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'They Say It's Wonderful': Musical Theater in Music History Survey Courses

—William A. Everett
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When teaching music history survey courses at the undergraduate level or period and other similar courses at the graduate level (such as American music), the biggest challenge seems to be what to leave out due to time restraints. A victim of such decisions is often the Broadway musical. Here is a repertory to which many of the students can relate, frequently because they were in high school or community productions, and because of the popularity of the genre through film adaptations and their innumerable television rebroadcasts. Similarly, there are students in the class who have (surprisingly) never consciously identified a Rodgers and Hammerstein tune as just that, and have no idea about its source or context.

Student response to the inclusion of musical theater works in a music history survey course echoes Irving Berlin: "They Say It's Wonderful." This has certainly been my experience in integrating musical theater into undergraduate surveys and graduate courses on twentieth-century music and American music. While I do not intend to give, promote, or otherwise endorse exactly what I do in these courses, I will offer parameters to consider for those interested in adding yet another component to their already over-crowded courses.

A true challenge is how to integrate musical theater works into the overall concept of a survey class—that is, to show its "velcroability" and not to isolate the repertory from the rest of the course content. By emphasizing themes in the musical theater

discussion that have already been addressed in other repertories, students can gain additional perspective and insight and form broader views of the overall musical world.

A handful of themes that can be emphasized are:

- 1) artistic integration of music, drama, dance, and visual arts;
- 2) relationship between music and words (text setting);
- 3) performance practice and interpretation;
- 4) collaboration;
- 5) sociological implications;
- 6) popular-art music intersections

The first of these, the artistic integration of music, drama, dance, and the visual arts,

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'Say It With Music': American Musical Theater in General Studies Courses

—Ann Sears
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For the last several years, all Wheaton College (Norton, Massachusetts) students have been obliged to take a group of courses known as the General Education Requirements in order to graduate. As you can imagine, these requirements are met with various degrees of love and hate by both students and faculty. However, these General Education courses are wonderful opportunities to create student-friendly general studies courses (after the model of the College Music Society) while allowing faculty to teach more often in their particular areas of interest. If the courses prove compelling to students and enrollments rise, the department basks in the welcome glow of administrative approval, and the professor is hailed as a thoughtful, innovative member of the faculty. College, department, faculty members, and students benefit equally from a positive experience.

With such meaningful rewards in sight, it is no surprise that this particular professor eyed the Gen. Ed. requirement called "cultural diversity." While the anthropologists and sociologists argued about whether that should mean diversity within the United States or around the world, I focused on an

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finds its most obvious musical theater incarnations in works by Rodgers and Hammerstein such as *Oklahoma!* (1943) and *Carousel* (1945). Comparisons between the aesthetic championed by Rodgers and Hammerstein and those of others who sought integration (such as Gluck and Wagner) can provide valuable topics for class discussion. The integrated approach to the musical observed in *West Side Story* (1957), *A Chorus Line* (1975), and *Chicago* (1975), as well as in many other works, can offer fodder for further dialogue.

The relationship between music and words is fundamental in any genre that includes text. In the musical theater realm, the creation of a particular time and place is just one thing that can be accomplished through music and words. Does the musical style match the text? Does the music create a sense of place? Are local musics incorporated or referenced in the score? What about jazz, rock, and country styles? Does a fundamentally Tin Pan Alley style of song work well in every instance?

These are just a few of the questions that can be addressed in a discussion of the musical theater.

In the area of text setting, songs from musical theater works provide valuable insight into this particular aspect of the art. The lyrics of Lorenz Hart, Ira Gershwin, Oscar Hammerstein II, Cole Porter, Stephen Sondheim, etc., were the source for many of the "canonical" songs mentioned in Paul

Laird's paper. A discussion of how composers set these lyrics, in comparison with how Europeans such as Schubert, Schumann, Wolf, Mahler, Faure, and others set texts, can be most enlightening. Rhyme schemes, emphasis (word and syllabic), phrase construction, and text-painting are just some of the specific issues that can be addressed.

Performance practice and interpretation in the musical theater are two areas which, thanks to recording technology, can provide valuable classroom material. Comparing renditions of the same song by artists from the early twentieth century to the present allows for discussions of vibrato, portamento, overall vocal technique and sound, orchestration, and other factors.

Additionally, the alteration of lyrics, or even the entire book, to address current interpretations of "political correctness" can lead to intriguing discussions. Listening to performances by singers trained in both musical theater and opera styles allows students to ascertain differences between the two and to discern the appropriateness of the voice to specific interpretations and repertoires.

The art of collaboration—between lyricist and composer or between performer and creator, to name just two examples—is also evident in the musical theater. Just as in the operatic realm with legendary collaborations such as Gluck and Calzabigi, Mozart and da Ponte, there are significant word and music partners in the musical theater—Rodgers and Hammerstein, Lerner

and Loewe, Kander and Ebb, Ahrens and Flaherty, for example. As a corollary, creators who write both the words and music exist in opera (Richard Wagner) and in the musical theater: Irving Berlin, Cole Porter, Frank Loesser, Stephen Sondheim, Adam Guettel, Jason Robert Brown, and Michael John LaChiusa are just a few of these composer-lyricists.

The idea of a composer writing for a specific performer is a significant part of the musical theater realm. Rodgers and Hammerstein creating *The King and I* for Gertrude Lawrence is one example of this, and Michael John LaChiusa writing *Marie Christine* for Audra McDonald offers a more contemporary occurrence.

The sociological implication of music is another area where the musical theater can provide valuable classroom material. The post-World War II assertive Americanism is clearly present in the work of Rodgers and Hammerstein, and Mark Blitzstein's *The Cradle Will Rock* (1938) offers a political work whose performance history is as fascinating as the work itself. AIDS issues are addressed in *Falsettos* (1992) and *Rent* (1996). Social issues also appear in *Kiss of the Spider Woman* (1993), *Parade* (1998), and French megamusicals such as *Les Misérables* (1985) and *Miss Saigon* (1989).

The role of women in creating musical theater is undeniable. Librettists include Dorothy Donnelly, Betty Comden, Dorothy Fields, and Lynn Ahrens, among others. Composers include Kay Swift, Lucy Simon, and Jeanine Tesori.

The type of audience that attends the musical theater and depictions of the genre in popular culture are other aspects related to the sociology of music that can be addressed. Related to this is the marketing and commercialization of the musical. Corporations such as the Shuberts, Disney, and Lloyd Webber's Really Useful Group have had a major impact on the genre. The marketing of logo-ridden merchandise ranging from t-shirts to thermoreactive mugs are aspects of the musical theater to which students can easily relate (and could even be seen in the classroom on any given day).

Popular and art music intersections are fundamental in the American musical theater. The very nature of the genre lends itself to discussions as to where Broadway falls in the spectrum of "cultivated" and "vernacular" styles. What about *Porgy and Bess*, *The Most Happy Fella*, *Evita*, and *The Phantom of the Opera*, not to mention the 1920s operetta style of Sigmund Romberg

and Rudolf Friml or more contemporary works such as those by Stephen Sondheim, Claude-Michel Schoenberg and Alain Boublil (*Les Misérables*) and Michael John LaChiusa (*Marie Christine*). Where do they fall? The boundaries are certainly not rigid. The musical theater is also a forum for introducing new pop songs (including everything from "A Pretty Girl Is Like a Melody" to "Send in the Clowns") and a source for jazz improvisations. It is simultaneously an art form whose creators include classically trained figures such as Rudolf Friml, Victor Herbert, and Leonard Bernstein, among others.

The "popularization" of classic operas for the musical theater is another facet of the popular-art music intersection. Mentioning *Miss Saigon* and *Rent* as reinterpretations of *Madama Butterfly* and *La bohème* offer additional depth into discussions of not only the dramatic power of Puccini's operas but also the universality of their themes and their reworking for different audiences. Elton John and Tim Rice's recent *Aida* also fits into this theme of operatic reworkings for Broadway.

Other points of intersection can be discovered as well. For example, there is the similar quasi- (or overtly-) nationalistic, Great Plains-based musical depiction of America by both Rodgers and Hammerstein and Aaron Copland. Agnes de Mille choreographed both *Oklahoma!* and *Rodeo*, after all. Viewing megamusicals such as *Les Misérables* and *The Phantom of the Opera* as late twentieth-century reincarnations of French Grand Opera allows connections and relevancies between the two genres to be made. *Phantom* even includes Hannibal as an internal homage to the nineteenth-century phenomenon. Large-scale artistic movements can also be mentioned—in *Into the Woods*, for example, the huge moon and lines referring to "dreams becoming nightmares" suggest associations with Expressionism.

In addition to finding themes that are easily shared between musical theater works and other class topics, many works in this repertory lend themselves to more in-depth analyses. Whether it be the use of Leitmotif and similar musical unifying devices in works such as *Shogun Boat* and *West Side Story* or investigating specific numbers, in order to discover, for example, what makes a Gershwin song a Gershwin song, musical theater works can and need to be subjected to the same level of critical analysis as any other repertory studied in a

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music history class. This is perhaps more applicable to graduate-level courses, but can also be accomplished on the undergraduate level.

One of the most significant challenges, of course, is to select representative musical examples. Creating a canon is filled with complex issues. To narrow this canon to material that can be presented in potentially a fifty-minute or seventy-five minute session,

or—in luxurious circumstances—two fifty-minute sessions is certainly a daunting task.

In addition to repertory, an important aspect of the musical theater is the role of the performer. A good way to integrate Broadway personalities is to include their performances in class presentations. For example, Fred and Adele Astaire performing Gershwin's "Fascinatin' Rhythm," Ethel

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Merman's recording of "I Got Rhythm" or Gertrude Lawrence's "Someone to Watch Over Me" provide wonderful material for the discussion of vocal style and star personality, as do recordings by Julie Andrews (whether on record or on film), Bernadette Peters, Patti LaPore, Audra McDonald, etc. In fact, one could chronicle the development of the Broadway "sound" in the twentieth century through many its performers.

The mention of Julie Andrews leads to the consideration of film versions of Broadway musicals. Questions of authenticity are as many as the films themselves, but film versions do offer another mode of presentation for the Broadway musical. If time permits, this of course is a great entree to the world of the film musical. Jeanette MacDonald and Nelson Eddy, after all, were role models for young singers during the 1930s and 1940s because of their operetta films. Young singers would attend the cinema to hear what were for them among the most accessible—and affordable—examples of good singers and good singing. This type of statement seems to have an positive impact on the opera-oriented students.

So, "They Say It's Wonderful." Students often come to class with some sort of experience with at least part of this repertory, and hopefully discussing the music in class will contextualize the works and their experience not only in the realm of musical theater but also in a broader musical sense.

For the instructor, the inclusion of musical theater works in survey classes can also be rewarding. In addition to presenting some very worthwhile music in and of its own right, many of the issues often emphasized in a survey course can be addressed and applied to the musical theater canon. This enhances the learning process by encouraging students to draw connections between apparently dissimilar artistic manifestations. The musical theater thus provides an additional forum to discuss topics ranging from aesthetics and collaboration to in-depth musical and textual analysis and performance practice.

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African-American music course incorporating both African and African-American material. That worked so well that I developed another course in American musical theater that could be cross-listed in the Theatre Department's courses as well as fulfilling the Wheaton College General Education categories for Arts and Humanities, and Cultural Diversity.

Having attended some Wheaton-sponsored workshops about cultural diversity, I began to think about the new course in a cultural diversity context. While another chronologically organized course would probably be approved by the Wheaton College Educational Policy Committee, what about a course that was organized around issues such as ethnic identity, stereotypes, and nationalism, and how these ideas are explicated or transmitted by stage and film works?

The course that resulted, now being taught for the fifth semester, is called "Broadway Bound: American Musical Theater." It is divided into three sections. The first section, "The Black Experience in America," may include material from such shows as *Treemonisha*, *Show Boat*, *Cabin in the Sky*, *The Green Pastures*, *Porgy and Bess*, or *The Wiz*, among others. The second section examines how American musical theater constructs ideas of Asian identity: the shows might be *Madame Butterfly*, *South Pacific*, *The King and I*, *Flower Drum Song*, or *Miss Saigon*. The third section is entitled "Romantic Treatments of American History" and often uses *Oklahoma!*, 1776, *La Fanciulla del West*, or *Girl of the Golden West*. The musical theater repertoire is so rich that much variety is possible year to year, although choices must be made with certain criteria in mind.

Many students in these general studies classes about music or theater have little or no applied performance experience in either music or theater, nor are they usually familiar with the film adaptations that many of us assume to be common ground. Most of them have no experience with opera or operatically trained voices, even though they somehow already know that they just *bate* opera. And for the majority of the class, thinking of American musical theater as anything more or less than pure entertainment is a very new concept.

Many of us would agree that no matter

how the course is constructed, one must cover certain aspects of musical theater: vocal styles and how they have changed through the twentieth century; the many differences between stage and film production techniques; musical forms and genres; and the process of writing book and lyrics. It is essential to explain why we frequently use film in studying American musical theater; and the course should give at least a brief overview of the great composers and lyricists. However, if the course is primarily structured around social and political issues and human experiences and begins with history and literature, the students can feel very involved in the course immediately, no matter what their musical backgrounds or skills might be.

With this general context in mind, here are some strategies for presenting American musical theater material to general studies students.

Let's begin with *Treemonisha*. (Yes, I know: *Treemonisha*, *Porgy and Bess*, *Madama Butterfly*, and *La Fanciulla del West* are operas. But, you see, part of my mission is to slip a little opera into the mix before the students can object. To my delight, many students really liked most of the operatic examples!) To discuss *Treemonisha*, we must first know about ragtime and Scott Joplin. The usual approach discusses the rise of ragtime, its musical characteristics of ragtime, the 1899 publication of "Maple Leaf Rag," Scott Joplin's life, and the opera itself: the characters, the setting, the musical forms found in it, and the rediscovery of the opera late in the twentieth century.

