as the All-Star Quartet. The perseverance and originality of this first Stamps quartet enabled the gospel industry to drastically increase in popularity. They were the first white gospel group to record for a major recording label and, in turn, their success with the selling of "Give the World a Smile" opened recording opportunities for other quartets. This quartet's promotion of an important gospel publishing company allowed for the creation of new businesses and livelihoods for many, including the employees of the Stamps-Baxter Company. Many gospel musicians followed their example and created other publishing firms, and subsequently other promotional quartets. As the twentieth century progressed, the industry changed and the promotion of white gospel music by the traveling quartet lost its viability as a marketing strategy. Although quartet style has evolved

with time, the work of these early pioneers paved the road for future creativity in the field of white gospel music. Although the members of the quartet never became rich from their efforts, certainly the All-Star Quartet "gave the world a smile."

Notes

1. Jo Lee Fleming, "James D. Vaughan, Music Publisher, Lawrenceburg, Tennessee: 1912-1964" (D.S.M. diss., Union Theological Seminary, Louisville, Kentucky, 1972), 55.
2. Ibid.
3. Tommy Wheeler, interview with the author, 25 July 1996, tape recording.
4. Ibid.
5. Ibid.
6. Dwight Brock, "Here and There," *Gospel Music News* 41 (April, 1973): 3.
7. Wheeler.
8. The Stamps All-Star Quartet Reunion, Spring 1973, Dallas, Tex., Cassette recording from the personal collection of Tommy Wheeler, Desoto, Tex.
9. Dwight Brock, Interview by George Draper, 24 May 1987, Dallas, Tex., Transcript, 3.
10. Wheeler.
11. Wheeler. A minor discrepancy exists in the fact that the Victor recording log for the session lists "Give the World a Smile" first. According to Tommy Wheeler, the matrix on the log does not indicate the recording order, but rather the release order. In addition, Tommy recalls his father, Otis Echols, and Ralph Peer (manager of Victor at the time) as stating that "Give the World" was recorded after "Bringing in the Sheaves" and "Rescue the Perishing." Tommy's

recollection is reinforced by the fact that the recording contract was based "Bringing" and "Rescue," the pieces were requested by Peer when he approached the group in Fall 1927. It is certain that all four songs were recorded on 20 October 1927.

12. Ibid.
13. Otis Deaton, "Give the World a Smile," *Gospel Music Hi-Lites* (August 1966): 12.
14. All-Star Quartet Reunion tape.
15. Ibid.
16. Ibid.
17. Brock interview.
18. Ibid.
19. Wheeler interview.

Rebecca L. Folsom received both a Doctor of Musical Arts degree and a Master of Music degree from the University of Missouri-Kansas City. A classically trained singer, Dr. Folsom has roots in the White Southern Gospel tradition. Her grandfather, Dwight Brock, was the original pianist for the Stamps All-Star Quartet, a composer for the Stamps-Baxter Music Company, and eventually President of that publishing firm. Dr. Folsom is Assistant Professor of Music at William Jewell College where she teaches vocal pedagogy, vocal literature, Italian diction, applied voice and other voice related subjects.

7. Catskill Station. Decayed piling along with some concrete stairs are the only evidences remaining today at the site of the hamlet of Catskill Station. This hamlet was located directly on the Hudson River approximately three miles south of the City of Hudson. The area known as Catskill Station consisted of a railroad station, a ferry slip, a general store and a post office for the Town of Greenport. Completion of the Rip Van Winkle Bridge in 1935 brought an end to the need for the railway station and by the early 1940s the hamlet was entirely closed. Marjorie Grabowski, *Greenport, The Forgotten Town: A History Commemorating the 150th Anniversary of the Town of Greenport* (Hudson, NY: Town of Greenport, Columbia County, Historical Society, 1987), 27.

8. *Notes of a Pianist*, ed. Behrend, 105; "The Farm," or "Cosy Cottage," illustrated in Franklin Kelly with Stephen Jay Gould, James Anthony Ryan and Debora Rindge, *Frederic Edwin Church* (Washington, DC: National Gallery of Art and the Smithsonian Institution Press, 1989), 129; Historic Landscape Report (1996), letter ca. 7 June 1870, Isabel Church to Mrs. Erastus Dow Palmer, Albany Institute of History and Art.

9. *Olana*, from *Olana*, a fortress-treasure house in ancient Persia, constructed by Church as the ideal environment for raising his family. Kelly et al., *Frederic Edwin Church*, 144.

10. Robert Offergeld, *The Centennial Catalog of the Published and Unpublished Compositions of Louis Moreau Gottschalk* (New York: Stereo Review, 1970), 14.

Acknowledgements

I am indebted to the following: Sandra Markham, Chief Librarian, McKinney Library, Albany Institute of History and Art, for her enthusiastic help and her generous hospitality; Karen Zukowski, Curator, Olana State Historic Site, and her Curatorial Assistant, Ida Brier, both of whom provided assistance at Olana and, like Sandra Markham, have generously responded by electronic mail to my subsequent inquiries; Professor Peter Dickinson, Institute of United States Studies, University of London, UK, for whom no expression of gratitude can ever be adequate.

OBITUARY: DR. EVERETT B. HELM

1913–1999

The American composer, musicologist, and music journalist Dr. Everett B. Helm, born on 17 July 1913, passed away in his Berlin home on 25 June 1999. He is survived by his second wife Elisabeth (Alber) Helm in Berlin and his daughter in California.

Helm was born in Minnesota and attended Carleton College in Northfield, Minnesota. After graduating with a Bachelor of Music degree in 1934 he went on to study composition with Walter Piston, counterpoint with A. Tillman Merritt, conducting with Archibald T. Davison, and musicology with Hugo Leichtentritt at Harvard University. In 1936 he was awarded the John Knowles Paine Traveling Fellowship and studied composition with Gian Carlo Malipiero for two years in Asolo, Italy. After additional study with Ralph Vaughn Williams and Alfred Einstein in England, he returned to the United States. In 1939, Helm earned a doctorate in musicology from Harvard ("The Beginnings of the Italian Madrigal and the Works of Arcadelt").

After WWII, Helm became involved with the League of Composers. In 1948, thanks to his association with the New York composer Harrison Kerr, Helm was appointed Music Officer for the Music and Theater Branch of the U.S. Military Government in occupied Germany. First stationed in Stuttgart and then in Wiesbaden, Helm oversaw the region of Greater Hesse in the American zone, an area that included the town of Darmstadt and Wolfgang Steinecke's legendary Holiday Courses for New Music. During the next decades, Helm participated regularly in Darmstadt activities. In 1951, his first Piano Concerto was commissioned and premiered

by the Berlin Philharmonic Orchestra. Other prominent commissions came from the West German radio station Südwestfunk in Baden-Baden (Concerto for Five Solo Instruments, Percussion and String Orchestra, 1953) and from the Louisville Orchestra (Second Piano Concerto, 1956).

Helm was an employee of the U.S. occupation only until 1950; by then he had established sufficient ties in Germany to work as a music critic. Helm established himself as somewhat of an expert on American music and musical history. He reviewed hundreds of new music concerts in Europe, submitting manuscripts for newspapers, journal articles, and radio broadcasts in English, German, and Italian for radio stations throughout central Europe. As a foreign correspondent, Helm represented the *New York Times* and the *San Francisco Chronicle*, among others. During the early 1960s, Helm served as a correspondent and editor for *Musical America*.

In 1963, Helm and his wife Elisabeth, moved to Asolo, Italy, where they remained until 1997. Helm continued to be active in UNESCO projects and also published monographs in German on Bartok, Liszt, and Tchaikovsky. In 1997 Helm moved to Berlin, where he passed away shortly before his 86th birthday. Many years ago, Helm established the Everett Helm Visiting Fellowship for scholars conducting research at the Lilly Special Collections Library at Indiana University in Bloomington, where Helm's private papers and manuscript collections are now held.

—Amy Beal
Bates College

By this time the Sonneck Society had begun to gain real momentum. A delightfully outspoken, occasionally controversial, and always helpful Newsletter edited by Nicholas Tawa served to keep its members in touch. The publication of a festschrift dedicated to the memory of O. G. Sonneck and comprised of articles in praise of him and of his lesser-known writings edited by William Lichtenwanger was in preparation. A contract for its publication by the University of Illinois Press was in the final stages of negotiation, and plans to initiate a new journal, to be called *American Music*, were being brought to fruition. Under the editorship

of Allen Britton, it would strive for both the highest standards and the broadest possible coverage of its subject matter.

News of these developments was announced in 1979 at the Society's next annual meeting, which was held at the Peabody Conservatory of Music in Baltimore. This conference, which was the finest to date in regard to the quality and variety of the papers read, was also notable for its "Salon des Refusés," a session devoted exclusively to papers on American music that had earlier been officially accepted and then rejected by the program committee of the American Musicological Society for its annual meeting

the previous November. These papers proved to be genuinely worthwhile, and the inescapable conclusion was that the Sonneck Society does have an important role to play in advancing the cause of historical studies in American music.

In closing, it was noted that in 1981 the Society will meet jointly with the American Society for Theatre Research and the Theatre Library Association at C. W. Post College, Greenvale, New York. The program for this meeting is already set. The Society expects to solicit papers on diverse topics for its 1982 meeting, which will be held at the University of Kansas.

Letter from Britain

It remains a common cliché in British society—especially among the older generations—to blame anything perceived as a deterioration in standards (particularly moral standards) on American influence. These were, after all, the folks who during World War II coined the phrase “overpaid, oversexed, and over here” to describe their allies from across the pond. Of course, this is all nonsense; as the infamous censorship of Elvis’s pelvis made clear, Americans were (and are) if anything even more concerned than their British counterparts with combating apparent societal degeneration. It was, however, with that misplaced thought in my mind (alongside another perpetual, usually linked, complaint—“there’s nothing decent on the television these days”) that I decided to examine a randomly chosen day’s worth of programming for evidence of degenerate and morally subversive American influence.

Long gone are the days when British television broadcasting consisted only of what my friend Paul Machlin once described (not altogether teasingly) as “four channels, all of them censored by the government.” Satellite, cable, and digital developments have led to an explosion in the number of channels available (if you have the right equipment, which we don’t). There are now five terrestrial channels that can be picked up by anyone with an aerial and a television license (BBC1, BBC2, ITV, and the imaginatively named Channel 4 and Channel 5), plus a rapidly multiplying number of what I suppose might be termed extra-terrestrial channels, i.e., those requiring a dish, cable, set-top box, or some other piece of paraphernalia, plus—in many cases—separate subscription fees.