This is important knowledge that should be available to every student. However, some students will absorb this material more easily if we start from a context they can grasp more readily than new musical ideas. Suppose the study of *Treemonisha* begins with a lecture about African-American history: for example, the changes in the slave trade from 1808 to the Civil War years; the chief failures of the reconstruction period (the failures to achieve land reform and to guarantee civil rights for free people of color); the sharecropping system; the rise of the Ku Klux Klan; Plessy vs. Ferguson (the 1896 Supreme Court decision that institutionalized segregation); and finally, the Niagara Movement in the first decade of the twentieth century (meetings which led to the founding of the NAACP) and the

debate within the black community about accommodation or resistance to injustice. How can students relate this complex and angst-laden history to an opera written in 1911 with a soporific plot about a young black girl and the significance of her education? Suppose they read excerpts of speeches from opposite points of view given by Booker T. Washington, head of the Tuskegee Institute and proponent of African-Americans "pulling themselves up the social ladder a bit at a time," and W. E. B. Dubois, the brilliant Harvard-educated author of *The Souls of Black Folk* and a proponent of complete, immediate social and political equality? If they read these speeches along with the opera libretto and then write a paper about which side of the black community's debate Joplin would have taken, the historical context becomes a powerful entrance into the opera and often leads to a lively class discussion.

Treated in this fashion, *Treemonisha* leads quite naturally to the more dramatically successful stories of *Show Boat* (1927) and *Porgy and Bess* (1935). With its powerful treatment of social issues, *Show Boat*, the 1927 collaboration of Jerome Kern and Oscar Hammerstein II, segues very naturally into the Asian section of the course and Rodgers and Hammerstein's *South Pacific* and *The King and I*.

South Pacific is familiar to many students and it is particularly appreciated by those who have been in a high school or community theater production and know several hit songs from the show. They usually don't know James Michener's Pulitzer Prize-winning book of short stories, *Tales of the South Pacific*, published in 1947 and now out of print; and they have rarely read the two short stories that were conflated into the show: "Our Heroine" and "Fo' Dolla." Some of them have seen the film adaptation, and they inevitably agree unanimously that the lighting effects in this film are just dreadful, which usually leads to a discussion about how the film could be improved. Therefore, their project for this show is to update *South Pacific* for filming. They must read the two short stories, view the old film and produce the following: a new scenario or plot outline; a list of musical numbers (they can use or delete old numbers or add new ones); and a proposed cast list, including their reasons for choosing these actors and actresses. Although their choices of new song topics reflect the dissonance between the exotic atmosphere of a South Pacific

island paradise and gritty World War II experiences, they still find much of the show has worn well, particularly "You've Got to Be Carefully Taught." They may contemplate a darker atmosphere for their updated version, but the social commentary in *South Pacific* is rarely improved on by their changes.

The King and I appears at the mid-point

*This material is addictive,
and be prepared for large classes!*

of the current syllabus. The entire class is looking a little glazed from mid-term exams, the omnipresent campus cold, and the onset of winter weather. The dance element in *The King and I* is the perfect antidote to mid-semester torpor. After an introduction to the show (the plot, the characters, the principal songs, interesting facts about the creation of the show), we view the "Shall We Dance" segment. I ask them why Rodgers and Hammerstein chose to use a polka here, rather than a waltz or some other appropriate 1860s dance. Since most of them aren't quite certain what a polka or waltz are, I have two choices. I invite a volunteer from class to join me and we demonstrate both dances. This has the advantage of me making quite a fool of myself, always a quick attention-getter in class. Even better, I teach all of the class the polka and waltz in class in about a half-hour session. Once the students are breathless from the polka, part the reason for Rodgers' and Hammerstein's choice of this dance becomes clear: It so perfectly reflects the state of the relationship between Anna and the king as they realize they love one another.

We now proceed to *The Small House of Uncle Thomas*, Jerome Robbins's imaginative ballet adaptation of Harriet Beecher Stowe's 1852 novel, *Uncle Tom's Cabin*. Along with a discussion of the story of *Uncle Tom's Cabin* and its relationship to *The King and I*, we look at the charming elements of pseudo-Thai dance and drama in this "show within a show", and set up a discussion of the usefulness of including ballet and vernacular dance in musical theater, as well as exoticism.

As the semester whizzes to its end, we take up romantic treatments of American history and *Oklahoma!* The film version of *Oklahoma!* captures the sunlit, pastoral environment described so eloquently by Lynn

Riggs and Hammerstein in play and musical adaptation respectively. It hardly makes the hardship of frontier life in the Oklahoma territory real. In this tranquil, bucolic Oklahoma, there's plenty of time for romance and dancing. A comparison of the extraordinary black and white documentary *The Plow That Broke the Plains* (with film score by Virgil Thomson) instantly shows how romanticized a musical theater production can be, how removed from authentic human experience. And after half a semester of looking at so many shows in which the love interest is paramount, a discussion of how history is written and transmitted is a welcome change.

These essentially interdisciplinary ways to approach musical theater are only limited by your time and imagination. You might teach *The Green Pastures* by concentrating on the spiritual tradition and Hall Johnson, or you might choose to add to that reading an article on black English or ebonics and discussion of the political correctness of using anything that contains minstrel dialect. How about following that project with a comparison of Bizet's opera *Carmen* in French and Hammerstein's *Carmen Jones*, or a comparison of both the 1936 and 1951 film versions of *Show Boat*? You might divide the class into small groups, giving each a short work to adapt, such as O. Henry's *The Gift of the Magi* or the biblical story of Noah and the Flood. After they write a short scenario of their assigned show, compile a list of musical numbers, and a cast list, ask them to present some portion of their musical adaptation in class.

Whatever unique assignments and lesson plans you develop in such a course, the interdisciplinary approach integrating music, theater, history, and literature will captivate your students. It's very rewarding to watch general studies students learn new ideas through these venues and develop an affection for the works along with a good deal of self-confidence in their abilities; and this is likely to be one of the most enjoyable pedagogical experiences of your career. (Be forewarned that this material is addictive, and be prepared for large classes!)

—Ann Sears is associate professor of music history at Wheaton College in Norton, Massachusetts. She chairs the nominating committee of the Society for American Music. This paper was presented at the Toronto 2000 Musical Intersections megaconference.

'If You Asked Me I Could Write A Book': An Approach to a Broadway Musical Theater Canon

—Paul Laird
University of Kansas

Several years ago discussion of canons was all the rage in musicology with the act of construction as controversial as content. Whether or not canons should be formed, however, seems an inappropriate question, because the very act of choosing listening examples for a class constructs a canon of sorts for one's students. When choosing listening examples, it is practically impossible to avoid influence from pre-existing canons, either because we believe there are works that students should know or because we want them to hear, for example, a different Mozart symphony.

Canonic formulation for operas, symphonies, Lieder, or piano concertos is by now unavoidable, and in some genres canonic construction seems even more important because of inadequate representation in music history textbooks. In the last few decades, our discipline has shown greater interest in American vernacular music, especially jazz, blues, rock, and the Broadway musical. Whether or not canons have been formed in the first three of these genres is not the question for this paper, but no consensus has been reached on which Broadway musicals students should know. The genre has long been a staple for performances by college and university music departments and many students sing Broadway songs in vocal studios. While performers sing Broadway musicals, however, music historians seldom help students learn enough about the genre so that a student might, for example, be able to place a famous Broadway show in an historical context. Given the staying power of Broadway musicals in American culture, the stylistic diversity of their music, and their importance in the history of film, surely we owe our students more than a cursory knowledge of just *Oklahoma!*, *West Side Story*, or one or two other shows.

The question of musicological canons is addressed from several angles in *Disciplining Music: Musicology and Its Canons* (University of Chicago Press, 1992), edited by Katherine Bergeron and Philip V. Bohlman. In his "Epilogue," Bohlman notes that "Very few of musicology's endeavors fail to exhibit some investment in canons

and canonizing." (p. 198) He describes the process of canonic formulation: discovering a repertory with "some putative value" or "conscious repudiation of the past"; a shift in mindset from the past and present as works are appropriated for use in the future; and finally the canon's replication in publications. (pp. 203-04)

Certainly these steps occur in the Broadway musical theater, where various canons already exist, usually for reasons of commercial success. Beginning with *Show Boat* (1927), there are three or four dozen shows that have never left the repertory because they offer presenting organizations a marketable product. Another canon includes Broadway songs that are "standards." Replication of these canons occurs in performances and books.

A canon formed for educational purposes, however, must be broader, presenting in itself a sketch history of Broadway. Members of this panel recently confronted the de facto formulation of such a canon when assembling a table of contents for *The Cambridge Companion to the Musical*, currently being written. The canon presented here exists at two levels: (1) a larger list of thirty-two shows from the nineteenth and twentieth centuries of special importance for reasons of innovation, as representative of a significant creative team or type of show, as a vehicle for an important star, or for a combination of reasons; and (2) a smaller subset of eleven shows intended to stand for the Broadway show among symphonies, concertos, operas, jazz, and other Western genres. The larger list could serve as the basis for a course in Broadway history or as a handout for an undergraduate or graduate survey course on twentieth century music, encouraging students to explore Broadway history in greater detail. Below we briefly survey the list, citing reasons for the inclusion of each. This is, to be sure, a subjective exercise designed to start discussion, which I hope we will have in this session and perhaps continue over lunch. On your handout (see Table 1) the eleven shows for the shorter list are indicated with an asterisk. This list will be explained further at the end of my paper.

The five shows from before 1900 are not easily accessible today, but all represent a seminal point in the genre's history. *The*

Black Crook (1866) is cited usually as the first important Broadway musical. After more than a century of musical theater in New York City, what made this show significant was that it brought together the basic elements that distinguished Broadway shows for the next several decades: a loose plot, interpolated songs, comedy, dancing, and the allure of women in brief costumes. The show ran for an astonishing 175 performances, proof of a new era's dawning in New York's commercial theater. *Evangeline* (1874) was a burlesque that ran only two weeks in its initial run, but it became one of the most popular American musicals until the end of the century. *Robin Hood* (1891), with book and lyrics by Harry B. Smith and music by Reginald De Koven, was produced in New York by the Boston Ideal Opera Company for a short run while on a national tour. This show helped introduce a contemporary sensibility into the American musical. Despite being based on the medieval English legend, Smith's dialog avoided the stilted Victorian phrasing of the day and approached the way that Americans talk. The score included the huge hit "Oh, Promise Me." *A Trip to Chinatown* (1891) opened in New York City six weeks later after almost one year of touring. It had a simple plot and provided a tight evening of recognizably American entertainment, an important step in the development of the musical comedy. Its run of 657 performances was the New York record for almost three decades. *The Passing Show* (1894) was the first American revue, offering the combination of music, dance, women, and satire that was to distinguish this important Broadway genre into the early 1930s.

Several shows from the first three decades of the twentieth-century serve as important touchstones and represent the three important contemporary Broadway genres: musical comedy, revue, and operetta. *In Dahomey* (1903) was a musical comedy and the first full-length American show written and performed by African Americans to play in a major Broadway house. Lyrics were by poet Paul Laurence Dunbar, music by Will Marion Cook, and the stars were Bert Williams and George Walker. It only ran 53 performances in New York and later seven months in London, but it helps represent the importance of African Americans in the history of

the Broadway stage. *Little Johnny Jones* (1904) serves as representative of George M. Cohan's work, a figure significant for his popularity and the breadth of his contributions to the musical comedy until about 1920. The movie *Yankee Doodle Dandy* (1942) and the show *George M!* (1968) help to make Cohan's work more accessible for later generations. Victor Herbert is another seminal creator from the period. *The Red Mill* (1906), which Herbert wrote with writer Henry Blossom, combines some of the appeal of the operetta and musical comedy and included the famed team of comics David Montgomery and Fred Stone. Among the score's hits was "The Streets of New York." *The Red Mill* has been revived several times, unusual for shows from this early generation. Often cited as ground-breaking contributions are the shows mounted at the tiny Princess Theatre in the mid-1910s, which included the participation of composer Jerome Kern. *Very Good Eddie* represents these shows here, with a book by Guy Bolton and Philip Bartholomae and score by Kern and Schuyler Greene, among other lyricists. For the period, these creators paid an unusual amount of attention to the integration of plot and music and *Very Good Eddie* was praised as thoroughly American entertainment. The continuing importance of African American shows is represented by *Shuffle Along* (1921), with libretto by Fournoy Miller and Aubrey Lyles and lyrics and music by Noble Sissle and Eubie Blake. The show, which ran 504 performances, helped bring jazz rhythms and African American popular dance to the New York theater. Its huge hit was "I'm Just Wild About Harry." Representative of operetta from the period is *The Student Prince* (1924) with a popular score by Sigmund Romberg that lasted in the popular consciousness past mid-century. The show carried the appeal of an exotic locale and operatic voices and later became a major vehicle for Mario Lanza.

Show Boat (1927) is such a famous musical that it need not be described here. Historians note Kern and Hammerstein's unusual care with integrating plot and music and the depiction of white and African American characters in a sprawling, undeniably American story. About a year and one-half later, the revue *Hot Chocolates* (1929) opened. It was an African American night club show with a score by "Fats" Waller and the song "Ain't Misbehavin'." The

pit orchestra included Louis Armstrong, who also played on stage. Broadway continued to be a place to experience fine black entertainment.

No Broadway canon could be posited without the representation of George and Ira Gershwin. Possible shows might include *Ob, Kay!*, *Girl Crazy*, or others, but perhaps their most important contribution was *Of Thee I Sing*, the brilliant satire with book by George S. Kaufman and Morrie Ryskind. The show combines George's sure melodic sense and Ira's delightful lyrics with techniques of operetta and several extended musical sequences. *Anything Goes* (1934) is a fine representative of Cole Porter's work, including the standards "Anything Goes," "You're the Top," "I Get A Kick Out of You," and "All Through the Night."

No Broadway canon could be posited without the representation of George and Ira Gershwin. Perhaps their most important contribution was Of Thee I Sing.

Despite the close integration of plot and music in some shows, the old-time musical comedy remained popular, a tendency found in *Anything Goes*, which bubbles over with comic life and dances. Another seminal creative team of the period was Richard Rodgers and Lorenz Hart, represented here by *Pal Joey* (1940), one of their later shows. *Pal Joey* includes memorable examples of Rodgers and Hart's wonderful, bittersweet songs, but also was one of the first shows in Broadway history with an anti-hero as protagonist, paving the way for other shows that explored humankind's darker side. *Lady in the Dark* (1941) included a literate book by Moss Hart and a memorable score from Ira Gershwin and Kurt Weill. Its mature exploration of the human psyche captured enough audience to run 441 performances and its innate seriousness foreshadowed later developments in the musical seen in such shows as *South Pacific* and *West Side Story*.

The years between *Oklahoma!* (1943) and *Gypsy* (1959) will always rank among Broadway's greatest period, making canonic selections here difficult. The choice of *Oklahoma!* is obvious for its unconventional topic and locale handled sympathetically

rather than ironically. Rodgers and Hammerstein's extreme care with song placement, and the concern for fairly realistic plot development. Several more of their shows could be considered canonical for reasons of innovation and continued popularity, but with *South Pacific* (1949) the musical play came to its first level of maturity, including the show's memorable treatments of prejudice and the United States at war, but without a significant dance component. Rodgers and Hammerstein produced *Annie Get Your Gun* (1946), the most successful show with a score by Irving Berlin and a vehicle for Ethel Merman, Broadway's biggest female star in the middle of the century. Although the show includes songs difficult to revive today, such as "I'm An Indian, Too," the score has perhaps the highest percentage of true hits of any contemporary musical. Among the creators who followed Rodgers and Hammerstein into the genre of the musical play were Frank Loesser and Lerner and Loewe, responsible for two of the finest shows of the 1950s. Loesser's *Guys and Dolls* (1950) features seamless integration of an excellent score and Damon Runyon's unforgettable characters from the lower rung of New York society, adapted for the theater by Jo Swerling and Abe Burrows. The show perhaps broke little new ground, but it is so true to life and well-crafted that its appeal remains. *My Fair Lady* (1956) was another notable union of music with fine literature, in this case Lerner and Loewe's successful adaptation of George Bernard Shaw's play *Pygmalion*. Broadway has seldom seen a more literate musical show, its appeal assisted by perfect song placement, Lerner's character-specific lyrics, and Loewe's innate melodic gift. *West Side Story* (1957) is almost universally recognized as one of Broadway's finest shows for Jerome Robbins's fusion of dance and dramatic action and Leonard Bernstein's score, which carries a sense of musical unity seldom heard on Broadway. Arthur Laurents's book is a careful adaptation of Shakespeare's *Romeo and Juliet* with the requisite sense of leanness. Three of the show's creators (Robbins, Laurents, and lyricist Stephen Sondheim) collaborated with composer Jule Styne on *Gypsy* (1959), which featured Ethel Merman's last great role and brought the old techniques of the musical comedy to the service of dramatic impact.

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The period after 1959 saw great change for the Broadway musical in terms of economics, as shows became more expensive to mount and producers started looking even more for blockbuster hits that would run many hundreds of performances, making a show's longevity an important aspect of its canonical status. *Hello, Dolly!* (1964) is highly regarded for its record-breaking run, but it is also representative of composer/lyricist Jerry Herman and producer David Merrick, for the saturation level of choreography employed by director Gower Champion, and as a vehicle for Carol Channing, a star who tells one much about Broadway.

Fiddler on the Roof (1964), which quickly broke *Hello, Dolly!*'s record for the longest-running musical, was a fine treatment of Sholom Aleichem's Yiddish short stories and one of the last successful musicals based upon the musical play as explored by Rodgers and Hammerstein. *Fiddler* benefited greatly from the inspired direction of Jerome Robbins and included a book adapted by Joseph Stein, lyrics by Sheldon Harnick, and music by Jerry Bock. Another director, Hal Prince, who learned his craft from George Abbott and Jerome Robbins, helped bring to life *Cabaret* (1966) and *Company* (1970). *Cabaret* represents the work of composer John Kander and lyricist Fred Ebb, who helped craft a show that carries much of the spirit of the Weill/Brecht collaborations, but in a contemporary light. Prince made major innovations in the area of the concept musical with *Cabaret*, telling the story as much with mood and metaphor as actual plot development. The show ran 1,165 performances. *Company* went a step further, with George Furth's book including no conventional plot, instead simply commenting on love and marriage in contemporary America. The show also illustrates the work of composer and lyricist Stephen Sondheim at an important juncture in his career and was an important step for choreographer Michael Bennett.

Canonical musicals of the last quarter century include four that enjoyed, or continue to enjoy, extremely long runs, and a later example from Sondheim. *A Chorus Line* (1975) was another concept musical with no real plot but revealing much about the lives and hopes of Broadway chorus dancers. The material was woven into a

creative whole during two workshops by a team led by Michael Bennett. The show's dancing was extraordinary, but sometimes overlooked are the book of James Kirkwood and Nicholas Dante and the score of composer Marvin Hamlisch and lyricist Edward Kleban. The show is seamless, depends upon the unity of an ensemble cast, and is in many ways a unique work in Broadway history.

Phantom shows how far the musical theater has come in the way of spectacle. With a dramatic story told almost entirely in song, one must respect how Lloyd Webber has popularized opera, despite his unwillingness to use the label.

The last two decades on Broadway have seen extraordinary growth in international offerings, led by the contributions of the British Andrew Lloyd Webber and the French team of lyricist Alain Boublil and composer Claude-Michel Schönberg. Lloyd Webber is represented in this list by *Cats* (1982) and *Phantom of the Opera* (1988), two works that hardly require further introduction. Both have ardent advocates and critics, but it is indisputable that Lloyd Webber has found the audience's wavelength, a major accomplishment in a commercial medium. *Cats* is a fascinating update of the old Broadway revue and based upon nearly continuous music. *Phantom* shows how far the musical theater has come in the way of spectacle. With a dramatic story told almost entirely in song, one must respect how Lloyd Webber has popularized opera, despite his unwillingness to use the label. Operatic intentions and huge spectacle rule as well in Schönberg and Boublil's *Les Misérables* (1987), here in the service of Victor Hugo's beloved story. The work includes many musically satisfying moments. Some critics have torn unmercifully into these so-called "megamusicals," but the fame of many shows rests on their audience appeal, undeniable in the case of these commercial successes. Only *Cats* of the three has closed, and that after seventeen continuous years in New York. The London run continues. Sondheim's *Sunday in the Park with George*

(1984) shows this fascinating creator at a later stage in his career, writing another concept musical about the creation of art and how one defines success, with a book by James Lapine. They attempt more in the way of artistic merit than many wish for Broadway. The show ran one and one-half years, long for Sondheim but short for the time, illustrating how essentially uncommercial his work remains.

As may be seen in Table 1, the following eleven shows form the smaller canon:

In Dabomey
The Student Prince
Show Boat
Of Thee I Sing
Oklahoma!
My Fair Lady
West Side Story
Company
A Chorus Line
Cats
Les Misérables

Part of the design of this shorter list is the curricular benefit of having material available on each show, found in the list on your handout. Included here are an important African American show and early musical comedy, an operetta by Romberg, Kern and Hammerstein's carefully-integrated *Show Boat*, George and Ira Gershwin's lively satire, one of Rodgers and Hammerstein's finest shows, Lerner and Loewe's masterpiece, the best-integrated show for music and dance of the 1950s, a masterwork from Prince and Sondheim, and three shows that introduced the single musical as lifetime business venture. Other representative lists could be made, and I hope they are, because the advancement of a Broadway musical canon should become a primary concern in American musical scholarship.

N.B. - In the discussion following the session, it was suggested that this canon should include a rock musical. I would add the recent hit *Rent* to the list as a successful show that has adopted successfully that musical language.

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Table 1

Below are shows proposed as a Broadway canon. These thirty-three shows might function as the core of a course on Broadway history. The eleven marked with an asterisk (*) are offered as examples of Broadway's best to be considered along with samples from other genres, possibly in courses on music of the twentieth century or on American music. For these shows, a selective bibliography appears.

The Black Crook (1866) - book by Charles M. Barras and songs by a number of lyricists and composers

Erangeline (1874) - book by J. Cheever Goodwin and lyrics and music by Edward E. Rice

Robin Hood (1891) - book and lyrics by Harry B. Smith and music by Reginald De Koven

A Trip to Chinatown (1891) - original book and lyrics by Charles Hoyt and music by Percy Gaunt, but songs by others often inserted

The Passing Show (1894) - first American revue, brought to the stage by George Lederer and Sydney Rosenfeld

In Dahomey (1903) - lyrics by Paul Laurence Dunbar and music by Will Marion Cook; stars included Bert Williams and George Walker

Score and libretto: Will Marion Cook. *In Dahomey*, ed. Thomas L. Riis. Madison, Wis.: Published for the American Musicological Society by A-R Editions, 1996

Book: Gerald Bordman. *American Musical Theatre: A Chronicle*. 2nd ed. New York and Oxford: Oxford University Press, 1992 (pp. 190-91); see also Riis's edition, cited above

Little Johnny Jones (1904) - book, lyrics, and music by George M. Cohan, and starring Cohan

The Red Mill (1906) - book and lyrics by Henry Blossom and music by Victor Herbert; stars included David Montgomery and Fred Stone

Very Good Fiddie (1915) - book by Guy Bolton and Philip Bartholomae, music by Jerome Kern, lyrics by Schuyler Greene and others

Shuffle Along (1921) - book by Fournoy Miller and Aubrey Lyles, lyrics and music by Noble Sissle and Eubie Blake

**The Student Prince* (1924) - book and lyrics by Dorothy Donnelly, music by Sigmund Romberg

Recording: studio version with Mario Lanza: RCA Red Seal LSC-2339, 1960; 1973 revival: Columbia/Odyssey Y32367; 1997 studio version with original orchestrations: Jay 1252

Score: Sigmund Romberg. *The Student Prince: A Spectacular Light Opera*. New York: Warner Bros. Publications, 1932

Books: Elliott Arnold. *Deep in My Heart*. New York: Duell, Sloan and Pearce, 1949; Gerald Bordman. *American Musical Theatre: A Chronicle*. 2nd ed. New York and Oxford: Oxford University Press, 1992 (pp. 397-98)

**Show Boat* (1927) - book and lyrics by Oscar Hammerstein II, music by Jerome Kern

Recordings: 1966 Music Theater of Lincoln Center production: RCA Victor 09026-61182-2; 1988 studio version with Frederica von Stade, Teresa Stratas, and Jerry Hadley, conducted by John McGlinn: EMI CDC 7 49847 2

Score: Jerome Kern and Oscar Hammerstein II. *Show Boat*. New York: T. B. Harms, 1928

Libretto: provided in 1988 recording

Books: Geoffrey Block. *Enchanted Evenings: The Broadway Musical from Show Boat to Sondheim*. New York and Oxford: Oxford University Press, 1997 (pp. 19-40); Miles Kreuger. *Show Boat: The Story of a Classic American Musical*. New York: Oxford University Press, 1977; Joseph Swain. *The Broadway Musical*. New York and Oxford: Oxford University Press, 1990 (pp. 15-49)

Hot Chocolates (1929) - lyrics by Andy Razaf, music by "Fats" Waller; stars included Louis Armstrong

**Of Thee I Sing* (1931) - book by George S. Kaufman and Morrie Ryskind, lyrics by Ira Gershwin, music by George Gershwin

Recordings: 1952 Broadway revival cast: Angel ZDM 2-435-65025-2; 1987 studio version with Maureen McGovern and Larry Kert, conducted by Michael Tilson Thomas: CBS M2K 42522

Score: George and Ira Gershwin. *Of Thee I Sing*. New York: New World Music Corp.,

1932

Libretto: George S. Kaufman, Morrie Ryskind, and Ira Gershwin. *Of Thee I Sing*. New York: S. French, 1935

Books: Edward Jablonski and Lawrence D. Stewart. *The Gershwin Years*. Garden City, NY: Doubleday & Company, Inc., 1973; Edward Jablonski. *Gershwin*. New York: Doubleday, 1987; Deena Rosenberg. *Fascinatin' Rhythm: The Collaboration of George and Ira Gershwin*. New York: A Dutton Book, The Penguin Group, 1991

Anything Goes (1934) - book by Howard Lindsay and Russel Crouse, lyrics and music by Cole Porter

Pal Joey (1940) - book by John O'Hara, lyrics by Lorenz Hart, music by Richard Rodgers

Lady in the Dark (1941) - book by Moss Hart, lyrics by Ira Gershwin, music by Kurt Weill

**Oklahoma!* (1943) - book and lyrics by Oscar Hammerstein II, music by Richard Rodgers

Recordings: 1943 Broadway original cast: MCA Records MCAD-10046; 1979 Broadway revival cast: RCA Red Seal CBL1-3572

Score: Richard Rodgers and Oscar Hammerstein II. *Oklahoma!*. New York: Williamson Music; Winona, Minn.: Distributed by H. Leonard Publishing Corp., 1943

Libretto: 6 Plays, by Rodgers and Hammerstein. New York: Modern Library, 1959

Books: Ethan Mordden. *Rodgers & Hammerstein*. New York: H. N. Abrams, 1992; Max Wilk. *OK!: The Story of Oklahoma!*. New York: Grove Press, 1993

South Pacific (1949) - book by Oscar Hammerstein II and Joshua Logan, lyrics by Hammerstein, music by Richard Rodgers

Annie Get Your Gun (1946) - book by Herbert and Dorothy Fields, lyrics and music by Irving Berlin

Guys and Dolls (1950) - book by Jo Swerling and Abe Burrows, lyrics and music by Frank Loesser

**My Fair Lady* (1956) - book and lyrics by Alan Jay Lerner, music by Frederick Loewe

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Recordings: 1956 Broadway original cast: Columbia OL 5090; 1958 London original cast: Columbia CK 2015; 1976 Broadway revival cast: Columbia PS 34197; 1997 studio version: Jay 1277