What I found surprising, on my randomly chosen survey day (Tuesday, 28 September), was the degree to which BBC1, BBC2, ITV, and Channel 4 avoided American imports. Indeed, in the twelve hours from 6 a.m. through 6 p.m., the main imported material seemed to be Australian soap operas. (If you think American soaps are crass, you should try BBC1’s *Neighbours* [sic] or ITV’s *Home and Away*.) Otherwise, there are home-produced news-cum-breakfast magazines, discussions, children’s shows, schools programs, sports, comedy repeats, the odd game show (phrasal ambiguity intended), and lifestyle programs. (There has been a particularly nasty recent rash of cooking

quizzes and house make-overs.) Also buried in there are live relays from the 1999 Labour Party Conference, including a speech by Prime Minister Tony Blair (maybe Paul was right after all). Evidence of Americana is slim: *Sesame Street*, a few cartoons, and one or two films. Channel 5 follows the same general trends, though the talk shows should be familiar to some of you: *The Roseanne Show*, *Leeza*, and *The Oprah Winfrey Show* all appear before mid-afternoon.

Things aren’t much different after 6 p.m.: the only regular American items on channels 1–4 are *Seinfeld* (which, believe it or not, has only a cult following over here) on BBC2 at midnight, and *Renegade* on ITV around the same time. Quite fortuitously, though, 28 September was the evening on which BBC2 broadcast ninety minutes of highlights from The 1999 CMA Awards. (Country music is amazingly popular in Britain.) Channel 5, meanwhile, showed *Police Academy* as its mid-evening film, and spent the first five hours of the following morning (finishing at 6 a.m.) with NFL coverage (Arizona Cardinals versus the San Francisco 49ers, and the Atlanta Falcons versus the Dallas Cowboys).

It’s only when one goes extra-terrestrial that American-produced programs start to have a major impact, though even here it is quite patchy. There is virtually nothing American on digital channels BBC Choice, BBC Knowledge and ITV2, nor on satellite/cable channels Granada Plus, UK Gold (excepting the millionth repeat of *Dallas*), Living, UK Arena, UK Horizon, UK Style, Discovery, Performance, Sky Sports 1, Sky Sports 2, or British Eurosport. On Sky Sports 3, though, you can watch WWF bouts from the Charlotte Stadium in North Carolina! The film channels—Sky Premier, Sky Moviemax, Sky Cinema, Sky Box Office, Film Four, Front Row, and TNT—tend to be dominated by American-made films, and there are no prizes for guessing the origins of the shows on Disney, National Geographic, Paramount Comedy, and MTV. Finally, Sky 1 (in case you were wondering, all the Sky channels are owned by Rupert Murdoch) survives on a diet of Oprah, Flash Gordon, *Star Trek: Voyager*, *The Simpsons*, and *Beverly Hills, 90210*.

What, you may be wondering by now, has any of this got to do with music? Actually, very little, except to note that—rather ironically, at a time when the number of sources of visual

entertainment is expanding rapidly—it is still mainly in the audio field that American cultural influence is most frequently encountered in Britain. The vast majority of commercial radio stations—from Virgin through to Jazz FM—inevitably broadcast a large amount of American material, as do two of the five BBC networks (Radio 1, the “pop” station, and Radio 2, the “easy listening” station). But even here, it is difficult to support the notion that American cultural influence on Britain is all-pervasive (let alone a source of moral degeneration). Indeed, one suspects that the degree to which Britain is affected by American cultural imports is no greater (and possibly even less) than that to which America is affected by British cultural imports, whether these be The Beatles, Monty Python, Inspector Morse (witness the alarming number of grumpy New York cops who drink real ale), Thomas the Tank Engine, The Spice Girls, or—and I apologize profusely here—Tracey Ullman and The Teletubbies. So while we British can, I would suggest, continue without fear to promulgate traditional values (“More tea, vicar?”), perhaps it’s time for you folks to organize a Boston TV Party.

—David Nicholls
Keele University

Nominations of Honorary Member and Lifetime Achievement Sought

Members of the Society are invited to submit nominations for Honorary Member and the Lifetime Achievement Citation for 2001. Honorary Membership is given by the Board to a well-known senior figure normally not a current member of the Society who has made important contributions to the field of American music. The Lifetime Achievement Citation is given by the Board in recognition of the recipient’s significant and substantial lifetime achievement in scholarship, performance, teaching, and/or support of American Music. Honorees need not be retired, but should be senior in age. The recipient will normally be a member of the Society, but this is not an essential criterion. Please send nominations along with supporting information to George Keck, Chair of the Honors Committee.

Letter from the President

Greetings! The committees and the Board of the Society have been very busy over the summer (yes, we did take breaks to travel, do our own research, and rest). I am delighted to be working with so many wonderful people. There is no shortage of ideas and, while our energy is not limitless, there is a clear commitment to the work, continued growth, and prosperity of the Society for American Music. The following is a brief summary of some of the activities with which we have been involved over the past few months.

Long Range Plan: The Long Range Planning Committee met 24-25 September in Kansas City to draft a plan that will take the Society through the next several years. Because of the myriad of activities with which the Society is currently involved, the LRP committee has expanded and currently includes the following people: Officers of the Board; Executive Director; Chairs of the Membership, Development, Finance, and Public Relations committees; Interest Group Chair; American Music Network Chair, and Deane Root, who is serving as the liaison between the last LRP committee and the current one.

A sub-committee of this group met in January of this year to draft ideas about the future of the Society. These ideas were submitted to the membership for comment, expansion, or deletion. Mark Tucker received twenty-one responses. Although that number is small, the suggestions made were excellent and will prove very valuable in our discussions. When the committee meets again, we hope to articulate both short-term and long-term goals by which the Society will be guided into the millennium.

Web site Redesign: One of the most important avenues for people to reach us and find out what we are about is through our Web site. SAM members have a wealth of expertise among us and we should be more accessible and more easily located on the Internet. The Board, with the expert assistance of Kitty and Bob Keller, Cheryl Taranto, and Larry Worster have been actively engaged in a lively discussion regarding a redesign of our Web site. Mark Maxey, Director of Association Service for American Technology Services (ATS), has offered to design professionally our Web site with accessible links describing our history,

many activities, and services. He has offered his company's assistance for a nominal fee, for which we are grateful, because he believes in the importance of the Society and in the dissemination of American music. We will continue to discuss the merits of photos of Elvis Presley, the saxophone, a silhouette backdrop of a United States map, how many links there should be and what side of the page they should be on, and just what is "American music" anyway. Let's hope to come to some agreement about our design before the century ends!

Executive Director: We are making great progress in our search for a new Executive Director. Nym Cooke, committee chair, has received several applications and even more inquiries. A few universities have offered institutional support to provide our Society with a permanent home, an option we are pursuing vigorously. The committee will meet with the final candidates in November and a decision will be made shortly thereafter.

Charleston Conference: Although it may be a bit premature, I would like to announce that this year's Honorary Members will be the Georgia Sea Island Singers. Founded by the late Bessie Jones, the Georgia Sea Island Singers (Frankie and Doug Quimby) have toured the world. The Singers are known for their preservation of the richness of African American culture—the customs, songs, dances, and Gullah language—found on the isolated islands off the Georgia coast. The Quimbys will perform for us and, in turn, encourage us to sing and dance. Can you all sing and perform the "hambone?" If not, come to Charleston! The program, chaired by Paul Wells, is shaping up to be a memorable one.

There are so many enthusiastic and devoted "worker-bees" in this Society and I am enjoying the opportunity to be part of an organization that is embracing the challenges of change. Here's to the new millennium!

Yours,



Rae Linda Brown

Letter from the Editor

I am both happy and sad to announce that William Kearns has announced his retirement as the Bulletin Bibliographer after nearly 20 years of service. The Society applauds Bill for his invaluable contribution and his tenacity to this oftentimes tedious task. In reading Alan Buechner's account of the early days of the Society, I am reminded that only a few years ago American music scholarship was not valued in some circles. Bill's 20-year documentation of publications concerning American music is not only a valuable research tool for scholars, but also a strong statement about the widespread and varied interest in this vital area. Thank you, Bill! (Please note that Joice Gibson will take over as Bibliographer. Please email her at JoiceGibson@Colorado.edu with citations for inclusion.)

I don't seem to receive as many announcements for the Members in the News Department as I feel are justified by the numerous accomplishments by our members. Please don't be shy. Your colleagues want to know what you are doing. Please 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. Please note that the Society's Web address has changed to American-Music.org. 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 may be published in a timely fashion.

—Larry Worster

Submissions for Sonneck Awards

The **Lowens Memorial Book and Article Awards** is a prize for books and articles published in the previous calendar year. Self-nominations accepted.

Chairs for 1998 Publications

(awards conferred in 2000)

Book: Jean Snyder

jburtesq@aol.com

Article: Steve Ledbetter

StevenLedbetter@compuserve.com

Chairs for 1999 Publications

(awards conferred in 2001)

Book: N. Lee Orr

leecorr@mindspring.com

Article: Kim Kowalke

kkwk@dbi.cc.rochester.edu

The Sonneck Society Dissertation Prize

The Sonneck Society Dissertation Prize is designed to recognize a single dissertation on American music for its exceptional depth, clarity, significance, and overall contribution. American music is interpreted in all its historical and contemporary styles and contexts, including, but not limited to art and popular musics, the musics of ethnic groups and minorities, and the full range of musical activities. "America" is understood here to embrace all of North America, including Central America and the Caribbean, and aspects of its cultures elsewhere in the world.

The period of eligibility for the Prize is for doctoral dissertations successfully defended during the previous calendar year. Applicants need not be members of the Society. Candidates should send three copies of the following, postmarked no later than February 28: title page and abstract; table of contents, and one sample chapter. One of the three copies may be on a floppy disk in IBM format, using WP5.1 or Word 6. Send your submission, with a cover letter, to Catherine Parsons Smith (Chair, Dissertation Prize Committee), Department of Music 226, University of Nevada, Reno, Reno, NV 89557-0049; 775 784-6145, Smithcp@unr.edu

Applications for the Sonneck Society **Non-Print Publications Subvention Award** will be accepted starting in the Fall with a 1 December deadline. For information contact Mary Jane Corry, 8 Joalyn Road, New Paltz, New York, 12561 (ccorrm@npvm.newpaltz.edu).