Score: Frederick Loewe and Alan Jay Lerner. *My Fair Lady*. Rev. ed. Winona, Minn.: Distributed by Hal Leonard Publishing Corp., 1969

Libretto: Alan Jay Lerner. *My Fair Lady*. New York: Coward-McCann, 1956

Book: Geoffrey Block. *Enchanted Evenings: The Broadway Musical from Show Boat to Sondheim*. New York and Oxford: Oxford University Press, 1997 (pp. 225-244); Gene Lees. *Inventing Champagne: The Worlds of Lerner and Loewe*. New York: St. Martin's Press, 1990; Alan Jay Lerner. *The Street Where I Live*. New York: W. W. Norton, 1978; Joseph Swain. *The Broadway Musical*. New York and Oxford: Oxford University Press, 1990 (pp. 179-204)

**West Side Story* (1957) - book by Arthur Laurents, lyrics by Stephen Sondheim, music by Leonard Bernstein, directed and conceived by Jerome Robbins

Recordings: 1957 Broadway original cast: Columbia CK 32603; 1985 recorded version with Kiri Te Kanawa, José Carreras, Tatiana Troyanos, Kurt Ollmann, and Marilyn Horne, conducted by Leonard Bernstein: Deutsche Grammophon 415 253-2

Score: Leonard Bernstein and Stephen Sondheim. *West Side Story*. New York: G. Schirmer, 1959

Libretto: William Shakespeare. *Romeo and Juliet*/Arthur Laurents and Stephen Sondheim. *West Side Story*. New York: Dell Publishing Co., Inc., 1965

Books: Geoffrey Block. *Enchanted Evenings: The Broadway Musical from Show Boat to Sondheim*. New York and Oxford: Oxford University Press, 1997 (pp. 245-273); Keith Garebian. *The Making of "West Side Story"*. Toronto: ECW Press, 1995; Joseph

Swain. *The Broadway Musical*. New York and Oxford: Oxford University Press, 1990 (pp. 205-46)

Gypsy (1959) - book by Arthur Laurents, lyrics by Stephen Sondheim, music by Jule Styne, directed by Jerome Robbins

Hello, Dolly! (1964) - book adapted by Michael Stewart, lyrics and music by Jerry Herman

Fiddler on the Roof (1964) - book by Joseph Stein, lyrics by Sheldon Harnick, music by Jerry Bock, directed by Jerome Robbins

Cabaret (1966) - lyrics by Fred Ebb, music by John Kander, directed by Hal Prince

**Company* (1970) - book by George Furth, lyrics and music by Stephen Sondheim, directed by Hal Prince

Recording: 1970 Broadway original cast: Columbia OS 3550

Score: Stephen Sondheim. *Company*. New York: C. Hansen, 1971

Libretto: George Furth and Stephen Sondheim. *Company*. New York: Random House, 1970

Books: Stephen Banfield. *Sondheim's Broadway Musicals*. Ann Arbor: University of Michigan Press, 1993; Craig Zadan. *Sondheim & Co.* 2nd ed., updated. New York: Da Capo Press, 1994

**A Chorus Line* (1975) - book by James Kirkwood and Nicholas Dante, lyrics by Edward Kleban, music by Marvin Hamlisch

Recording: 1975 Broadway original cast: Columbia SK 65282

Score: Marvin Hamlisch. *A Chorus Line*. N.p.: E. H. Morris, 1977

Libretto: James Kirkwood, Nicholas Dante, and Edward Kleban. *A Chorus Line*. New York: Applause, 1995

Books: Denny Martin Flinn. *What They*

Did for Love: The Untold Story behind the Making of A Chorus Line. New York: Bantam Books, 1989; Ken Mandelbaum. *A Chorus Line and the Musicals of Michael Bennett*. New York: St. Martin's Press, 1989; Joseph Swain. *The Broadway Musical*. New York and Oxford: Oxford University Press, 1990 (pp. 309-18); Robert Viagas, Baayork Lee, and Thommie Walsh. *On the Line: The Creation of A Chorus Line*. New York: William Morrow and Company, Inc., 1990

**Cats* (1982) - based on *Old Possum's Book of Practical Cats* by T. S. Eliot, music by Andrew Lloyd Webber

Recording: 1982 Broadway original cast: Geffen Records 2GHS 2031

Score: Andrew Lloyd Webber. *Cats: The Songs from the Musical*. London: Faber Music; New York: Entertainment Co., 1981

Libretto: *Cats: The Book of the Musical*. San Diego: Harcourt Brace Jovanovich, 1983

Books: Michael Walsh. *Andrew Lloyd Webber: His Life and Works*. New York: Harry N. Abrams, Inc., 1989, 1997

Sunday in the Park with George (1984) - lyrics and music by Stephen Sondheim, book written and directed by James Lapine

**Les Misérables* (1987) - lyrics by Alain Boublil, music by Claude-Michel Schönberg

Recording: 1987 Broadway original cast: Geffen Records GHS 24151

Score: Claude-Michel Schönberg. *Cameron Mackintosh presents Les Misérables* (Winona, Minn.: H. Leonard Publishing Corp., 1987

Libretto: provided by Edward Behr (see below)

Book: Edward Behr. *The Complete Book of Les Misérables*. New York: Arcade Pub., 1989

Phantom of the Opera (1988) - lyrics by Charles Hart and additional lyrics by Richard Stilgic, music by Andrew Lloyd Webber

in the beginning of the twenty-first century is accompanied by various reflections. It is no longer a simple passage from good old Germany to the land of Mickey Mouse, Woodstock, and the Minimalists. The experience of the East has changed the experience of Going West. It has sharpened the senses, made eyes and ears more acute for the charms and pleasures of differences, unfamiliar accents and habits. And somehow it seems to be the irony

of destiny to dig up the history of (musical) passages across the Atlantic and the experiences and reflections connected with these transatlantic movements. East and West seem to me more than ever a matter of perspective. I enjoy differences, as long as they are not classified into good or bad. And I do not want to miss them.

—Marianne Betz

Hochschule für Musik und Theater Felix Mendelssohn Bartholdy Leipzig

'You've Got to Be Carefully Taught': Canonical Concerns in American Musical Theater

—Thomas L. Riis
University of Colorado at Boulder

I find myself in basic agreement with Paul Laird's excellent summary of canonical shows and the reasons we justify our canons, namely because of a work's commercial popularity, stylistic innovation, representativeness, or historical influence. How do these ideas apply specifically to American works? To put it another way, what are the signifiers within musical comedy that point to "Americanness"?

What is it that makes a musical comedy or any sort of musical theater, distinctively ours? When do these non-derivative essentially American shows first appear? What is their importance for us nowadays? What do they tell us about our communities past and present—and ourselves?

These are pressing questions because they have to do with the identification of values. Since I would argue that all theater is ritualistic, symbolic, and value-laden in some way, it follows that a crucial part of our pedagogy about theater (musical or otherwise) is laying bare these foundation stones, these basic ideas—which do not change nearly so often as their superficial markers, the surface manifestations, or what we might call the fashions or disguises of theater.

It is not possible in this small space to present a full-blown discussion of historical American value systems, but let me put forward a simple hypothesis: that Americans as a group tend to prefer comic theater that is filled with (a) dynamic physical activity and (b) intellectually accessible stories often based on familiar political, historical, or sociological themes. (Our national themes are embodied in words like "liberty," "independence," "freedom," and "equality." No matter one's specific political beliefs or party affiliations, these words have resonance. We connect with them. We construct our personal religious, ethnic, and psychological self-evaluations in relation to them. We make up myths and stories to incarnate them.)

The different disguises in which these values and myths travel are what British director Peter Hall calls the "forms" of musical theater. With the word "form" I don't mean to suggest the familiar meaning for

musicians, ternary form or sonata form or something of that kind. Form for Hall, as I understand him, has to do with all of the constraints that we place on ourselves as we do art in order to contain the underlying emotion in an art piece and thereby express—paradoxically—the limitless power of it all in a specific time, place and shape. Hall's favorite embodiment of this idea is the Mask, the physical face mask used in ancient Greek tragedy. It is the key concept in Hall's recent book entitled *Exposed by the Mask* (New York: Theatre Communications Group, 2000) "If you—the actor—cry," he says, "the audience will not. The actor must exercise restraint. It is made easier for [her] if the form provides a mask—the emotion can then be expressed without indulgence" [p. 23].

By this definition almost any element of structure in art can serve as a mask. Indeed, a significant challenge for building and defending a canon is to account for the large number of descriptive categories—we might call them types of masking—that come into play when we are confronted with the need to pigeon-hole even a single work, much less hundreds of them, a work that takes place over several hours of time, involves spoken dialog in prose and poetry, changing sets, varied lights, a large number of individual acts and actors, music in diverse styles, dancing, costumes, and so on.

We might helpfully imagine a set of dials on a control board to calibrate and compare the various elements by which to judge and estimate the depth of effective masking. With whatever metaphor one chooses to get a hold of this slippery abstraction, let's now take up some specific themes and works of musical theater.

One of the cherished myths of America is its self-image as the meeting place of the world's peoples and races. The depiction of race is a well-known convention on our stages. What does this habit tell us about our sense of national identity? What might the absence of an overtly racial theme suggest about a show? Does this theme loom so large in our collective psyche that it is present even when invisible on the surface? Has anyone, for instance ever noticed that the musical *Oklahoma!*—with a story set in a territory reserved by treaty for Native Americans, telling a tale about settlement, movement, love of the land,

pioneering spirits, the beauty of nature, innocence and stoicism confronting adversity and rapaciousness, in other words themes associated with North American aborigines since at least the time of Rousseau—never even has cause to mention an Indian in three hours of music and dance?

Another mythic trope of America is "the Land of Opportunity." Invention, newness, discovery, and individual enterprise are all very American words. We might therefore add one dial to our canonic control board to register "degree of innovation." Should we not ask if a contender for placement in the American canon embodies the old and out-moded as opposed to the new and different? For example, is the peculiar concoction we call *The Black Crook* (the first nineteenth century show which Paul Laird includes on his canonical list) really the beginning of something or the end in formal terms? Laird, you will recall, describes the show as "represent[ing] a seminal point . . . [bringin]g together the basic elements that distinguished Broadway shows for the next several decades: a loose plot, interpolated songs, comedy, dancing and the allure of women in brief costumes."

In another recent publication, yours truly has described the same show as "a unique work in virtually all respects. . . . *The Black Crook* literally provided something for everyone. Widely denounced from the press and pulpit as orgiastic, it also enjoyed the benefits of extraordinary pre-performance publicity. . . . But it did not so much point the way to the future as summarize all of the features characteristic of its own time" (*Cambridge History of American Theatre*, vol. 2, 1999, p. 415).

Apparently Paul and I, two normally agreeable scholars disagree on the question of influence and possibly on form as well. (In a pedagogical aside, let me suggest that this looks like a good teachable moment. If we are trying to engage our students in canonical issues that interest us, let's look for more of these discrepancies among critical sources.)

"Gender coding and sexuality" might constitute either a theme or a mask. It is undoubtedly a subject that we love to manipulate nowadays, whether focusing on male or female characters, masculine or

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feminine behaviors, eroticized or de-eroticized situations, androgynous, pansexual, asexual, or queer transformations.

Gendered scenarios are presented most conventionally in familiar "battle of the sexes" terms. (One thinks of Cole Porter's "I Hate Men" from *Kiss Me Kate* on the woman's side; Lerner and Loewe's "Why Can't A Woman Be More Like a Man?" from *My Fair Lady* on the man's, to cite just two among dozens of possibilities within the canonic shows under discussion today.) But gender coding is sometimes more subtly introduced and often appears without the audience's being conscious of it. It is provocative to ask: to what degree individual characters, speeches, melodies or movements are meant and understood by their authors to convey assumptions about gendered behavior? Audiences also have something to say about this. Susan Cook gave an excellent example of what I am talking about some years ago in a paper delineating the clearly gendered musical vocabulary of *Oklahoma!*'s songs. A set of skipping and triplet rhythms that Cook isolated were aimed, she noted, at characterizing the moods of Laurie and Ado Annie; these same musical gestures were completely avoided with the male characters. Gendered behavior and its appearance are almost always described with respect to bodily carriage and physical gesture, which is of course inscribed or underscored by music. Which brings me to my last theme in this necessarily brief overview.

"Physical activity" is another mask with an identifiably American tint, related as I suggested at the top of this paper with "dynamism." It was precisely the dynamic element—the exceptional amount of business in American musical comedies, singing and dancing simultaneously at a breakneck pace—that English critics noted as a common feature of many U.S. touring shows about a century ago—an element that distinguished our shows from the ones the Brits knew on the stages of the West End. In this regard, we might ask of a shows applying to be admitted to the American canon, "How does dance figure in your scenario and what sort is it? Is pantomime included? Or is actor-movement more restrained, limited to the conventional gestures of comedy, tragedy, ballet or gymnastics? How closely coordi-

nated is the movement of actors to music? It was well understood by the stars of the nineteenth century, for example, that the effectiveness of melodrama was precisely tied to the effectiveness of musical-verbal-gestural interaction even when actors were not singers or dancers.

The subject of movement and distinctive physical gesture in an American context also brings to mind Robert Cantwell's recent book *When We Were Good* (Harvard University Press, 1996), in which he recalls a phrase that Walt Whitman applied in the 1840s to the first burnt-cork minstrels. These men were working-class circus performers of Irish descent imitating the supposed habits of Southern slaves and urban dandies. They display, Whitman says, a "picturesque looseness of carriage" that Cantwell extrapolates and generalizes about: "The point is that such a trait, whether characteristic of frontier or plantation or both, whether it is West African or Scots-Irish, or some syncretic cultural trait, symbolizes and embodies the informality, unrestraint, freedom from rule, absence of servility, and confident natural dignity that a democracy is supposed to bestow. . . ." (pp. 65-6).

"Such a trait, whether characteristic of frontier or plantation or both, West African or Scots-Irish or some syncretic cultural trait, embodies the informality, unrestraint, freedom from rule, and confident dignity that a democracy is supposed to bestow."

—Robert Cantwell

If we are looking for a definition of American musical theater or the musical comedy specifically, the minstrel show must be factored in and is not so far in the past as we might suppose, only one generation after George Washington and two before George M. Cohan at its greatest flourishing. Moreover, the antics of practically every singing actor in the twentieth century from Mickey Mouse to Mick Jagger have been traced back to that source by more nimble critics than myself. Perhaps we can take Whitman and Cantwell's description of an individual character a step further and write it large for the genre.

What do I mean by this? Only that individual shows, whole shows, can at times be described with the very words that they have applied to single archetypal individual minstrels. Look at the comic play of *Evangeline*—with the liberties it takes with Longfellow's poem, Smith and DeKoven's *Robin Hood*—with its informal language completely unfitted for Merry Old England, *In Dahomey* (of 1903) and *Guys & Dolls* (of 1950)—both with their sassy dialogues and huckster language and characters exuding unrestrained movement. Little Johnny Jones is the embodiment of confident can-do-ism. *Shuffle Along*, *Showboat*, *Anything Goes*, *Porgy and Bess*, *Pal Joey*, *Oklahoma!*, *A Chorus Line*, even Sondheim's *Assassins* all resonate in part with this string of adjectives (made from Cantwell's nouns): informal, unrestrained, free from rule, unservile, confident, naturally dignified. Of course Cantwell says nothing about specific techniques or forms in Peter Hall's sense but I think the connection is clear enough. A "loose-limbed carriage," what we might today call the epitome of "cool," is the American mask to a T.

Finally, let me suggest that it does seem often to be the essence of art—commercial, spectacular and accessible though it is—to appear completely artless. We, most of us, find concentrated, dynamic, graceful but apparently effortless human motions—everything from a football player's running touchdown catch to a dancer's leap into the wings—to be irresistible. Our common musical comedy methods used to enhance the awe-inspiring physical gestures are the slangy pun, the double shuffle, the back beat, the syncopation, the bent blue note, and the one-liner—devices that are easily isolated as singletons. Some of them have been complexly developed to

create what we might call the masks or the forms of our musical theater. All of them combined, overlapped, multiplied together, and put on display have amounted to prodigious new creations. The best of these "confident," "unservile," "naturally dignified," formal informalities are worthy of canonical consideration.

—Thomas L. Riis is professor of musicology and director of the American Music Research Center at the University of Colorado at Boulder. This paper was presented at the Toronto 2000: Musical Intersections megaconference.

LETTER FROM LEIPZIG

Letter from Leipzig: Or: A German Americanist on the Traces of American Music History in New England and East Germany. Somewhere in the Point of Intersection Between Musical Boston and Leipzig.

Boston and Leipzig are, at least musically, not as far apart as one might assume. Both have an immense cultural tradition, which the local sights themselves seem to narrate.

Throughout history, Leipzig has been a wealthy town, economically important because of its central location and renowned for its trade-fairs as well as its institutions: the Gewandhaus Opera, and Conservatory; the famous churches St. Thomas and St. Nikolai; and of course, Leipzig University. The university, one of Germany's oldest, attracted not only Gottsched or Goethe, but also the young American Theodore Baker, who at the end of the last century submitted a musicological thesis über die Musik der amerikanischen Wilden. As the academic sphere of the university was the reason for the nickname "Pleiss-Athen" (with Dresden as the "Elb-Florenz"), so was the title "musical 'Mecca'" due to the fame of the Gewandhaus and conservatory. After its foundation in 1843 by Felix Mendelssohn Bartholdy, the latter quickly became a center of musical training. The names "Athens" and "Mecca" have been applied to Boston as well: the first because of the intellectual power in the emerging universities and academic institutions, the second obviously an allusion to Leipzig. Boston's flourishing musical institutions, the New England Conservatory, the Boston Symphony Orchestra, and, for a short term, an opera and an opera house, were seen as centerpieces, which made musical life not only as powerful, but even more splendid than in the Old World.

Without doubt, Leipzig has recently undergone the more significant changes. After World War II, Leipzig was still well known for its fairs and for its many publishing houses. Yet it was no longer an international center, but one restricted to that part of the world now on the east side of the wall, cut off from the west. Suddenly concerts of the famous Gewandhaus Orchestra or the St. Thomas choirboys became as exotic enterprises as a performance of the Peking Opera. Even worse,

socialist politics did not shy away from destroying parts of the visible memorials of Leipzig's blossoming cultural life in former times. The Gewandhaus, damaged, but not irreversibly ruined in WW II, and the university church, one of the churches connected with Bach, were blown up, because they were interpreted as symbols of the bourgeois and thus hindered the development of socialism. Nevertheless, music remained one of Leipzig's most important features and trademarks. With the reunification of the two parts of Germany in 1989, the world seemed to change. Kurt Masur, the Gewandhauskapellmeister, who had participated in the revolutionary Monday marches, became a symbol of the link between Leipzig and the musical America.

What has now become of Leipzig and its relation to America? The Gewandhaus and the conservatory are still important institutions in musical life. American professors have joined the academic staff; many American students are enrolled. Vice versa, German students travel to the United States, participate in exchange programs, join master classes or summer schools. Furthermore, a well-known bank sponsors a grant for a Leipzig music student to study at the Juilliard School for one year.

American studies as an academic subject can be found at nearly all German universities. In the nineteenth century, Leipzig University had been amongst the first to establish an institute for studies of English language and literature.

After 1989, huge donations helped the East German Americanists update their library stacks with recent literature, catalogued now, of course, according to the Library of Congress cataloguing system. American studies at German academic institutions are usually connected with literature, linguistics, cultural studies or history. To choose Americanistics as a main subject or research field is very popular. Since the sixties, interest and knowledge in American culture in West Germany have grown immensely, due to the post WW II policy of German-American friendship ("German" of course meaning West German exclusively). But neither there nor in East Germany, where the interest in American studies is increasing steadily, have musicology and American studies thus far come close.

Which, of course, has to do with

Germany's musical soundscape. In the classical genre, American composers of the twentieth century are played rather frequently. But where Ives, Copland, Babbitt or Cage have become familiar names, American composers of the nineteenth and the turn-of-the-century are still terra incognita — John Knowles *who*? Everyday life, however, seems to be pervaded with music from the United States. The music industry has spread American pop, rock and even country music as far in East Germany as it had already been in the West. Jazz as well is very popular, as it has been since after WW I, when Dada and other movements discovered it as a thrilling new sound and used it as an acoustical challenge in the Mid-European generation conflict. If it sometimes bears a slight German flavor, I would rather call that a charming distinctive feature than a defect; in a world of universalizing sound, accents still offer variety.

All sorts of Americanisms have conquered the new East quickly. Baseball caps, sneakers and jeans fashion, hardly accessible only fifteen years ago, are by now as common as the heroines and heroes of American soaps, bought, or better, adopted by German TV (amongst them even Providence!). The wave of Kentucky-fried-MacWhopper and recently discovered muffinology have entered the sphere of homemade cuisine. And finally the Internet seems to unite everything and everybody. Bill Gates and company have made the world appear smaller, as if the distances had shrunk and the continents somehow shifted.

But in spite of all global thinking, there is still something different. Leipzig is still a town in East Germany. East signifies more than a geographic direction; it has become the synonym for a quality, often equalized with a moral value. "Oh, you are from East Germany" marks identity, while being West implies to be a foreigner. The wall is mentally not yet really torn down. The two parts of the country are still apart. And it is still easier to be non-German than West German in East Germany.

Throughout history the way towards the West was emphasized as the journey to the better, a thought that is still in our minds (especially in those of historians). The way to North America for a German Americanist from West Germany, now in East Germany,

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NEWS OF THE SOCIETY

Letter from the President

Greetings! My, how two years have flown. How well I remember standing at the podium in Fort Worth shaking in my boots wondering how on earth I could ever follow Anne McLucas as President of this great society. The time has come for me to pass on the gavel to Paul Wells, who, I am sure, will have an equally busy but rewarding two years. I have truly enjoyed the challenges and opportunities of the past couple of years. I wish to thank all of the committee chairs and members, the editors of the Bulletin and American Music, conference manager Jim Hines, and the Executive Directors, Kitty Keller and Mariana Whitmer. Their hard work and dedication to the Society is astounding. Absolutely nothing could have been accomplished without you. You have made my job so much easier by your good will, good humor, support and, above all, your readiness to step in and do whatever is necessary, whenever necessary.

In September, the Board met in Pittsburgh at our new national office. Thank you, Mariana, for setting up our meeting and hosting it. Thanks also to Jim Cassaro for arranging for our use of a meeting room in the university library. Much of our discussion centered on establishing short-term and long range plans to develop our resources. We have many wonderful plans for SAM underway and we are more generous than any other professional society in recognizing the importance of student participation at our conferences. Student support has always been a central mission of SAM and, in many ways, is what distinguishes our society from many others. To this end, we are grateful for the establishment of two new endowments (described more fully elsewhere in the Bulletin): the Student Travel Endowment, to support attendance at our annual conferences, and the Wiley Housewright Dissertation Award, which recognizes the best dissertation in American music in a given year. To this we add the Mark Tucker Award which will recognize the best student paper given at the annual conference.

The Toronto conference was a huge success. Many thanks to Kitty Keller, Mariana Whitmer, Kitty Preston and the Program Committee for their efforts. SAM

was a major presence at the conference, one of the "Big Five" societies involved in every aspect of planning and producing this once-in-a-lifetime event. Our sessions were well attended and well received. It is awesome to think about our society, smaller in size than the others yet so powerful in its impact. Our presence at the conference was noted everywhere and we can be proud of our visible involvement in the dissemination of American music internationally.

In closing, I want to thank you for the honor of serving as President of the Society for American Music. This is a terrific organization and I look forward to working with you toward the continued growth, financial stability, and implementation of new ideas in our collective efforts to support SAM.

In appreciation,
Rae Linda Brown



News from the Executive Director

Once again the membership of the Society has displayed its generosity!

Gifts to the Society since the beginning of the year have totaled over \$5,000.

These donations go a long way toward supporting our newly endowed Housewright Dissertation fund and the Student Travel Endowment, as well as RILM, publication subventions, and several of the Society's interest groups.

As of March 1, 2001, significant contributions to SAM include:

\$100 and over:

Vic Cardell
Susan Key
Anne Dhu McLucas
Melva Peterson
Ray Reeder
Deane Root
Ann Sears
Judy Tsou
Robert Walser

\$200 and over:

Paul Charosh
Margery Lowens
Judith Tick

\$1000 and over:

Kitty Keller

Sustaining Members

Rae Linda Brown
Homer Rudolph
Ann Sears

New Members

The Society for American Music is pleased to welcome the following new members:

Ayden W. Adler Rochester, NY
Elizabeth Auman Washington, DC
Joanna Binford Lexington, KY
Stacey Bostwick Altoona, IA
Guy Bowditch Los Alamos, CA
David Brodbeck Pittsburgh, PA
Clyde W. Brickett Newport News, VA
Maria Gizmic Los Angeles, CA
Shuann Chai Somerville, MA
Joe Clark Prescott, AZ
Dick Connette New York, NY
Joseph Darby Keene, NH
Jeremy Day-O'Connell Ithaca, NY
Sarah Day-O'Connell Ithaca, NY
Kevin Delgado Los Angeles, CA
Mary Talbot Fee San Diego, CA
Kevin Fellezs San Francisco, CA
Naomi Frenkel Annandale, VA
Carolyn J. Fulton Tallahassee, FL
Rebecca Giacose Santa Barbara, CA
Larry Hamberlin Rochester, VT
Kirsten Helgeland Cincinnati, OH
Kathleen Hogan Charlottesville, VA
Richard Hulan Springfield, VA
Bonnie S. Jacobi Spring, TX
Michael Kramer Chapel Hill, NC
Alyson McLamore Arroyo Grande, CA
Elizabeth Yates McNamee San Francisco
Kathleen J. Mills San Cristobal, NM
Katherine Misener Ottawa, Canada
Mitchell B. Morris West Hollywood, CA
David B. Pruett Tallahassee, FL
Richard Rischar Carlisle, PA
Francesca M. Rivera Berkeley, CA
Professor Doc Rossi Perugia, Italy
Robert Saladini Arlington, VA
Chris Shultis Albuquerque, NM
David Suisman New York, NY
Matthew Tift Middleton, WI
Dianne Vars Federal Way, WA

New Institutional Member:

Old Dominion University Norfolk, VA

Members in the News

Peter Dickinson's book, *Marigold: the Music of Billy Mayerl* [OUP 2000; discography by John Watson and list of works by Alex Hassan] is a major study of the British novelty pianist and composer who was prominent in the UK from the 1920s to the 1950s. The book has been awarded a Certificate of Merit in the category of Best Research in Recorded General Popular Music by the Association of Recorded Sound Collections.

British preparations are being made for the Billy Mayerl Centenary which falls on May 31, 2002. There will be at least two major London concerts, attention by the BBC and several more CDs from Eric Parkin.

Dickinson is now working on a Copland symposium based on centenary papers given at the conferences in Toronto and London last year. This will also include unknown interviews with Copland and will be published next year.

Albany Records have issued three CDs of Peter Dickinson's music, which have attracted attention in the major record magazines. The last of these CDs, *Rags, Blues & Parodies*, is—like Billy Mayerl—another example of American idioms affecting serious composers abroad.

Mezzo soprano **Peggy Balensuela** has recently had released on Albany Records (TROY438) a CD featuring the songs of American composer/poet/publisher Carrie Jacobs Bond (1862-1947) titled: "Songs My Grandmother Taught Me: Songs of Carrie Jacobs-Bond".

On Monday, June 18, the Longy School of Music presented veteran music icon **Gunther Schuller** with its prestigious Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society.

Schuller, the second recipient of this annual honor, received the award at Longy's Tropical Garden Party held at Boston's historic Symphony Hall.