The annual deadline for applications for the Sonneck Society **Publications Subvention Awards** is 15 November. Inquiries should be directed to the committee's chair, Lenore Coral, 1309 E State St., Ithaca, NY 14850 (lfci@cornell.edu).

Sonneck Society 1998 Budget Analysis

Income

FUND & DESCRIPTION	PROJECTED	ACTUAL	+/-
F01: General Fund			
Dues	\$42,687	\$44,881	\$2,197
F01 Interest from 1997	\$5,300	\$5,978	\$678
F02 Lifetime member interest	\$1,800	\$1,800	-
F03 Unexpended contingency in 97	\$3,303	\$3,303	-
F01 Gifts to 7/1/97	\$1,710	\$1,710	-
Membership label sales	\$500	\$713	\$213
Directory ads	\$300	\$200	-\$100
GENERAL FUND TOTAL ACTUAL INCOME OVER PROJECTED INCOME			\$2,988
F04: Student aid fund interest	\$100	\$113	\$13
F04: Silent auction income	\$1,019	\$1,605	\$586
F05: RILM fund gifts to 7/1/97	\$35	\$35	-
F06: Lowens fund interest	\$1,100	\$1,241	\$141
F06: Lowens fund gifts to 7/1/97	\$460	\$460	\$-
F07: Non-print subvention interest	\$1,600	\$1,805	\$205
F07: Non-print subv. gifts to 7/1/97	\$170	\$170	-
F08: Johnson fund interest	\$6,700	?	?
F10: Dissertation prize fund interest	\$40	\$113	\$83
F10: Dissertation prize gifts to 7/1/97	\$215	\$215	-

Sonneck Society 1998 Budget Analysis

Expenditures

REQUESTED FOR	BUDGETED	ACTUAL	+/-
Treasurer	\$425	\$271	\$154
Exec. Dir. Office expenses	\$3,800	\$3,852	-\$52
Board expenses	\$3,000	\$2,657	\$343
UI Press - American Music subscriptions	\$28,312	\$30,464	-\$2,152
Academic Services	\$3,850	\$3,690	\$160
Fees and Memberships	\$875	\$1,048	-\$173
RILM support	\$837	\$837	-
American Music Week Comm	\$200	-	\$200
Interest Group Liason	\$200	-	\$200
Membership Comm	\$200	-	\$200
Minority Issues Comm	\$200	-	\$200
Public Relations Comm	\$100	-	\$100
Student travel to annual conference	\$500	\$500	-
American Music	\$5,050	\$2,435	\$2,615
Bulletin	\$5,694	\$5,787	-\$93
Directory	\$1,755	\$1,904	-\$149
TOTAL ACTUAL EXPENDITURES LESS THAN BUDGETED:			\$1,552.95

The actual income from dues over the projection [\$2,197] was almost entirely expended on the increased costs of subscriptions [\$2,151.87] effectively cancelling one another out. Again, we can be pleased with the results of the budgeting process for fiscal 1998.

Approved & Revised Budget For Fiscal 1999

General Fund

Treasurer, Bill Everett	\$450
Student Committee Liason, Ron Pen	\$300
Interest Group Liason, Jean Geil	\$900
Executive Directors Office, Kitty Keller	\$3,500
Board Expenses, Kitty Keller	\$3,700
Long-Range Planning Comm. Meeting	\$1,228
UI Press, Am Music Subscriptions	\$27,000
Academic Services Fees	\$3,450
Fees and Memberships (revised up from Board approved budget due to \$40 increase in ACLS dues)	\$1,140
Membership Directory	\$1,950
US-RILM Support	\$850
Membership Comm	\$1,655
Minority Issues Comm	\$100
American Music Journal	\$4,800
SS Bulletin	\$5,734
Buchner publication subvention	\$1,750
TOTAL	\$58,352

Restricted Funds

Student Travel Fund	\$2,335
Lowen Fund Awards	\$424
Johnson Fund Merrill-Lynch Fee	\$65
Johnson Fund Subvention Comm. Expenses	\$200

—William Everett, Kitty Keller, Homer Rudolf, Chair

Hymn Books to Hit Songs: 150 Years of the Tennessee Music Business

The history of Tennessee's music industry in all its variety is being showcased in an exhibit co-curated by Paul Wells, Director of the Center for Popular Music, and Alan Boehm, Librarian for Special Collections at Middle Tennessee State University Library. "Most people in the area don't realize that there are some truly significant intellectual and cultural resources at here," says Wells. "All of the materials in this exhibit are from the Center. One or two items from the nineteenth century are the only known copies to survive anywhere and be available for researchers." Materials on display include examples of hymn books, ragtime and blues sheet music, a rare broadside from a Confederate reunion held in Murfreesboro in the early 20th century, and, of course, modern recordings from Nashville and Memphis. The exhibit will be open to the general public through March 2000. For more information call Paul Wells, 615.898.2449, or Alan Boehm, 615.904.8501.

NINCH to sponsor Computer Networking Planning Sessions

NINCH began in 1993 as a collaborative project of the American Council of Learned Societies, the Coalition for Networked Information and the Getty Art History Information Program. Over the next year, NINCH will be convening committees to discuss the development of the National Information Infrastructure (NII) as a means to preserve, access, and creatively build on our cultural legacy. If you or a colleague would like to be considered for participation in the "Performing Arts" committee, please contact Kate Keller at sonneck@aaln.org.

News from the ACLS

The ACLS is pleased to announce the opening of the 1999-2000 competition year for fellowships and grants. In addition to the ACLS/Frederick Burkhardt Residential Fellowships for Recently Tenured Scholars, updated information has now been posted for all ACLS programs at www.acls.org/fel-comp.htm. Application packets may be ordered from ACLS by completing an online registration

form. Alternatively, the application forms for most programs are now available in PDF format to be printed out from the ACLS site. Efforts to increase the funds available for fellowships and to reinvigorate the program have continued during the past year. At the ACLS Annual Meeting in April 1999 ACLS President John D'Arms was able "to report that significant progress has been made in the major initiative . . . to more than double the amount ACLS provides in stipends and to more than double the ACLS endowment devoted to fellowships."

American Composers Series 2000

University of Oregon School of Music and Hult Center for the Performing Arts present "On The Shoulders of Giants: A Fanfare for the Millennium" 6-8 January 2000. The objective of this millennial American Composers Series is to look ahead into the new millennium by "standing on the shoulders of giants," those great composers of the passing century as well as the "common folk" from whom these composers often borrowed tunes, melodies, and the phrasings of everyday life. As is appropriate in a composer's centennial year, they will pay special tribute to one of America's greatest classical giants, Aaron Copland. Tickets go on sale for the 2000 American Composers Series in late September. Please call 541.682.5000, 800-248-1615, or 541-687-6526 for details or visit www.ofam.org.

Symposium on Music Education History

A symposium in tribute to Allen P. Britton will be held at the University of Maryland, College Park, on 6 March 2000, preceding the MENC National Biennial In-Service Conference in Washington. Further information on this Symposium will be available at www.lib.umd.edu/UMCP/MUSIC/music.html. If you wish to submit a paper for consideration, please send a one-page abstract of the paper by 1 December 1999 to Marie McCarthy, School of Music, University of Maryland, College Park, MD 20742, mm148@umail.umd.edu.

CAMEO Meeting

The third meeting of the Council of American Music Education Organizations (CAMEO) was held at Miami University, Oxford, Ohio, on 26

September 1999. The mission of CAMEO "is to foster and promote, through education and performance, music created in the United States." Chaired by Barbara Irish, the meeting was attended by individuals representing eleven music organizations: American Classical Music Hall of Fame, Delta Omicron International Fraternity, Music Educators National Conference, Mu Phi Epsilon International Fraternity, Music Teachers National Association, National Federation of Music Clubs, National Opera Association, Opera for Youth, Phi Mu Alpha Sinfonia Fraternity of America, Sigma Alpha Iota International Music Fraternity, and the Society for American Music (represented by Homer Rudolf). The National Federation of Music Clubs has just moved its "Parade of American Music," which has been observed during the month of February since 1955, to the month of November in order to coincide with SAM's American Music Week. In response to that action, the board of SAM voted in March to make the entire month of November American Music Month. Member organizations are considering joining this observance by sponsoring projects, such as composition competitions, performance competitions, or concerts of American music. The next meeting of CAMEO will be held in Washington, D.C., to coincide with the induction ceremony of the Classical Music Hall of Fame, scheduled for 28-30 April 2000.

Call for Papers

Article-length essays are wanted on the subject of musical instruments and their role in popular music for a special issue of *Popular Music and Society* on "Reading the Instrument: Techniques and Technologies of Popular Music." Preference will be given to papers that blend technical consideration of instruments and the music they produce with a strong sense of cultural and historical context and that strive for methodological and theoretical sophistication. Possible topics include but are not limited to the role of musical instruments in the formation of race, gender, class, and sexual identities; the impact of instruments upon the formation of musical communities and the preservation of musical traditions; the place of instruments within the composition of music and the practice of musicians; or the consideration of musical instruments as objects of material culture and technological endeavor. The deadline for the receipt of manuscripts is

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30 June 2000. Manuscripts must be double-spaced and follow the MLA Handbook for style. Send manuscripts to Steve Waksman, Program in American Studies, 164 Upham Hall, Miami University, Oxford, OH 45056, waksmas@muohio.edu.

Perspectives on Global Pop

Garland Publishing announces a new book series consisting of scholarly essay collections exploring the global traffic in musical sounds that is reconfiguring the world's sonic map. Popular musics of the "west," from jazz to techno, have long sought new audiences and meanings in their global march; and subaltern popular musics such as soukous, soca, rai, or bhangra have also garnered international markets and influence. "Perspectives on Global Pop" showcases a cross-disciplinary dialogue on issues, theories, and regional studies in global popular musics and seeks to evaluate the repercussions of accelerated globalization and cultural hybridity.

Garland is currently soliciting manuscripts, proposals, ideas, and volume editors for books in the series. We encourage organizers of thematically-focused symposia, conferences, or panels to consider editing volumes that issue from such scholarly gatherings. Please contact the General Editor Gage Averill, Music Department, New York University, 24 Waverly Place, Room 268, New York, NY 10003, 212.998.8302, gage.averill@nyu.edu.

The Petrucci Project

Named after the famous printer of musical scores, Ottaviano dei Petrucci (1466-1539), the Petrucci Project plans to digitalize the wealth of music in libraries and archives around the world which is long out of print, virtually inaccessible to most musicians. Like the Gutenberg Project for literature in English and the Miguel de Cervantes for Spanish literature, the Petrucci Project hopes to enlist the aid of individuals and institutions for the scanning or photographing of printed material, and for data entry for manuscripts too fragile for lending or photocopying.

The project has begun with nineteenth-century Romantic composers from the United States, France, Sweden, and Spain, where there are literally hundreds of neglected compositions. Only this year, for instance, has George Chadwick been given the recognition due him by being elected to the Composers' Hall of Fame; Arthur Foote's music is being revived and recorded; and Amy Beach's music is benefiting

from the interest in women composers. To read more, see www.soundpost.org.

Music in American Culture series at William & Mary

The second annual Music in American Culture series at the College of William and Mary announces the following events for 2000: 6 February, Rick Altman (University of Iowa) et al. recreate "The Living Nickelodeon," a multimedia, pre-cinema entertainment; 30 March, composer Ben Johnston, "Maximum Clarity: The Musical Vision of Ben Johnston"; and 7 April, Judith Tick (Northeastern University), "Grass-Roots Modernism: American Composers at Mid-Century." Coordinated by Mark Tucker, the Music in American Culture series has been organized by an interdisciplinary steering committee made up of Seth Bruggeman (Am. Studies), Arthur Knight (English/Am. Studies), Carol J. Oja (Music/Am. Studies), Kimberley Phillips (History/Black Studies), Katherine Preston (Music), and Anne Rasmussen (Music). All events are free and open to the public. For more information, call 757.221.1288.

Woodrow Wilson-Andrew W. Mellon Fellowships in the Humanistic Studies

The Wilson (Woodrow) National Fellowship Foundation offers eighty-five one-year fellowships for students entering a Ph.D. program in humanistic disciplines. Eligible applicants are college seniors and recent graduates who are U.S. citizens or permanent residents. Awards provide a stipend of \$14,750, plus tuition and mandated fees. The application deadline is 21 December 1999. Contact Mellon Fellowships, CN 5329, Princeton, NJ 08543-5329; 800.899.9963; mellon@woodrow.org; www.woodrow.org/mellon.

Members in the News

Karen Ahlquist has been elected chair of the AMS Capital Chapter and welcomes program ideas and proposals from SAM members. For particulars, contact her at 202-994-6270 or ahlquist@gwu.edu.

SAM members, mainly from the Eastman School of Music, have put together several tributes to Robert Russell Bennett, the "dean of Broadway orchestrators." On 17 November 1999, the long-awaited book "*The Broadway Sound: The Autobiography and Selected Essays of Robert Russell Bennett*," will be officially launched at Eastman with presentations by the

book's editor, **George Ferencz** (Univ. of Wisconsin-Whitewater), and the editor of *Eastman Studies in Music*, **Ralph P. Locke**. This will be followed by a concert featuring original works and Broadway arrangements by Bennett (performed by the Eastman Wind Ensemble). An exhibit of rare photos, manuscripts, unpublished recordings from the Eastman Audio Archive, and other Bennettiana is on display for several months in Eastman's Sibley Music Library. It was curated by Sibley's Head of Public Services, **Jim Farrington**. Meanwhile, two other exhibits are on view this Fall. One celebrates **Frederick Fennell's** first decade as the founder of the Eastman Wind Ensemble. The exhibit is the first to be mounted in a large wall-exhibit case given by **Elizabeth Ludwig-Fennell**, in the newly established Eastman Wind Ensemble Room within the Sibley Music Library. Maestro Fennell wrote the preface to *The Broadway Sound* and will be present at Eastman for the book's launching. The other current exhibit is devoted to oboist, conductor, recordings executive—and Eastman grad—Mitch Miller, who will be returning to Eastman to conduct one of the student orchestras the same week as the book launch; this exhibit was curated by Sibley Librarian **Mary Wallace Davidson**. The Wind Ensemble exhibited is curated by Special Collections Librarian and Eastman School Archivist, **David Peter Coppen**.

Anne Dhu McLucas presented a paper on her Apache research, entitled "Popular Transformations of Native American Ceremonial Music," at the 35th annual conference of the International Council for Traditional Music in Hiroshima, Japan, on 19 August 1999. In August, she also gave two lectures in conjunction with the Oregon Festival of American Music, "How Sweet the Sound, from Gospel to Swing," entitled "American Religious Musical Traditions" and "Charles Ives, William Grant Still, and Florence Beatrice Price." Professor Emeritus at the University of Oregon and long-time SAM member, **Stephen Stone**, continues to sell out the series of historical jazz concerts by the Emerald City Jazz Kings which he designs and conducts. Next year's series includes: "Wrappin' It Up in '34—So Long Prohibition, It's Swing Time!"; "Blues In the Night—The Magic of Harold Arlen"; and "The Latin Tinge."

Carol Baron read a paper in July at the Third Triennial British Musicological Societies Conference entitled "Politics in Ives Musicology and Ives's Politics."

Mary Jane Corry reports that American music flourishes in the Hudson Valley! This season the Albany Symphony Orchestra will feature an American composer on all but one

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REVIEWS OF RECORDED MATERIALS

Edited by Orly Krasner, Brooklyn College, CUNY

AMY BEACH: CANTICLE OF THE SUN.

Capitol Hill Choral Society; Betty Buchanan, Music Director; Paul Hardy, organ and piano. Albany Records, Troy 295, 1998. One compact disc.

AMY BEACH: UNDER THE STARS. Joanne Polk, piano. Arabesque Recordings, Z6704, 1998. One compact disc.

The Beach Business shows no sign of abating in the new century. Record companies release CDs of her music with some regularity and concert performances include her works with increasing frequency. Extra-musical accolades—such as Beach's induction into the American Classical Music Hall of Fame in Cincinnati and her inscription on the Hatch Memorial Shell (where the Boston Pops plays)—continue to accrue to her posthumous reputation. Amy Beach, or at least her music, is being canonized.

Beach's own religiousness, which saw in nature the manifestation of the Divine, underlies the repertory in *Canticle of the Sun*, a CD of her sacred works most of which are presented here for the first time. Although predominantly choral, this recording also includes two solo songs, "On a Hill" (1929) and "Spirit of Mercy" (1930) as well as *Invocation for the Violin*, Op. 55 (1904). The title work, *Canticle of the Sun*, Op. 123 (1928), is a twenty-two minute setting in English for chorus, soloists, and orchestra of St. Francis of Assisi's text. This large-scale public declaration of faith

contrasts beautifully with the intimate *Invocation* for violin and piano that follows. The long upward arching phrases convey a Brahmsian sense of longing. Several of the choral pieces are well within the reach of college or good high school ensembles, including the a cappella "With Prayer and Supplication," Op. 8 (1891) and "Constant Christmas," Op. 95 (1922) for solo trio, chorus, and organ. The latter is a strophic setting of a poem by Phillips Brooks for which Beach adopted a folk idiom supported by a richly harmonic accompaniment.

Betty Buchanan has insightfully chosen works that explore a particular facet of Beach's output, and her preparation of the amateur Capitol Hill Choral Society is admirable. Their intonation is solid and their diction is generally good except in the denser orchestral passages. The recording itself captures expressive pianissimos, but occasionally prevents fortissimo dynamics from achieving their full majesty. The succinct liner notes were written by Adrienne Fried Block and Buchanan.

Amy Beach's deep responses to nature are also apparent in Joanne Polk's recording *Under the Stars*, the second of three projected volumes of Beach's complete piano music. Beach's "Valse-Caprice," Op. 4 opens this recording, and is truly capricious in its variety of pianistic gestures. During the first of her retreats at the MacDowell Colony, Beach notated a thrush warbling, from which she composed "A

Hermit Thrush At Eve" and "A Hermit Thrush at Morn," Op. 92. These two pieces evoke in sound a single landscape transformed by different light, an aural effect similar to that of an Impressionist painter. Her impressive Prelude and Fugue, Op. 81 on the theme A-B-E-A-C-H invokes Liszt's work on Bach's name and requires the same bravura command of the instrument. Similarly Lisztian is Beach's early *Ballade*, Op. 6, a transcription of her own song, "My Luv is Like a Red, Red Rose." The CD concludes with a five-movement suite inspired by characters from the commedia dell'arte, *Les Rêves de Columbine: Suite Française*, Op. 65. In particular, the harmonic twists of the third movement, "Valse amoureuse," suggest the rapidly shifting emotions of courtship.

Joanne Polk brings a prodigious technique to these performances. Her sensitive use of rubato, control of pianistic color, and nuanced phrasing brings these pieces to life. The recording has a crisp ambience and Block's liner notes are authoritative and insightful.

—Orly Leah Krasner, City College, CUNY

BEYOND THE RAINBOW: LYRICS BY E.Y.

HARBURG. Benjamin Sears, vocal, Bradford Conner, piano. Oakton Recordings ORCD0005, 1998. One compact disc.

In this energetic recording of popular songs, Benjamin Sears and Bradford Conner present twenty-five pieces that demonstrate

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"Bulletin Board" continued from page 86

of its nine concerts, some of these works being new commissions. Corry's Baroque ensemble La Grande Ecurie played dances from *George Washington, A Biography in Social Dance* by **Kate Van Winkle Keller** and Charles Cyril Hendrickson and works by John Antes and Raynor Taylor in a concert in Montgomery, New York.

From the summer of 2000, **David Nicholls** will be based at the University of Southampton, where he will join a professorial team including Nicholas Cook, Mark Everist, and composer Michael Finnissey. He is currently acting as contributing editor for *The Cambridge Companion to John Cage*, slated for publication in 2002.