The event, also celebrating the recipients of the Georges Longy Achievement Award and the Nadia Boulanger Achievement Award, benefits Longy's Scholarship and Outreach Program.

A frequent collaborator of Bernstein's throughout the 1960s, Schuller is a deserving recipient of this award which "recognizes extraordinary artistic accomplishment over a performer's lifetime and the contribution that he or she has made in intro-

ducing new audiences nationally and world-wide to the beauty of great music."

Throughout his nearly sixty years in professional music, Schuller has advanced the causes of innovative music and musicians through his careers as a horn player, composer, conductor, educator and conservatory president, author and jazz historian, and independent music publisher and label founder. He has consistently used his own notoriety to help others by supporting their early careers, working as a college-level educator for nearly 40 years, publishing over 1000 compositions, premiering and conducting contemporary works, and producing over 110 recordings on his own GM Recordings label.

Founded in 1915, the Longy School of Music presents this award, with the permission of the Bernstein trustees, to Gunther Schuller as he celebrates his 75th birthday and the 20th anniversary of GM Recordings.

New Interest Group Formed

Members of the Society have formed the Gay/Lesbian/Bisexual/Transgendered Interest Group, as approved by the SAM Board last fall.

In their letter of petition to the board, the group noted that "similar groups have recently been established in our sister societies, including the American Musicological Society and the Society for Music Theory, and a growing literature suggests that in many cases, the experience of an 'alternative' lifestyle lies behind many distinctive aspects of American art and popular musics.

"In addition to the scholarly issues on which such an interest group might focus, others express an enthusiasm for a forum in which they can discuss problems related to the workplace, not the least of which is discrimination based on sexual preference. In promoting G/L/B/T visibility within the field, the very existence of such an interest group within the Society would make a significant contribution to our discipline."

The new group did not meet in Trinidad, but will instead hold its first meeting at the Lexington conference in March 2002.

Serving as temporary chair until the group holds elections at that first meeting, and as official contact for the group, is David Patterson, University of Illinois.

David Patterson also chairs the 20th-Century Music Interest Group.

He may be reached via e-mail at: dwpatter@uiuc.edu

Letter from the Editor

Nearly two decades ago, analyst John Naisbitt described 10 movements aimed to reshape Western society in his runaway bestseller *Megatrends*.

These trends emerged from the research compiled by his consultant firm, derived by reading hundreds of regional newspapers and tabulating placement, mention and treatment of certain key words, phrases and concepts. With his finger squarely on this particular pulsing artery of hometown America, Naisbitt drew his conclusions.

Among the trends he identified was an important concept he called "high tech, high touch," a trend he revisited in 1999's *High Tech, High Touch: Technology and Our Search for Meaning*. Stated simply, this idea proposes that the more complicated, artificial and technologically advanced a person's life becomes, the more that person will seek uncomplicated, natural and technologically simple means of relaxation and leisure.

Naisbitt originally pointed to growing interest in gardening and crafts; I have enjoyed watching this trend at work in the musical arena, as participation in low-tech (and no-tech) expressions such as shaped-note singing, traditional folk musicmaking, blues, bluegrass, ancient music and ethnic music of all kinds has literally exploded.

This trend continues to affect technology as well, forcing toolmakers to create ever-friendlier machines with tactile, more natural interfaces and creative possibilities. One can purchase a high-tech, MIDI-enabled, all-digital guitar effects processor that includes a low-tech, 1950s-vintage 12AX7 vacuum tube circuit chosen for its warm envelope. A recent favorite of mine is an all-digital virtual Leslie rotating speaker, which even places a replica Leslie control panel on your computer screen and allows your mouse to move the dials (and even pull classic rock tricks such as setting different rotation rates for each "speaker") to shape your sound.

Music research is certainly high-touch!

I would like to make your *Bulletin* as high-tech as possible, while using high-tech tools such as e-mail and the Web to get more information disseminated faster. Send me your news items in a timely fashion, and I will endeavor to reduce the time between deadline and delivery to one month (with a little help from some of my journalism majors). Larry Worster greatly improved this *Bulletin*—let's build on that momentum!

—Philip A. Todd

Oklahoma Baptist University

New Grove contributors include at least 238 SAM members

Curious to see how many fellow Americanists participated in the New Grove turn-of-the-millennium musical reference project, Michael Meckna (who contributed 73 articles himself) ran a quick comparison of the Society's 2000 Membership Directory against the New Grove Dictionary of Music, 2nd ed. contributors list in Volume 28, Appendix III, and came up with an impressive 238 names.

Listed in alphabetical order, they include:

Karen Ahlquist, J. Heywood Alexander, Christine Ammer, Donna K. Anderson, Elliott Antokoletz, Aaron Appelstein, Charles M. Atkinson,

Walter B. Bailey, Rebecca A. Baltzer, Stephen Banfield, Margaret Downie Banks, Miriam W. Barndt-Webb, John H. Baron, Cyrilla Barr, Thomas Bauman, John Beckwith, Lawrence E. Bennett, Wesley Berg, Edward A. Berlin, David Bernstein, Marianne Betz, Marshall Bialosky, Paul E. Bierley, Adrienne Fried Block, Geoffrey Block, Philip V. Bohlman, Jane Bowers, Gary R. Boye, D. Royce Boyer, Horace C. Boyer, George Boziwick, David Brackett, Charles E. Brewer, James R. Briscoe, Tim Brooks, William Brooks, Rae Linda Brown, Michael Broyles, Carolyn Bryant, Rebecca A. Bryant, James M. Burk, J. Peter Burkholder, Ronald L. Byrnside,

Raoul F. Camus, Vic Cardell, Polly Carder, Norbert Carnovale, James P. Cassaro, Susan Cifaldi, Frank J. Cipolla, Wilma Reid Cipolla, J. Bunker Clark, R. Andrew Clark, Dale Cockrell, Susan C. Cook, Nym Cooke, Robert M. Copeland, Lenore Coral, Frederick Crane, Richard Crawford, William Critser, Liane Curtis, Mary Wallace Davidson, James Deavulle, Andrew Dell'Antonio, Sam Dennison, Mark Devoto, Peter Dickinson, Theodor Duda, Doris J. Dyen,

Edward Eanes, J. Michele Edwards, Laurine Elkins-Marlow, Dena Epstein, Harry Eskew, David Evans, Sylvia M. Eversole,

James Farrington, Margot E. Fassler, George Ferencz, Annette Fern,

Sophie Galaise, John F. Garst, Jean Geil, Anthony F. Ginter, Sharon E. Girard, Jane Girdham, Emily Good, John Graziano, Gary A. Greene, Mark C. Gridley, William D. Gudger, Charles Hamm, Paul G. Hammond, Maria Anna Harley, Edward D. Harsh, John Edward Hasse, Deborah Hayes, James R. Heintze, Clayton W. Henderson, Carol A. Hess, Barbara B. Heyman, Val Hicks, David K. Hildebrand, James R. Hines, H. Wiley

Hitchcock, Cynthia Adams Hoover, Robert E. Hopkins, Joseph Horowitz,

Dorothy Indenbaum, Susan Jackson,

Charles H. Kaufman, William K. Kearns, Elaine Keillor, William H. Kenney, Elise K. Kirk, David G. Klocko, Wolfram Knauer, Ellen Knight, John Koegel, Orly Leah Krasner, Kenneth Kreitner, Karl Kroeger, Don Krummel, David Z. Kushner, Paul Laird, Steven Ledbetter, Ellen Lerner, Victoria Lindsay Levine, Beth Levy, Ralph P. Locke, R. Allen Lott, Margery Morgan Lowens,

Jocelyn Mackey, Brian Mann, Martin Marks, Olivia Mattis, Eleanor F. McCrickard, Doris Evans McGinty, Wallace C. McKenzie, Anne Dhu McLucas, Michael Meckna, David Metzger, Leta E. Miller, Terry E. Miller, Dennis Monk, Kevin E. Mooney, Joan Morris, Sterling E. Murray, David Music,

Myrna Nachman, Severine Neff, Arthur Ness, Bruno Netti, Jon Newsom, David Nicholls, Robert F. Nisbett, Kay Norton,

John Ogasapian, Carol Oja, William Osborne, June C. Ottenberg, Barbara Owen, Tom C. Owens,

Robert L. Parker, David W. Patterson, Karin Pendle, Vivian Perlis, Dolores Pesce, Barbara A. Petersen, Leslie Petteys, Linda Pohly, Howard Pollack, Harrison Powley, Katherine K. Preston, Cynthia Richardson, Thomas L. Riis, Delmer D. Rogers, Deane L. Root, Craig H. Russell,

Leonora Saavedra, Ora Frishberg Saloman, Ezra Schabas, Malinda Schantz, Martha Furman Schleifer, John C. Schmidt, Wayne J. Schneider, Arthur F. Schrader, Gunther Schuller, Denise A. Seachrist, Ann Sears, Howard S. Shanet, Marjorie Mackay Shapiro, Stephen Shearon, Kay Kaufman Shelemay, Wayne Shirley, Stephen Siek, Walter Simmons, James B. Sinclair, Catherine P. Smith, Howard E. Smither, Ruth A. Solie, Susan T. Sommer, Stephen Spackman, John Spitzer, Larry Starr, David Warren Steel, Fred Steiner, E. Larry Stempel, Amy K. Stillman, Jacklin Bolton Stopp, Willie F. Strong, Joanne E. Swenson-Eldridge,

Nicholas Tawa, Timothy D. Taylor, Nicholas Temperley, Eldred A. Thierstein, Trebor Jay Tichenor, Judith Tick, Frank P. Tirro, Barbara L. Tischler, Judy Tsou, Mark Tucker, Nancy F. Vogan, Metro Voloshin,

John W. Wagner, Grayson Wagstaff, Robert Walser, Richard Wang, Thomas E. Warner, Richard D. Wetzel, Robert B. Winans, Robert E. Witmer, Larry Worster, Josephine Wright, Victor Fell Yellin, Su Zheng, and Marilyn J. Ziffirin.

Please notify the *Bulletin* editor of any inadvertent omissions from this list.

Obituaries—continued from page 23

With the death of **Bill Lichtenwanger (1915-2000)** on December 16, 2000, American music lost one of its most venerable and knowledgeable authorities, in specialties that ranged across the spectrum of our field and encompassed its whole.

Born on February 28, 1915, in Asheville, North Carolina, he studied at the University of Michigan and, with an interruption for wartime service, served on the staff of the Music Division at the Library of Congress until his retirement in 1974. Here, as part of an eminent staff (including Harold Spivacke, Edward N. Waters, Richard S. Hill, and Frank C. Campbell), he became preeminent as the master reference specialist, the one who made sense out of disorganized collections and found things in them, the strategist for answering the unanswerable, the counsel for perplexed researchers.

In the course of his work on American popular music, he learned the curious and chaotic history of copyright registration and deposit practices. As a wind player, he curated the Dayton C. Miller Flute Collection in a day when it was being rediscovered. He saw to it that the Budapest String Quartet came to know a bit about the Washington Senators. Henry Cowell found in him a devoted chronicler, Nicholas Slonimsky found in him an encyclopedic memory to match his own. He helped Irving Lowens uncover the notebooks of Oscar Sonneck, and he inherited Richard S. Hill's mantle in studying *The Star Spangled Banner*.

He edited the book reviews in *Notes* during its formative years, and served as the archivist of for this society, 1977-87; as a member of the Editorial Board of *American Music*, 1983-86; Chair of the Lowens Book Award Committee, 1988; and on the Honors Committee, 1990-1995. In 1989 he received the Society's first Distinguished Service citation, for outstanding service to the Society and the field of American music, while his book *Oscar Sonneck and American Music* (University of Illinois Press, 1983) was the first work to receive support from the Society's Publication Fund. Although he was plagued by poor health for many years, he could always be depended on for intellectual energy and quiet personal support. He characterized what we aspire to.

—D.W. Krummel
University of Illinois, Urbana

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Compiled by Amy C. Beal

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Wolfe's careful historic and ethnographic research sheds light on the various ways fiddlers dealt with such frustrations. Especially moving is the photograph of Fiddlin' Arthur Smith with Sam and Kirk McGee taken in the 1930s at a session for which Smith reportedly showed up in his best suit. Smith was furious when the photographers insisted he don old clothes and pose in a pig pen; and though the photo became popular, one can't help but notice the angry look on this star fiddler's face.

The Devil's Box would be beneficial reading for anyone interested in American fiddling. Wolfe effectively conveys the emotions each fiddler must have experienced, giving the book a human dimension to which readers can relate, especially if they are fiddlers themselves.

—Sharon S. Graf

University of Illinois, Springfield

BULLETIN BOARD

ACLS fellowship and grant programs enlarged

The ACLS is pleased to announce the opening of the 2001-2002 competition year for fellowships and grants programs, including two new programs.

Ryskamp Fellowships

New this year are the Charles A. Ryskamp Research Fellowships, funded by the Andrew W. Mellon Foundation, and named in honor of Charles A. Ryskamp, literary scholar, distinguished library and museum director, and long-serving trustee of the Foundation. These provide a stipend of \$60,000 for an academic year of research, plus an allowance of \$2,500 for research and travel, and the possibility of funding for an additional summer, if justified. The fellowships support tenure-track assistant professors in the humanities and related social sciences who have successfully completed their institution's review for reappointment but have not yet been reviewed for tenure, who have made scholarly contributions that have advanced their fields, and who have well designed and carefully developed plans for new research.

Mellon Fellowships

Also new this year are the ACLS/Andrew W. Mellon Foundation Fellowships for junior faculty.

In response to increasingly rigorous expectations for tenure, funding will be available for an additional 22 fellowships for assistant professors or the equivalent with at least two years' teaching experience. Applicants to the ACLS Fellowship Program who meet this criterion, and who satisfy all the requirements and provisions for the ACLS Fellowships, will be automatically considered for these junior faculty awards.