Williams Chamber Players, a new performing group at Williams College, includes Douglas B. Moore. The ensemble's first season will feature Henry Cowell's *26 Simultaneous Mosaics*. **Harry Eskew** and **David W. Music** are among the contributors to *With Every Joyful Heart: Essays on Liturgy and Music Honoring Marion J. Hatchett*, ed. J. Neil Alexander (Church Publishing Inc., 1999). Eskew's essay is "Returning to Our Musical Roots: Early Shape-Note Tunes in Recent American Hymnals" and Music's is "Americans in the *English Hymnal* of 1906."

Frederik Schuetze, Professor of Music at Bradford College in Bradford, Massachusetts, has been awarded the Abby Milton O'Neill Distinguished College Professorship at Bradford

College "for outstanding achievement in undergraduate teaching." He will use the stipend that goes with the award to partially fund his long-held dream of recording a compact disc of American song. Dr. Schuetze teaches voice, musical theater, and music literature courses at Bradford College, an interdisciplinary liberal arts college in northeastern Massachusetts.

Arno Drucker's book *American Piano Trios: A Resource Guide* has been published by Scarecrow Press. The book contains 589 compositions by American composers for piano trio, including biographical information about the composers, performance data on the works, and commentary often by the composers.

the genius and versatility of lyricist E.Y. Harburg. They range from Harold Arlen's standard, "It's Only a Paper Moon" to the obscure but delightful "Cause You Won't Play House" (1934) by Morgan Lewis. Yip Harburg worked with many talented songwriters, but did not have a lasting collaboration with any single composer. As a result, these songs represent a variety of styles which creates an interesting sequence. The research behind these rare gems must not be underestimated. Some of these pieces are unpublished, such as Harold Arlen's "The Peter Pan of Tin Pan Alley" (1937). Others have never before been recorded, like the satiric "Thank You, Columbus" (1942) by Burton Lane, the Depression tune "Brother! Just Laugh It Off!" (1930) by Ralph Rainger and Arthur Schwartz, and the syncopated "Hot Moonlight" (1931) by Jay Gorney, Yip's earliest collaborator. Sears and Conner have even resurrected rarely heard verses for several songs from *The Wizard of Oz*. The combination of popular hits and unknown treasures makes this an intriguing program, exemplified by the imaginative finale, "Rainbow Medley," which includes "Look to the Rainbow" (Burton Lane), the premiere recording of "I've Got a Rainbow Working for Me" (Jule Styne), and the classic "Over the Rainbow" (Harold Arlen).

One of the strengths of this recording is the intimate cabaret setting that it simulates. The outgoing duo Sears and Conner charm the audience with their music, theatrics, and humor. Sears has a rich baritone voice with which he creates a variety of tones and expressions for dramatic effects. Although his vibrato is at times a bit strong for this listener's taste, the overall effect is very satisfying. Conner's able accompaniments are excellent enhancements of the singer's performance. His occasional vocals are well executed and add to the cabaret ambience. Sears and Conner are to be commended for their important work in this field of popular song. Their tireless search for unusual, entertaining material will guarantee the preservation of unique music from some of America's best-known—and least-known—composers of the Golden Era.

—Vicki Ohl, *Heidelberg College*

Video Reviews

PARTCH, HARRY: FOUR HISTORIC ART FILMS BY MADELINE TOURTELOT WITH MUSIC BY HARRY PARTCH. *Rotate*

the Body in All Its Planes (b&w, 1961. 9 min); *Music Studio—Harry Partch* (b&w, 1958. 18 min); *U.S. Highball* (b&w/color, 1958, completed 1968. 25 min); *Windsong* (b&w, 1958. 18 min). With notes by the composer. Series: Enclosures: Harry Partch, I. Innova 400 (American Composers Forum, 332 Minnesota Street E-145, St. Paul, MN 55101), 1995. VHS/NTSC.

PARTCH, HARRY. DELUSION OF THE FURY: A RITUAL OF DREAM AND DELUSION. (color, 1971. 75 min). Directed by Madeline Tourtelot. Danlee Mitchell, Musical Director. Also: *The Music of Harry Partch* (color, 1968. 28 min): A concert performance of *Daphne of the Dunes* (*Windsong*), conducted by Thomas Nee. KEBS-TV, Channel 15, San Diego. Series: Enclosures: Harry Partch, IV. Innova 400 (American Composers Forum, 332 Minnesota Street E-145, St. Paul, MN 55101), 1997. VHS/NTSC.

Under the direction of British-born musician and scholar Philip Blackburn, Innova Recordings has issued a remarkable series of historic recordings, films, and facsimiles of composer Harry Partch (1901-74), who pursued a rigorously creative alternative path from that of many Western composers. He is sometimes described perfunctorily as the "43-tone-scale Corporeal man" who developed new instruments to suit his desire to tune in just intonation. But, as these films demonstrate, his contributions to American music were far broader and more interesting. The two videos comprise six of the films listed in the 1974 revision of Partch's *Genesis of a Music*. *Music Studio* follows Harry inside his Chicago studio, where he demonstrates his instruments and then "performs" excerpts of his score for *Windsong*, a retelling of the Daphne and Apollo episode, on which he and Madeline Tourtelot were working at the time. (As the actual soundtrack was the product of Partch's overdubbing all parts, this section is a synchronization of hand to sound.) *Windsong* has the feel of 1950s experimental film—a touch of Maya Deren in the sandy Lake Michigan-side setting—with the protagonists (the director and her cameraman) in informal dress scampering around the hills in a somewhat abstract rendition of the tale. Some fine images and the beauty of Partch's only true film score overcomes the artistically unrealized intended symbolism. The soundtrack was rescored a decade later for *The Music of Harry Partch* and filmed in a (literally)

breezy outdoors performance in television-documentary style. A brief interview with Partch and Will Ogdon, as well as footage of the instruments, make up for what this segment lacks in weight when compared to *Music Studio*.

The *Windsong/Daphne*-related films all have on-camera performances by Partch. This holds true for *U.S. Highball*, "a musical account of a transcontinental hobo trip" that he took from San Francisco to Chicago in 1941. The black & white portions are of a studio performance, with effective, even humorous close-ups of the players, many of whom speak the hoboese lines. Interspersed are color scenes of trains, railways, and sites to be seen along the journey. Once the film's conceit is accepted, the alternating sections project the effect of the piece successfully; the shadowing in the interior shots contrast wonderfully with the outdoor panoramas. *Rotate the Body* is an odd duck, fusing sequences of gymnasts tumbling (and doing other things) with a soundtrack based on Partch's then-new theater work *Revelation in the Courthouse Park*; it was in part a retort to choreographers who refused to include tumblers in *Revelation*. The result is somewhat incongruous, especially in light of the music's origin. The sound quality is the poorest among all six films; the others are good or better, especially for pre-digital recording. At the other, happier extreme is Partch's theatrical masterpiece, *Delusion of the Fury*, a recreation of a 1969 UCLA production. The camera moves among the onstage and costumed instrumentalists and choir, dancers (who realize Storie Crawford's straightforward, at times Grahamesque movement), and the three mime leads, who enact two tales (on Japanese Noh and African folk themes). Other than a few exterior entrances, the production (directed by John Crawford) takes place on a modified thrust stage. The colorful costumes help compensate for the overall darkness of the setting. In summation, the few problems in the originals with synchronization, superfluous noise (age?), and a few "splices" in *Delusion*; are minor quibbles in this treasure. The opportunity to witness Partch's music as he "saw" it, not the same as live theater, perhaps, but at least a record of his vision is highly recommended.

—Richard Kassel, *New York, NY*

REVIEWS OF BOOKS

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

AARON COPLAND: THE LIFE AND WORK OF AN UNCOMMON MAN. By Howard Pollack. New York: Henry Holt and Company, 1999. ISBN 0-8050-4909-6. Pp. xi, 690, ill. \$37.50.

Howard Pollack's weighty tome, *Copland: The Life and Work of an Uncommon Man*, provides a unique perspective on American music. Pollack gives two reasons for this offering: his dissatisfaction with Copland scholarship, and a desire to examine Copland's life in a "more contextual study" (x). In the process he omits musical examples and states that he is dispensing with excessive terminology.

By the early 1990s there were six scholarly books on Copland, one book cataloged as children's non-fiction, numerous articles, and published interviews. Additionally, many of Copland's privately held items became available for examination after 1989 when Copland donated the majority of his personal collection to his archives in the Library of Congress.

Although the primary focus of the book is intended to be Copland, interesting tangential sections found throughout the book seemed to this reader to interrupt the conversational style of Pollack's prose. The treatment of Copland's personal life is of questionable taste and relevance to his music; Copland was careful to keep his private life separate from his professional persona during his entire career.

Despite Pollack's stated desire to use fewer technical terms, his descriptions of compositions require that readers either be familiar with musical terminology or skim such passages as beyond his/her understanding. A few musical examples would easily clarify such written descriptions as, "The motto theme, now rhythmically augmented and modally ambiguous, returns, slowly weaving its way back to the original major modality" (*Third Symphony*, 413).

In addition, certain slight inaccuracies present difficulties, as do statements that do not seem to connect with citations. For example, in his discussion of *Grohg*, Pollack states: "The third dead . . . begins an 'apache dance'" (83). The term "apache dance" does not appear in any of the 30 scores associated with *Grohg*. It does materialize, however, in *Hear Ye! Hear Ye!* (scene 8), where the music

is a direct quotation from *Grohg*. Pollack's third book, *Aaron Copland: The Life and Work of an Uncommon Man*, provides an intriguing contribution to the field of American music scholarship.

—Roberta Lindsey, *Indiana University*

THE HISTORY OF AMERICAN CLASSICAL MUSIC: MACDOWELL THROUGH MINIMALISM. By John Warthen Struble. New York: Facts on File, 1995. ISBN: 0-8160-2927-X. Pp. 444.

Free-lance composer and author John Warthen Struble tackles a challenging topic in his history of American classical music. He begins with the premise that an indigenous classical music tradition does indeed exist in America. While definition of that tradition may prove difficult for some people, as well as identification of the music belonging to it, nonetheless Struble thoughtfully advances and supports his ideas.