Burkhardt Fellowships

Offered again this year are the Frederick Burkhardt Residential Fellowships for recently tenured scholars. The Burkhardt Fellowships this year will support scholars tenured since October 1, 1997 who are engaged in long-term, unusually ambitious projects in the humanities and related social sciences. The \$65,000 fellowships may be used in 2002-03, or in either of the two succeeding years, and provide for an acad-

emic year of residence at one of nine participating national research centers, plus support from the Fellow's institution for an additional period.

Central ACLS Fellowships

The central ACLS Fellowships are being offered for tenure beginning in 2002-2003. Maximum stipends are \$50,000 for full professors and career equivalent, \$40,000 for associate professors and equivalent, and \$30,000 for assistant professors and equivalent. This program requires three years to have elapsed between supported research leaves, but the two-year Ph.D. requirement has been eliminated. New this year, scholars may apply with a doctorate conferred by October 1, 2001.

International Fellowships

The ACLS/SSRC/NEH International and Area Studies Fellowships are again included in the ACLS Fellowship Program to encourage humanistic research on the societies and cultures of Asia, Africa, Near and Middle East, Latin America and the Caribbean, East Europe, and the former Soviet Union.

New York Public Library Fellowships

Also offered through the ACLS Fellowship Program are the joint ACLS/New York Public Library Fellowships. This cooperative program provides residential fellowships at the Library's Center for Scholars and Writers to applicants whose research would be enhanced by such an affiliation.

Library of Congress Fellowships

This will be the second competition year for the Library of Congress Fellowships in International Studies. The stipend has been increased to \$3,500 per month for four-to-nine months' residence at the Library of Congress to pursue research using the foreign language collections of the Library, including books, images, films, legal materials, maps, manuscripts, music, prints, photographs, and rare books. A Ph.D. is required and preference will be given to scholars at an early stage of the career.

Contemplative Practice Fellowships

The Contemplative Practice Fellowships will be available this year again, with a stipend of up to \$20,000 for the summer or one semester to support individual or

collaborative research leading to the development of courses and teaching materials that integrate an awareness of contemplative practice.

Luce Foundation Fellowships

The ACLS is pleased to continue to offer the Henry Luce Foundation/ACLS Dissertation Fellowships in American Art. The stipend for these year-long fellowships has been increased to \$20,000.

Chinese Study Fellowships

The ACLS Committee on Scholarly Communication with China programs offer fellowships for scholars in the humanities to do research in the People's Republic of China for four to 12 months.

The fellowships provide a monthly stipend and travel allowance.

Chinese Fellowships for Scholarly Development will be available for Chinese scholars who are nominated by an American host scholar.

East European Fellowships

The East European Studies Program will again offer postdoctoral research fellowships and dissertation fellowships.

New this year, the ACLS is reinstituting the program of individual support for intensive summer training in the languages of Eastern Europe (except those of the successor states of the Soviet Union).

Applications available online

Also new this year, application forms for most programs are—or shortly will be—available for completion online. Type or paste in your answers! Complete the application in multiple sessions! Print out your own record! Make changes anytime (until the program deadline)! No more trying to find a typewriter!

Alternatively, the application forms for most programs are also available in PDF format to be printed out from the ACLS site.

Or, application packets may be ordered from ACLS by filling in an online registration form. (Applications may still be requested by e-mail, fax, or mail, of course.)

— Alan Burdette, Executive Director
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REVIEWS OF RECORDED MATERIALS

Edited by Orly Leah Krasner
City College, CUNY

PIANO WORKS OF CHARLES T. GRIFFES. Ivo Kalichev, piano. Gega New CD 123, 1998. One compact disc.

Of all the might-have-beens in American music, few are more poignant than the case of Charles Tomlinson Griffes (1884-1920), who died after a short and undeservedly obscure career in music. Although trained in Germany, Griffes turned increasingly to French models for inspiration during his brief maturity, producing some fine works with a certain originality. Originality, however, is not the first impression left by Ivo Kalichev's Griffes disc. The first two of the four *Roman Sketches*, Op. 7, "The White Peacock" and "Nightfall" are overly indebted to Debussy. "The Fountain of Acqua Paola" opens with a fine American-sounding melody, but then descends into standard late-Romantic note-spinning. Things pick up considerably with the last piece in this set; "Clouds" is music of genuine beauty, if wispy and a bit lightweight.

"The Pleasure Dome of Kubla Khan," in its orchestral setting, was among the few works of Griffes to achieve some attention in his lifetime. In the original piano version, its dark opening brings Mussorgsky to mind, and Griffes works this idiom effectively with some ominous left-hand passages. Bulgarian pianist Kalichev digs deep into the Slavic darkness of these measures, and to great effect. So, too, in the brooding "A Winter Landscape," heard here in its world premiere recording. "Legend" has a strong individual stamp; "De Profundis" is a less compelling, if still craftsmanly, essay in the Romantic style. The most ambitious work on the disc, the *Piano Sonata*, is written with great sophistication of technique, has moments of considerable power, and, as Kalichev notes, deserves to be a cornerstone of the American piano repertoire.

Kalichev plays all this music with great conviction and elegance. His dedication to Griffes is palpable in every note, an impression reinforced by the strenuous advocacy of his liner notes. This is a considerable and recommended addition to the small body of Griffes recordings; however, it is unlikely to replace Denver Oldham's New World disc, which contains some of the same repertoire and is more readily available.

PIANO MUSIC BY WILLIAM GRANT STILL AND OTHER BLACK COMPOSERS. William Grant Still: *Three Visions, Seven Traceries*. Howard Swanson: *The Cuckoo*. Robert Nathaniel Dett: *In the Bottoms*. Ulysses Kay: *Three Inventions*. John Wesley Work, Jr.: *Big Bunch of Roses*. Oscar Peterson: *The Gentle Waltz*. Duke Ellington: *Come Sunday*. Samuel Coleridge-Taylor: *Valse-Suite, Opus 71*. Monica Gaylord, piano. Music & Arts CD 737, 1998. One compact disc.

This appealing retrospective of African-American piano music covers much of the twentieth century. *The Valse-Suite, Op. 71*, is a strong set by Samuel Coleridge-Taylor (1875-1912), a composer of mixed English and West Indian extraction who was widely viewed in his time as the great black hope of cultivated music. John Wesley Work, Jr. (1901-1967), the scion of an eminent musical family, drew heavily on black themes, musical and otherwise, in his work. "Big Bunch of Roses" from his *Appalachia* is charming. "The Cuckoo," by Howard Swanson (1907-1978), is overly repetitive, with an obvious two-note cuckoo figure throughout, but manages to be infectious just the same. Ulysses Kay (1917-1995) held an honored place in mid-century American music, and it is clear why in the three brief *Inventions* here (in G Minor, A Minor and C Major). The most abstract, least folkish music on the disc, these pieces are gems.

The central figure on this disc is William Grant Still (1895-1978), represented by *Three Visions and Seven Traceries*, both from the first full decade of his maturity as a composer. "Summerland," the languid, central movement from *Three Visions*, shows him to particular advantage. This set is more effective overall than the Impressionistic, later *Seven Traceries*, although it also has admirable moments: central passages from "Mystic Pool," parts of the brooding "Wailing Dawn," and the brief, skittering "A Bit of Wit."

R. Nathaniel Dett (1882-1943) is widely remembered for his spirituals arrangements as well as his original compositions. His five-movement *In the Bottoms* is great American music, the work of a genuine master of classical form rooted in the vernacular. This is as true of the dark, mysterious "Prelude: Night" and the dignified "His Song" as it is of the flirtatious, ragtimey "Honey" and the

joyous "Juba Dance." *In the Bottoms* absolutely steals the show here.

Pianist Monica Gaylord is capable in all this music, evincing fine technique and a sure sense of the varied idioms involved in this diverse collection. The disc has good sound and is generously programmed at seventy-seven minutes. All told, this is a valuable contribution to the African-American classical music catalog.

THE AMERICAN PIANO. Samuel Barber: *Sonata for Piano, Op. 26*. Aaron Copland: *Piano Sonata*. Elliott Carter: *Piano Sonata*. John Owings, piano. Koch 3-7622-2H1, 1999. One compact disc.

This recent CD by John Owings features sonatas by three giants of twentieth-century American music. Samuel Barber's compelling four-movement *Sonata* opens with a fierce Allegro energico. The Allegro vivace e leggiero, is a sparkling scherzo, while the third movement, Adagio mesto, evinces a deep anxiety. The concluding Fuga, Allegro con spirito is particularly memorable, somehow melding a scholastic method with a hint of Broadway sensibility. (This is fitting, as this piece's League of Composers commission was funded by Irving Berlin and Richard Rodgers.)

Aaron Copland's terrific *Piano Sonata* begins with a characteristic mixture of very open sonorities and plangent dissonances; it creates a strangely insistent, yet still, mood. The fun second movement has rhythms reminiscent of the *Piano Variations*. The final movement ranks with the best of Copland's piano solos; it derives much of its power from a very simple two-note gesture in the bass, a descending fifth, that comes to carry a beauty and emotional weight all out of proportion to its elements.

Elliott Carter's *Sonata* is less ingratiating than the other two works. Although it comes from the earlier, more accessible end of his long career, this music demands a lot of the listener. Yet it is original, well written, and will reward repeated listenings by those with a high tolerance for the spikier aspect of musical modernism. John Owings plays all this music extremely well, and the disc is a good representation of American piano music at the midpoint of the century just past. The booklet comes with fine program notes by Michael Meckna.

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ROGER SESSIONS: PIANO SONATA NO. 2. Randall Hodgkinson, piano. **PIANO SONATA NO. 3.** Robert Helps, piano. **DONALD MARTINO: FANTASIES AND IMPROMPTUS.** Randall Hodgkinson, piano. New World CD 80546-2, 1998. One compact disc.

This New World reissue of works by Roger Sessions (1896-1985) and Donald Martino (b. 1931) puts us firmly in the aesthetic orbit of hard-edged mid-century abstraction. Sessions was among the most honored composers of his generation, if not one the public particularly clasped to its collective bosom. He is represented here by his second and third piano sonatas. The second *Sonata*, among the composer's finest achievements, is cast in one long movement with a fast-slow-fast structure. The outer sections in particular are filled with impressive ideas that grip the ear immediately, without resort to repetition or easy sequence. It would be difficult for any open-minded, musical person not to respond to this great music. Would that I could praise as highly the more ambitious *Sonata No. 3*. This music expects more from the listener, perhaps too much. The first and second movements exemplify the insular modernism that has turned off so much of the music-consuming public. Those still nostalgic for John F. Kennedy may be able to imagine some emotion into the final movement, *Lento e molto tranquillo* "(In memoriam: November 22, 1963)."

Donald Martino's *Fantasies and Impromptus* feels even colder than the mature Sessions, an essay in relentless musical assault. Though doubtless well crafted, it offers little for the ordinary mortal mind to remember. (Next to these two pieces, the Carter sonata mentioned above is positively cuddly!) The performances are exemplary, as are the sound and liner notes, but this disc is primarily useful as a reference tool, the earlier Sessions *Sonata* emphatically excepted.

HIE UP THE MOUNTAIN. David Macdonald: *Suite for Piano*; Jonathan Faiman: *Piano Sonata*; Ken Sullivan: *Maracaibo*; Eric Samuelson: *Sonata for Piano*; David Shohl: *Dynamophone*; Derek Bermel: *Three Funk Studies*; *Dodecaphunk*; Ricky Ian Gordon: *Winter Again*; *Desire Rag*; Jonathan Faiman, piano; Musicians Showcase CD 113098, 1999. One compact disc.

The most important and impressive disc of this review is *Hie Up the Mountain*, music by composers between the ages of about thirty and fifty, now just reaching the height of their creative powers. Not for them the hard edges of mid-century modernism, yet there is considerable craft in the pieces, which leave the listener satisfied, and with a good deal to think about.

Pianist Jonathan Faiman's own *Piano Sonata* shows a ready technique, and has some interesting passages. His collection of miniatures, *Five Vaults*, is quite diverse and mostly delightful. The opening movement, "First," has an irresistible rhythmic figure that returns in two later movements. "Poise" and "Float" are especially charming. David Macdonald's *Suite for Piano*, inspired by French Baroque harpsichord music, varies greatly in mood and style over its three movements. The lovely "Menuet" hints somewhat of Ravel, and there are carillon-like sonorities reminiscent of Federico Mompou, yet Macdonald's music has a beauty, and a toughness, all its own.

Ken Sullivan's *Maracaibo* is predictably tropical and lush, but has some surprises and memorable moments. Eric Samuelson's five-movement *Sonata for Piano* opens with a tough Allegro movement that hints at some of the many earlier masters this very good composer acknowledges. Two fine waltzes frame a magnificent chorale, entitled "Sanctus," the centerpiece of this excellent sonata. The last movement, "Lost Shadow Rag" (a reference to Peter Pan?), is a study in rhythmic displacement, reminiscent of William Bolcom's piano rags, but with a wayward quality that suggests Satie.

David Shohl's *Dynamophone*—tough, muscular piano music, and genuinely exciting—puts Faiman's considerable technique to the test. Derek Bermel's *Three Funk Studies* make a lively impression, particularly the last, which is funky indeed. His *Dodecaphunk*, described by the composer as a twelve-tone jazz fugue, is jaunty and never sounds academic. Ricky Ian Gordon, the best-known of these young masters, is represented by two wonderful pieces, the intense, moody *Winter Again* and the brief, creamy *Desire Rag*. This Musicians Showcase disc is a major contribution to the available body of music by the generation now making its mark in American music. If you can only afford one of the five discs reviewed here, then *Hie Up the Mountain* is unquestionably the one to get.

—Elliott S. Hurwitt
Hunter College, CUNY

BOOKS

Edited by Petra Meyer-Frazier
Metropolitan State College of Denver

THE DEVIL'S BOX: MASTERS OF SOUTHERN FIDDLING. By Charles Wolfe. Foreword by Mark O'Connor. Nashville: The Country Music Foundation Press & Vanderbilt University Press, 1999. ISBN 0-8265-1283-6 (cloth). Pp. xxiv, 232. 18 illustrations, discography, index. \$27.95.