First, Struble gives a cursory glance at the forerunners of American classical music prior to the Civil War: New England psalmody/hymnody, the genteel tradition of mid-Atlantic cities, the folk music of southern Appalachia, music of the Native American tribes, the Creole and Gulf Coast music, music of the African-American slaves in the South, and balladry and minstrelsy. Then, after a sketch of major activity following the Civil War, the book begins seriously with Edward MacDowell and his contemporaries in New England. Struble's approach to this history is through biography moving chronologically. He discusses many facets of the composer's life, points out significant compositions, and then tells how the composer and those compositions influenced others and the American classical tradition. He devotes much space to such giants as Charles Ives, George Gershwin, Aaron Copland, Virgil Thomson, Roy Harris, and John Cage, and gives biographical sketches of many others. He lifts up several composers often slighted in the treatment of American classical music: Arthur Farwell, Charles Griffes, and Edgard Varèse, for example. He investigates the university music scene in its formative years, and the composers associated with it. From the mid-century he singles out Samuel Barber, Gian-Carlo Menotti, Elliott Carter, and Leonard Bernstein, in particular. Then he moves on to

the composers setting the stage for the rebellious 60s (including Carl Ruggles and Henry Cowell), the aleatoric revolution led by John Cage, post-modernism as set forth by George Rochberg, and the minimalism of La Monte Young, Steve Reich, Philip Glass and others. (By the way, Philip Glass wrote the extremely fine "Foreword" for this book.)

Struble seems to have an "insider's" understanding of many of these composers and what makes them "tick." There is a wealth of intriguing material to digest; however, this reader would like to have seen more documentation as to the origin of some of the information. Although Struble's introductory and concluding statements present overall context, so much of the book is biography that it is easy for the reader to become lost in it. Indeed, Struble presents statements that place the composers in context, before or after biographies in particular, but more of an overall view within the book would be helpful.

Concluding his history and discussion of the composers who have shaped the American classical scene, Struble devotes his final chapter to an examination of the major problems and opportunities facing contemporary composers of American classical music as he understands them: a proliferation of composers, lack of financial support, censorship, difficulties in audience development, the double-edged sword of electronic sound reproduction, and the lack of public school education in music. On the other hand, new technologies, new ways of finding audiences, and interactive music create opportunities for contemporary composers of classical music.

Three extremely valuable appendices complete the book. The first gives a time line of American music history from 1562 to 1993 and includes a listing of births and deaths of famous people, works premiered, as well as important events in music and sometimes other historical events. The second appendix lists 245 significant American composers, including foreign-born composers identified principally as Americans. These names, with birth and death dates, are listed by state (or country) of origin and are cross-referenced alphabetically. The final appendix provides a roughly chronological list of nearly one thousand works of American classical music

continued on page 90

by almost one hundred composers from the past two hundred years and constitutes a repertoire the author considers of major musical or historical importance.

The bibliography of over one-hundred-fifty entries provides an excellent starting place for readings in American classical music. The book is extensively indexed, although a larger type size would be in order as would an updating of the bibliography. No musical examples are given; in fact, by and large music is not discussed in any detail. A variety in kinds of photographs would make the book more attractive as almost all of the 53 black and white pictures are portraits of composers. No doubt *American Classical Music* will take its place on the shelf with other books addressing American music, and it should. Mr. Struble's insightful study of composers shaping the American classical scene is a useful contribution to literature of the period.

—Eleanor F. McCrickard

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GIVE THE BALLOT TO THE MOTHERS: SONGS OF THE SUFFRAGISTS. A HISTORY IN SONG. By Francie Wolff. Springfield, Missouri: Denlinger's Publishers, Ltd., 1998. ISBN 0-87714-191-6. Pp. xv, 144.

Francie Wolff, a musician, songwriter, and librarian at Southwest Missouri State University, has put together an attractive collection of twenty-six songs related to women's suffrage in *Give the Ballot to the Mothers*. Since women's suffrage is no longer an issue in the United States, it is no wonder that these songs have fallen out of use. Yet, even in broad histories of American song, suffrage songs have been given short shrift. In the late fifties, Irwin Silber paved the way for Francie Wolff's work in an article published in *Sing Out!* and in liner notes accompanying a Folkways recording. (Irwin Silber, "Singing Suffragettes Sang for Women's Votes, Equal Rights," *Sing Out!* 6, no. 4 (1957): 4-12, and idem, liner notes to *Songs of the Suffragettes*, Folkways FH 5281, 1958). Wolff builds on his work here. Aside from two melodies, Silber reproduced only the texts of suffrage songs, whereas Wolff's collection brings together lyrics, melodies, and piano accompaniments. Her collection, moreover, is enhanced by the inclusion of political cartoons, old photographs of suffragists, and color reproductions of sheet music covers, as well as an abbreviated history of the women's suffrage movement and some commentary on song types and styles. A companion video

to the songbook which Wolff wrote and produced is also available.

Wolff divides the suffrage songs into three groups which she labels rally songs, songs of persuasion, and popular songs. Rally songs, meant to inspire or rouse women to action when they were sung at political equality club meetings, rallies, and the like, were often sung to the tunes of familiar hymns and patriotic songs, although some had original music. Songs of persuasion, which set forth the arguments used by suffragists and refuted those of anti-suffragists, might also be sung to familiar tunes. In the popular song category, Wolff includes songs that were originally written for some form of secular stage entertainment; these songs are more about suffragists than for suffragists. Included are a ragtime song humorously portraying African-American suffragists ("The Darktown Suffragettes' Parade") and "That Ragtime Suffragette" written for the 1913 Ziegfeld Follies.

In the various song lyrics, one can read a microcosm of American social and political discourse. There are appeals to the rights of mothers; invocations of the American sense of justice, freedom, and equality; arguments about women's "sphere"; revivals of the revolutionary cry about taxation without representation; promises that women going to the polls will "put down the liquor traffic"; and play upon fears of "the Negro, the Jap, and the Chink, the tramp, and the old whiskey bloat," etc.—if they could vote then so should women. In "That Suffragette" by Pauline R. Browne, a negative stereotype is challenged: the "suffragette" is "not mannish enough to require a 'Gillette'." In "Wanted a Suffragette" by Louise B. Richardson, the male protagonist offers to exchange gender roles with his wife. He will keep the house all nice and warm while she goes to vote, but in spite of his enumerating many kinds of women's work he will take over, he clearly implies that she has led a life of leisure.

What I found most disappointing was Wolff's failure to identify the specific sources of the lyrics and music of each song. She tells us that many of the lyrics were published without melodies in song books and manuals for meetings and rallies; thus, the music for those songs had to be taken from other sources. I wanted to know, for example, in which old song books and manuals Rebecca Hazard's "Give the Ballot to the Mothers" appeared, and which publication of Henry Clay Work's "Marching Through Georgia" was drawn upon for its melody and piano accompaniment. I also longed for more

information about the women and men who had written the words and music of the newly composed songs, although this surely would have been difficult to find.

There are some details that mar the collection. In a few songs, some of the lyrics and music are put together awkwardly, with weak syllables placed on strong beats and vice versa. Better editing might also have corrected the occasional mistaken chord symbol (in the ten songs where they are provided), typographical error, misplacement of comma, and omitted line (71). I was also disturbed by Wolff's criticism of certain songs, such as her charge that the music of one was "simple and standard" or that an original melody was "amateurish and poorly composed." Unless many undocumented changes were made in the versions printed here (Wolff does acknowledge that mistakes in original sources were corrected), her judgment seems too harsh.

Still, it was fun to sing and play through these songs, and the collection should well serve its intended purpose—for singing in organizational programs, by choruses, and in front of groups. It is neatly printed and easy to read, with a spiral binding that allows the music to lie flat (although some awkward page turns could have been avoided by printing two- and four-page songs from left to right). Wolff's informative commentary should enhance singers' knowledge about women's history, and the entertaining and striking illustrations make that history come alive.

—Jane Bowers

University of Wisconsin-Milwaukee

BAND MUSIC FROM THE BENJAMIN H. GRIERSON COLLECTION. Ed. by Lavern J. Wagner. Recent Researches in American Music, vol. 29. Madison, WI: A-R Editions, Inc., 1998. Pp. xxiii, 167. Introduction, Plates, Critical Report. ISBN 0-89579-390-3. \$60.00.

Benjamin H. Grierson (1826-1911) is remembered mainly for his command of a Union cavalry raid in Mississippi in the spring of 1863 known today as "Grierson's Raid." Before the Civil War, however, Grierson was active as a professional musician in Youngstown, Ohio, and Jacksonville, Illinois, over a period of about fifteen years between 1846 and 1861, specializing on the E-flat soprano clarinet.

The band music in this published collection is selected from repertoire of the Youngstown, Ohio, town band from the late 1840s. The music is preserved in two sets of

band part books and a manuscript full score. The collection contains mainly dance and entertainment music for E-flat band. In this edition, thirteen of the original fifty-five pieces appear in full score with original instrumentation. The works include processional grand marches, quickstep marches, dance music (polkas, waltzes, and gallops), medleys of both popular songs and operatic selections, and special occasional pieces. According to the editor, this collection represents the earliest known repertoire in full score of an American wind band and was collected by Grierson over several years from other bands' part books.

Lavern Wagner has given us, through his many years of meticulous research, a monograph of importance not only to scholars of American band and popular music of the mid-nineteenth century, but also editions that can be performed representing some of the earliest American band music still in existence.

—Dianna Eiland, *Alexandria, VA*

NOTES IN PASSING

THE ANGLO-AMERICAN BALLAD. A FOLKLORE CASEBOOK. Ed. by Dianne Dugaw. Garland Folklore Casebooks, vol. 8. New York & London: Garland Publishing, Inc., 1995. ISBN 0-8153-1747-6. Pp. xiv, 337.

The Anglo-American Ballad is a valuable bibliographical addition to Garland's Folklore Casebook Series, designed "to bring together from diverse sources critical essays relevant to a particular genre or theme" (xi). Dianne Dugaw's judicious selection of critical writings, chronological ordering of essays, informative introductory headnotes to each section, and select bibliography make this volume an excellent introduction to the study of ballads in English.

Dugaw begins her study with views from the eighteenth-century scholars Joseph Addison, Thomas Percy, and Joseph Ritson; continues with Walter Scott, William Motherwell, Francis James Child, and Francis B. Gummere in the nineteenth century; and concludes with Louise Pound, Phillips Barry, Bertrand H. Bronson, Samuel P. Bayard, D. K. Wilgus, Michael Pickering, David Buchan, Edward Ives, Eleanor R. Long, Dianne Dugaw, Natascha Würzbach, and Paul Oliver in the twentieth century. She admirably succeeds in selecting her essays according to two principal aims: "(1) to present a coherent

overview of touchstone statements and key issues in the study of Anglo-American popular ballad traditions; and (2) to suggest ways this panoramic view affords us a look at Euro-American scholarship in terms of governing questions, concerns, and methods" (xv).

INTERLOCHEN. A HOME FOR THE ARTS.

By Dean Boal; foreword by Allen P. Britton. Ann Arbor: The University of Michigan Press, 1998. ISBN 0-472-10882-4 (cloth: acid-free paper). Pp. viii, 219.

In this book, Dean Boal, President Emeritus of the Interlochen Center, presents a fascinating account of Interlochen from its inception to its present status as a world-renowned home for the arts. In 1928, three venturesome men founded Interlochen and charted its direction: Joseph Maddy, professor of music education at the University of Michigan, chairman of music in the Ann Arbor public schools, and the first teacher of music on radio; T. P. Giddings, supervisor of music in the Minneapolis schools; and Charles Tremaine, a New York businessperson from a family of piano manufacturers. Interlochen gloried in being the largest youth center for the arts in the United States. Originating as the National High School Orchestra Camp, a summer program for talented high school students, Interlochen became a year-round institution when the Interlochen Arts Academy was incorporated in 1962, the first independent high school for the arts in the nation. In spite of the Great Depression, World War II, and artistic battles, Interlochen today has an enrollment of more than twenty-five hundred arts students, fifty thousand alumni, a public radio station, and an arts festival. In addition, more than ten percent of the musicians in the major symphony orchestras of the United States performed at Interlochen, and counted among the alumni are some of the most famous names in the arts: actors Meredith Baxter, Tom Hulce, and Linda Hunt; dancers Peter Sparling and Janet Eilber; musicians Jessye Norman, Peter Erskine, and Lorin Maazel; educators Ann Schein and Larry Livingston; and broadcaster Mike Wallace. Boal has enriched his narrative with notes, a bibliography, an index and illustrations.

—Sherrill V. Martin

University of North Carolina at Greensboro

The Society for American Music

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 Mariana Whitmer, Pittsburgh, PA

SOME RECENT ARTICLES AND REVIEWS

Joice Waterhouse Gibson, University of Colorado at Boulder

AMERICAN RECORD GUIDE (July/Aug 99): Mark L. Lehman, "A Talk With John Adams," 12. (Sept/Oct 99): David Raymond, "Adventures Into the Past [Library of Congress historic recordings]," 12.

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BLACK MUSIC RESEARCH JOURNAL (Sp/Fall 98): Paul Austerlitz, "The Jazz Tinge in Dominican Music: A Black Atlantic Perspective," 1; Mark Clague, "Instruments of Identity: Alton Augustus Adams, Sr., the Navy Band of the Virgin Islands, and the Sounds of Social Change," 21; Jacqueline Cogdell DjeDje, "Remembering Kojo: History, Music, and Gender in the January Sixth Celebration of the Jamaican Accompong Maroons," 67; Julian Gerstin, "Interaction and Improvisation between Dancers and Drummers in Martinican Bèlè," 121; Donald R. Hill, "West African and Haitian Influences on the Ritual and Popular Music of Carriacou, Trinidad, and Cuba," 183; Gerhard Kubik, "Analogies and Differences in African-American Musical Cultures across the Hemisphere: Interpretive Models and Research Strategies," 203.

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34; Barbara Baird, "Gospel Artist Profile: Larry Sparks," 44.

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CANADIAN UNIVERSITY MUSIC REVIEW (19/1, 98): Johanne Rivest, "La représentation des avant-gardes à la Semaine internationale de musique actuelle (Montreal, 1961)," 98.

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INTERNATIONAL CHORAL BULLETIN (Oct 98): Dossier: Latin America II [6 articles].

INTERNATIONAL CLASSICAL RECORD COLLECTOR (Autumn 99): Edward Johnson, "Kindling interest in [Hans] Kindler," 10; Robert Matthew-Walker, "Sound without fury: the recording career of Eugene Ormandy [Phil. O.]," 20.

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Schueneman, compilers, "College Fight Songs: An Annotated Anthology," (Vol 7, Numbers 3/4, 1999); William E. Studwell and Bruce R. Schueneman, compilers, "Barbershops, Bullets, and Ballads: An Annotated Anthology of Underappreciated American Musical Jewels, 1865-1918."

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THE MUSICAL QUARTERLY (Sp 99): Marta Robertson, "Musical and Choreographic Integration in Copland's and Graham's Appalachian Spring," 6; Jairo Moreno, "Body 'n' Soul: Voice and Movement in Keith Jarrett's Pianism," 75; Sabine M. Feistt, "Arnold Schoenberg and the Cinematic Art," 93.

THE MUSICAL TIMES (Sp 99): "In Memoriam: Robert Shaw," 9.

NOTES: QUARTERLY JOURNAL OF THE MUSIC LIBRARY ASSOC. (June 99): Rev. of Christopher Small, *Musicking: The Meanings of Performing and Listening*, by Andrew Dell'Antonio, 883; rev. of Patricia Johnson Trice, *Choral Arrangements of the African-American Spirituals: Historical Overview and Annotated Listings*, by Kathleen Abromeit, 899. (June 99): rev. of Edward M. Komara, comp., *The Dial Recordings of Charlie Parker: A Discography*, by Jim Farrington, 900; rev. of Rochelle A. Stackhouse, *The Language of the Psalms in Worship: American Revisions of Watt's Psalter*, by Carl Schalk, 906; rev. of Dale Cockrell, *Demons of Disorder: Early Blackface Minstrels and Their World*, and W. T. Lhamon Jr., *Raising Cain: Blackface Performance from Jim Crow to Hip-Hop*, by Brian Thompson, 919; rev. of Michael Saffle, ed., *Music and Culture in America, 1861-1918*, by Denise von Glahn, 922; rev. of Stewart R. Craggs, *Soundtracks: An International Dictionary of Composers for Film*, Laurence E. MacDonald, *The Invisible Art of Film Music*, and Don Christlieb, *Recollections of a First Chair Bassoonist: 52 Years in the Hollywood Studio Orchestras*, by H. Stephen Wright, 942; rev. of Lewis Porter, *Jazz: A Century of Change*, by Stephen Kelly, 944; rev. of Meryle Secrest, *Stephen Sondheim: A Life*, by Linda Barnhart, 946; music rev. of Anthony Philip Heinrich, *The Sylviad (Music of America)*, by Cheryl T. Taranto, 1011. (Sept 99): Jane Gottlieb, "The Juilliard School Library and Its Special Collections," 11; rev. of Sheila Whiteley, ed., *Sexing the Groove: Popular Music and Gender*,

by Robert Walser, 103; rev. of Ralph P. Locke, ed., *Cultivating Music in America: Women Patrons and Activists since 1860*, and *Mona Mender: Extraordinary Women in Support of Music*, by Susan C. Cook, 109; rev. of Wilfrid Mellers, ed. *John Paynter: Between Old Worlds and New: Occasional Writings on Music*, by Caroline Cepin Benser, 125; rev. of Nancy R. Ping-Robbins, *Scott Joplin: A Guide to Research*, by Cheryl Taranto, 133; rev. of Robert Parker, *Carlos Chavez: A Guide to Research*, by Antoni Piza, 134; rev. of Kyle Gann, *American Music in the Twentieth Century*, by Allen Gimbel, 153; rev. of Leta E. Miller and Fredric Lieberman, *Lou Harrison: Composing a World*, by David Nicholls, 155; rev. of Peter Pettiger, *Bill Evans: How My Heart Sings*, by Allan Chase, 157; rev. of Earl Robinson with Eric A. Gordon, *Ballad of an American: The Autobiography of Earl Robinson*, by Burton W. Peretti, 159; rev. of Keith Negus, *Popular Music in Theory: An Introduction*, by Chris Goertzen, 170; rev. of Edward Baron Turk, *Hollywood Diva: A Biography of Jeanette MacDonald*, by John C. Tibbetts, 172; music rev., Francie Wolff, *Give the Ballot to the Mothers: Songs of the Suffragists: A History in Song*, by Catherine Parsons Smith, 242.

NUOVO REVISTA MUSICALE ITALIANA (Jan 99): Giampiero Cane, "Il 'Duca' che (per Qualcuno) non fu Mai un Jazzman [Ellington]," 17. (April 99): rev. of Geoffrey Block, *Ives: Concord Sonata*, by Andrea Rossi-Espagnet, 268.

THE OPERA JOURNAL (Mar 99): Charles S. Freeman, "A 'Progressive' Opera? Frederick Converse's *The Immigrants*," 3; John Harrison, "Great Performances: San Francisco Opera, *A Streetcar Named Desire*," 48; Robert C. Marsh, "Dialogues & Discoveries: James Levine: His Life and His Music," 54.

OPERA NEWS (Aug 99): rev. of CD: Moore's *The Ballad of Baby Doe*, by E. Paul Driscoll, 53; rev. of CD: Floyd's *The Sojourner and Mollie Sinclair*, by Rebecca Paller, 58. (Sept 99): David Hamilton, "Ninety Proof [Elliott Carter's first opera, *What Next?*]," 32; rev. of CD: *Glass's the CIVIL warS*, by John W. Freeman, 93. (Oct 99): rev. of CD: *Bernstein's Symphony No. 3, "Kaddish," and Chichester Psalms*, by Joshua Rosenblum, 62.

PANPIPES (Sum 99): rev. of Frank C. Taylor and Gerald Cook, *Alberta Hunter: A Celebration in Blues*, by K. Marie Stolba, 12.

PERSPECTIVES OF NEW MUSIC (Sum 97): A Symposium in Honor of Milton Babbitt, articles by Jon Newsom, Stephen Soderberg, Joseph N. Straus, Joseph Dubiel, Marion A. Guck, Allen Forte, Robert Morris, Andrew

Mead, David Lewin, and response by Milton Babbitt.

PHILOSOPHY OF MUSIC EDUCATION (Sp 99): Earl Stewart and Jane Duran, "Black Essentialism: The Art of Jazz Rap," 49.

PIANO & KEYBOARD (Mar-Apr 99): Sara Davis Buechner, "Bearding Bach [American classical music by Henry Martin]," 28. (July-Aug 99): Joseph Rezits, "Leonard Bernstein, Pianist," 30; Margalit Berkowitz, "Leonard Bernstein, Friend," 34. (Sept-Oct 99): Wilma Machover, "An Electronic Pioneer [Morton Subotnik]," 16; Ted Rosenthal, "A Jazz Journey...Taylor-Made [Billy Taylor]," 22.

PIANO TODAY (Fall 99): Alina Rubenstein, "Arthur Rubenstein: A Daughter's Reminiscence," 7.

POPULAR MUSIC (May 99): Harris M. Berger, "Death metal tonality and the act of listening," 161; Claude Chastagner, "The Parents' Music Resource Center: from information to censorship," 179; Martin Cloonan, "Pop and the Nation-State: towards a theorisation," 193; Arnold S. Wolfe, Chuck Miller, Heather O'Donnell, "On the enduring popularity of Cream's 'Sunshine of Your Love': sonic synecdoche of the psychedelic 60s," 259.

POPULAR MUSIC AND SOCIETY (Fall 98): Daniel Newsom, "Rock's Quarrel with Tradition: Popular Music's Carnival Comes to the Classroom," 1; Stephen A. King, "International Reggae, Democratic Socialism, and the Secularization of the Rastafarian Movement, 1972-1980," 39. (Winter 98): Elizabeth L. Wollman, "Men, Music, and Marketing at Q104.3 (WAXQ-FM New York)," 1; Kenneth D. Tunnell and Stephen B. Groce, "The Social World of Semiprofessional Bluegrass Musicians," 55; B. Lee Cooper, "Images of Women in Popular Song Lyrics: A Bibliography," 79.

THE RECORD COLLECTOR (Mar 99): Rev. of CD: Lawrence F. Holdridge, *From Bourbon Street to Paradise - The French Opera House of New Orleans and its Singers, 1859-1919*, 71.

REVISTA MUSICA LATINO (Sp/Sum 99): Mark Pedelty, "The Bolero: The Birth, Life, and Decline of Mexican Modernity," 30; rev. of Craig Russell, ed., *Santiago de Murcia's "Codice Saldivar No. 4": A Treasury of Secular Guitar Music from Baroque Mexico*, by Scott Pauley, 141; rev. of Robin Moore, *Nationalizing Blackness: Afrocubanismo and Artistic Revolution in Havana, 1920-1940*, by Katherine J. Hagedorn, 145; rev. of Frances R. Aparicio, *Listening to Salsa: Gender, Latin Popular Music, and Puerto Rican Cultures*, by Lise Waxer, 148; rev. of Gage Averill, *A Day for the Hunter, A Day for the Prey: Popular*

Music and Power in Haiti, by Voegeli Juste-Constant, 157.

REVUE DE MUSICOLOGIE (1999/1): Denis Vermaelen, "Aspects de la pensée musicale d'Elliott Carter dans *Syringa*: invention formelle et réflexion sur le temps," 97.

RHYTHM: GLOBAL SOUNDS & IDEAS (July 99): Robert Kaye, "Ottmar Liebert: Flamenco in a global groove," 22. (Aug 99): Marian MacNair, "La Bottine Souriante: Celtic in Quebec," 18. (Sep 99): Larry Birnbaum, "Edward James Olmos and Ruben Blades: *Americanos*," 26. (Oct 99): Josh Norek, "Cibo Matto: Rising Daughters [Japanese pop music in America]," 24; Eric Prideaux, "Rappin' in Japan [Japanese Hip-Hop]," 28.

SAXOPHONE JOURNAL (July/Aug 99): James Noyes, "Edward A. Lefebvre: The Preeminent Saxophonist of the 19th Century—Part II," 6; Jerry Rife, "The American Saxophone Quartet," 16.

SCHWANN SPECTRUM (Sp 99): Dan Ouellette, "The Legacy of Miles Davis: The Eternal Blue Flame," 6A.

SHEET MUSIC (July/Aug 99): Anthony DiFlorio III, "The Novelty Never Wears Off," 4; Jack Lawrence, "Quincy Jones and 'The Pawnbroker,'" 7. (Sept/Oct 99): Gary Stevens, "Memories of Mel [Tormé]," 4; Jack Lawrence, "Songwriters on Parade [vaudeville]," 6.

SING OUT! (Sum 99): Mark D. Moss, "Snakefarm: Folk Meets Trip-Hop in the '90s," 18; Dan Durchholz, "Los Super Seven Revisit Their Mexican Musical Roots," 34; Christine E. Nunn, "If It Were Up to Cheryl Wheeler," 46; John Lupton, "Wade and Julia Mainer: A Long Journey Through the Land of Melody," 54.

SONDHEIM REVIEW (Sum 99): articles on Sondheim's *Saturday Night*.

SOUNDBOARD (Sp 99): Douglas Back, "Guitar on the New York Concert Stage, 1816-1890," 11.

SOUNDTRACK (Sum 99): Richard Dyer, "John Williams: Scoring The Phantom Menace," 4, 10; Rudy Koppl, "Composer Michael Hoenig: Television Scoring on the Cutting Edge," 22; Jack Smith, "The Golden Age [of Hollywood Music]," 44; Jonathan Broxton and James Southall, "The Mighty Trevor Jones," 54.

THE STRAD (Sept 99): Barbara L. Sand, "A Class of its Own [Curtis Institute, Philadelphia]," 916; Wes Blomster, "Firm Footing [Montreal Chamber Music Festival]," 964.

STRINGS (Aug/Sept 99): Julia Zastinsky, "Hilary Hahn: Fulfilling Her Promise," 48.

SYMPHONY (July-Aug 99): Melinda Whiting, ed., "Notes on New Music," 30; Wynne Delacoma, "Civic Minded [Chicago Symphony Orchestra]," 48; Sara Austin, "Feet on the Ground [Hilary Hahn]," 52. (Sept-Oct 99): Special section, "New Music, New Audiences," 31.

CONFERENCES

18-21 November 1999: Society for Ethnomusicology. University of Texas, Austin, Texas. Local Arrangements contact: Stephen Slawek; Local Arrangements Chair, School of Music, University of Texas at Austin, Austin, Texas 78712; (512) 471-0671, slawek@mail.utexas.edu. Program contact: Tom Turino, School of Music, University of Illinois at Urbana-Champaign, 1114 W. Nevada St., Urbana, Illinois (217) 244-2681, t-turino@uiuc.edu.

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

7-9 April 2000: The American Bach Society will hold its biennial meeting from at the Smithsonian Institution and Library of Congress in Washington, DC. The theme for the meeting will be "Bach in America" and include lectures and recitals, exhibits of Bach manuscripts (Library of Congress) and early instruments (Smithsonian Institution), and a performance of Bach's *B-Minor*.

19-23 July 2000: Dancing in the Millennium. Washington Marriot Hotel, Washington, DC. The program committee for Dancing in the Millennium welcomes submissions on topics and in formats

reflecting the broad interests of those engaged in dance, dance studies, and other dance-related activities. Submission deadline: 15 September 1999. For more information or to submit, contact Carol G. Marsh, Dancing in the Millennium, School of Music, UNGG, POB 26167, Greensboro, NC, 27402-6167, c_marshall@uncg.edu, 336/334-5789.

1-5 November 2000: Toronto 2000: Musical Intersections will be the musical scholarly meeting not-to-be-forgotten (at least!): a joint meeting of fifteen societies devoted to the study of music, held in early November, 2000. The Program Committee is banging its drum: we solicit proposals for joint sessions with other societies (use your imagination!), for interdisciplinary sessions (with non-music scholars, even!), innovative and novel ways of presenting information (now's your chance!), concert suggestions and proposals, and just-plain-regular-paper proposals. Submissions must be postmarked by 8 January 2000. For details, consult the call for proposals in the Summer 1999 *Bulletin*, check it out at the SAM Web site at www.american-music.org, or contact Katherine Preston (kkpres@wm.edu). All inquiries, questions, requests, and ideas (brilliant as well as hare-brained) welcomed!

19-22 April 2000: American Culture Association and Popular Culture Association. New Orleans, Louisiana. For information contact Gary Burns, Department of Communication, Northern Illinois University, DeKalb IL 60115, 815.753.7108, gurns@niu.edu.

TEMPO (July 99): Rev. of David Nicholls, ed., *The Cambridge History of American Music*, and Neil Butterworth, *The American Symphony*, by Wilfrid Mellers, 36.

THE TRACKER (1, 99): Karl Raudsepp, "The Warrens [Organ Builders in Canada and the U.S.]," 9.

20TH CENTURY MUSIC (Sept 99): Richard Kostelanetz, "Henry Cowell, Roger Sessions, et

al (1999): 4,000 Words from Richard Kostelanetz's *A Dictionary of Avant-Gardes*," 1.

WINDPLAYER (#60, 1999): A. J. S. Rayl, "Mark Isham," 14; Amy Dezellar, "Royal Crown Revue [neo-swing]," 24.

Notes from the Sonneck Tickler File

Charleston Conference – March 1-5, 2000!

Start making plans to attend the Society's 26th national conference in Charleston, South Carolina, on March 1-5, 2000. The program and local arrangements committees are hard at work planning a conference that will give attendees a feel for local musical culture. There will be numerous Charleston-related presentations on the program, and performances by local musicians are planned. A concert by the Charleston Symphony Orchestra will also take place during the course of the conference. Paul Wells of the Center for Popular Music, Middle Tennessee State University (pwwells@mtsu.edu) is chair of the program committee, and William Gudger, College of Charleston (gudgerw@netscape.net) is heading up local arrangements.

Charleston is an exceptionally tourist-friendly city, and the conference hotel, the Mills House, is situated in the heart of the historic downtown area. Many museums, historic buildings, libraries, restaurants, and other attractions are within easy walking distance. March is an ideal time to visit Charleston. The city's many gardens will just be beginning to bloom and the weather should be ideal for enjoying outside activities. There is good air service to Charleston, primarily via US Airways and Delta. Amtrak provides easy access via rail, with two trains a day stopping in Charleston on the New York to Florida line.

Be sure to join us!

—Paul F. Wells, Program Chair

Change in Web Site Address

Please note that the address of the Web site for the Society has changed to:

<http://www.american-music.org>

Please update your links accordingly. Thank you.

—Cheryl Taranto, Webmaster

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