In *The Devil's Box*, Charles Wolfe paints a vivid picture of a golden age of fiddling, spanning from 1925 to 1955 in the southern United States. During this era developments in mass media and transportation introduced musical performers, including fiddlers, to the American people by way of records, radio, and sophisticated touring and promotion methods. Many fiddlers who were recorded became "stars" and each of their innovative musical styles inspired and influenced other musicians nationwide. Wolfe chronicles the lives of twelve such "stars," offering evidence of each one's contribution to an emerging national style while at the same time pointing out the contributions of less famous fiddlers.

The context out of which this golden age of fiddling grew is described in Wolfe's introduction, "The Commercial Fiddling Tradition," and first chapter, "The Oldest Recorded Fiddling Styles." These opening components synthesize Wolfe's earlier writings (including *Tennessee Strings* and numerous articles published in *The Devil's Box*, the quarterly publication that has lent its name to the book) with observations based on more recent archival and ethnographic research. The result is a colorful description of what nineteenth-century fiddling might have sounded like. This in turn sets the stage for a discussion of how nineteenth-century stylistic practices worked against most fiddlers wishing to immortalize their repertoires in commercial recording sessions. Innovation was necessary if a fiddler wanted to attract the attention of the recording engineer and, more importantly, the paying public. Wolfe shows how this was accomplished on a case-by-case basis.

Perhaps their greatest challenge was the recording industry's insistence that fiddlers innovate musically (for example, by learning show tunes, singing, or playing backup instruments), while maintaining the hillbilly image in their clothing and actions.

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OBITUARIES

Jazz scholarship has suffered a major loss. **Mark Tucker (1954-2000)**, author of two books on Duke Ellington and articles on a variety of jazz topics, passed away on December 6, 2000, at the age of 46. A non-smoker, Tucker succumbed to lung cancer.

In all of his writings, Tucker demonstrated an exemplary, methodical approach to research and analysis, coupled with a precise and clear writing style. His first book, *Jazz from the Beginning: By Garvin Bushell, as Told to Mark Tucker* (University of Michigan Press, 1988), joins some 60 hours of interviews and written materials by Bushell to produce an invaluable perspective of jazz.

In Tucker's major work, *Ellington: The Early Years* (University of Illinois Press, 1991), he uses musical transcriptions, exacting analyses, and interviews to present a musical and personal portrait of the young Ellington through 1927. His *Duke Ellington Reader* (Oxford University Press, 1993) provides a collection of more than one hundred articles and essays. He left unfinished a book on Thelonious Monk.

Among Tucker's many articles, "In Search of Will Vodery," in the *Black Music Research Journal* (Spring 1996), stands out as a path-breaking study of the vitally important but mostly forgotten composer-arranger. The work's solid scholarship and significance earned the Sonneck Society for American Music's Irving Lowens Article Award.

Tucker's column "Behind the Beat," appearing regularly in the *ISAM Newsletter* (Institute for Studies in American Music, at Brooklyn College), covered the full spectrum of jazz with incisive commentary.

In addition to writing books and articles, he was a consulting editor with the *Black Music Research Journal* (Center for Black Music Research, Columbia College, Chicago). In this capacity, he also took charge of two special issues: the fall 1993, devoted to Ellington's extended composition *Black, Brown, and Beige*, and the fall 1999, devoted to Thelonious Monk.

Tucker earned his bachelor's and master's degrees in piano at Yale University, and went on to another master's and a Ph.D. in musicology at University of Michigan. He taught at Columbia University for several years and then at the College of William and Mary, where he was David N. and Margaret C. Bottoms Professor of Music and American



Studies, a title he shared with his wife, musicologist Carol Oja. He was, by all accounts, a superb and dedicated teacher.

Travis Jackson relates the interest that Tucker had in his students' work: "When I was doing fieldwork for an ethnomusicology dissertation on the New York jazz scene in the 90s, Mark accompanied me on a couple of my outings to get a better sense of what the fieldwork entailed."

I never had the opportunity to observe Tucker in class, but a few years ago I attended a lecture/demonstration he gave at Columbia University's Miller Theater. For a good two hours, he engaged the audience's attention as he discussed Ellington's music, illustrating his points with superb piano renditions. Although I had often enjoyed his conference lectures, this was the first time I had heard him at the piano. It was a masterful performance, both pedagogically and pianistically.

Many others had comparable impressions of Tucker's musicianship.

Andrew Homzy, an Ellington specialist and professor at Concordia University in Montreal, used Tucker as pianist for his reconstruction of Ellington's "Blue Belles of Harlem," performed at the Amherst College Duke Ellington Symposium in 1999. Homzy writes: "As I directed with Mark as pianist—he had a few solos in the pieces we played—I thought: Who else in the world could bring so much knowledge and skill to the interpretation of this music? . . . Here is a great talent who would be welcome in ANY jazz band."

Adrienne Fried Block recalls, "My favorite memory of him is playing the piano. His

focus was so complete, what I heard was really wonderful, as if there was a perpetual musical stream inside that he tapped into whenever he played."

Despite his illness, Tucker did not cut back appreciably on his activities, helping us in the false optimism that he would overcome this affliction. His schedule in his last year was rigorous. He continued producing articles regularly, spoke at professional conferences, met his duties as vice president of the Society for American Music (formerly the Sonneck Society).

Among his last official acts for the Society, he arranged for jazz pianist Oscar Peterson to receive an honorary membership at the fall 2000 conference in Toronto.

When Tucker failed to attend, to greet and present Peterson personally, we realized his condition was worse than we had imagined.

The profession has been hard hit by this loss. Paul Machlin, noted Fats Waller specialist, wrote, "I sense that there is a kind of pervasive sadness about Mark's passing that many in our discipline are feeling, knowing that we've lost an authentic intellect, a bright and incisive mind that focused intently and skillfully on music that we've all loved for a long time." Early jazz and Jelly Roll Morton scholar Larry Gushee put it more briefly and colloquially: "I can't come up with words for how hummed I am by this. Too cruel, too soon."

There have already been several memorial tributes for Tucker. At one, University of Indiana professor Jeff Magee, author of a forthcoming book on Fletcher Henderson, remarked that, after learning of Tucker's illness a year ago, he wrote to him and received this response: "I read a recent interview with Albert Murray where he said that while we don't know how many bars we have left to us, the important thing is to keep swinging. That's advice I'm trying to take to heart."

We all regret that the measures of Tucker's life were so few. But we can still hear him in his writings, in his students, in the legacy he left to his colleagues and the jazz public.

— Edward A. Berlin

The Mississippi Rag, February 2001

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CONFERENCES

25-28 October 2001: Society for Ethnomusicology. 2001 Annual Meeting, The Westin Hotel, Southfield, Michigan; <http://www.music.umich.edu/SEM2001>. Special activities include two major concerts featuring Detroit's musical heritage, an afternoon "urban ethnography" tour of Detroit, and a continuous evening shuttle for conferees who wish to explore Detroit's downtown.

6-10 March 2002: The Society for American Music. SAM will hold its twenty-eighth national conference in Lexington, Kentucky. Seeking to present a stimulating meeting that reflects the wide variety of research and performance interests within the Society, the program committee welcomes proposals for papers, sessions, and performances involving any aspect of music in Canada, the United States, and the Americas. Given the conference location, the program committee encourages submissions that deal with the musical traditions and culture of the South, in general, and Kentucky, in particular.

The committee also encourages submissions that address American music, broadly defined, in an interdisciplinary context and explores the mediation of musical practices through recording, radio, television and film. As recommended in the Society's Long Range Plan, the program committee seeks submissions in alternative formats such as panels, roundtables, position papers with respondents, workshops, mixed performance/discussion sessions, and complete sessions involving particular themes or issues. Presenters do not need to be members of the Society, but are required to register for the entire conference. Individual or joint papers should be no longer than twenty minutes. Performances should be no longer than thirty minutes and may include a lecture component. Performances are not remunerated. Submissions must include six copies of a proposal (500 words maximum) and an abstract (100 words maximum) suitable for publication in the conference program. One copy of the proposal should include name(s),

address(es), phone number(s), e-mail address(es), and a list of audio-visual requirements. Proposals for performances without a lecture component need only include a 100-word abstract; all performance proposals must include five copies of an audiocassette tape. For complete sessions or proposals involving unusual formats, the proposer should include an additional statement explaining the format and the rationale for the session. Individual papers or performances in such sessions should follow the guidelines for individual submission, but all should be included in one envelope. Please include two self-addressed stamped envelopes.

The committee would like to encourage proposals from person who did not present at the 2000 meetings in Toronto and Trinidad/Tobago, but all proposals will be considered and judged primarily on merit. All materials must be postmarked on or before 1 September and should be sent to Susan C. Cook, School of Music, 455 N. Park Street, University of Wisconsin-Madison, Madison WI 53706.

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The Bulletin

OF THE SOCIETY FOR AMERICAN MUSIC
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Vol. XXVII, No. 2

Summer 2001

Toronto 2000: Musical Intersections

—Katherine K. Preston, *College of William and Mary*

The long-awaited and much-anticipated "mega-conference" held in Toronto, Ontario, in November 2000 was, by most accounts, an unmitigated success. This was a special conference for the Society, as it was held both outside our regular conference time period and in conjunction with fourteen other scholarly music societies. We had a full complement of papers and panel sessions, both alone and in joint sessions with sister scholarly societies, including AMS, CMS, SEM, the Historical Brass Society, the International Society for the Study of Popular Music, and the Canadian Society for Traditional Music. There were papers and panels on topics from all three centuries of American music history; the topics ranged from sacred music to rap, from traditional music to the works of American composers in the Western art music tradition, from eighteenth-century hymnody to film music. The goal of the program committee was to represent the wealth of American music as widely as possible and to foster cross-disciplinary (or cross-sub-disciplinary) boundaries; the very clear impression during and after the conference was that we achieved precisely this goal.

Many members of other societies (notably AMS and SEM) were drawn to the joint sessions sponsored by SAM; many more individuals dropped in on our sessions because they had heard of the Society in the past and wanted to get a sense of what we were all about. They came, listened, asked questions, and were impressed: comments passed on to Society members at the SAM information table throughout the conference were uniformly laudatory, and AMS president Ruth Solie (after the conference) mentioned that many AMS members had

shared with her their very favorable impressions of our sessions.

I should make special mention of two significant award recipients at the conference. The Society awarded Honorary Membership to jazz artist Oscar Peterson, who was the focus of a panel discussion retrospective on his career; the panel discussion—in which Billy Taylor participated—was organized by Mark Tucker. Billy Taylor was also an award recipient at the Toronto Conference, as he was presented with the Society's Lifetime Achievement Award, after which he presented a fascinating lecture-recital for a large audience. Particular thanks should go to the Society's former president Rae Linda Brown for her significant behind-the-scenes work, without which it would have been impossible for the Society to confer the awards on these two giants of the jazz world.

Many Society members were concerned prior to the conference that its sheer complexity and size would be overwhelming. My experience belied this. Dipping into the sessions of other societies was both valuable and enlightening and although there were some friends I never did see, there were many others with whom I was easily able to touch base. The local arrangements logistics seemed to be flawless (Kate Keller was the SAM representative to that hard-working committee) and the buzz of excitement about the whole conference was intoxicating. Although I am certainly not ready to do it all again, it was excellent that the Society for American Music participated in Toronto 2000. Even a year later I continue to hear, over and over and from many individuals, that the gathering was very exciting and that SAM's program was the most interesting of the entire conference.

Summary Report of the Annual Meeting of the Society for American Music

—Katherine K. Preston
Secretary of the Society for American Music

The 2001 annual meeting of the Society for American Music was held at the Trinidad Hilton and Conference Center at Port-of-Spain, Trinidad, on 26 May 2001. Summaries of the minutes of the 2000 business meeting, held in Charleston, South Carolina, were distributed to the members present (it had also been published in the summer/fall 2000 issue of the *Bulletin*). The summary was approved as an accurate account of the meeting. A moment of silence was observed for Society members who had died during the year; William Austin, William Lichtenwanger, and Mark Tucker were mentioned by name. President Rae Linda Brown thanked a large number of individuals for their work on behalf of the Society: outgoing editors Rob Walser (*American Music*) and Larry Worster (*Bulletin*), retiring Board members Nym Cooke and Judy Tsou, outgoing committee chairs Cheryl Taranto (American Music Network), Lenore Coral (Ethics Statement), Deane Root (Education), Lee Orr (Finance), George Keck (Honors), Catherine Smith (1999 Dissertation Award), Kim Kowalke (1999 Lowens Article Award), Lee Orr (1999 Lowens Book Award), Mary Jane Corry (Non-Print Publications Subvention), Ann Sears (Nominations), Homer Rudolf (Public Relations, continuing; interim Vice President), Anne Dhu McLucas (Publications Council), and Trinidad conference committee chairs Kate van Winkle Keller and Jim Hines (Local Arrangements) and Johann Buis (Program). She also thanked Mariana Whitmer for all her assistance during her first year as executive director. Brown announced several important developments over the last year, some of them good, some bad. In the former category is the establishment of a National Office for the Society at the University of Pittsburgh; the Board of Trustees held its fall meeting there in September. This is an

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extremely important development in the history of the Society and we are very grateful to the University of Pittsburgh for its significant support. Brown also announced two important gifts to the Society: \$10,000 given by an anonymous donor to function as seed money for an endowment to support student travel to the Society's conferences, and another \$10,000 donated by Wiley Housewright in support of the Society's dissertation award, which will now be known as the Wiley Housewright Dissertation Award. The sad announcement was the death this past year of Mark Tucker, who was Vice President of the Society at the time of his death in December. Tucker, who was a long-time member of the Society, had served as Board member, program committee chair, and member of a program committee; as Vice President, he was overseeing implementation of the revised Long-Range Plan when he died. Brown announced the creation of a new award in his name, to be given to the best student paper presented at the annual conference. The first recipient will be named at the Lexington meeting.

A summary of the Treasurer's Report was circulated, discussed, and accepted by the members. This was William Everett's final report as Treasurer (he is taking over as Chair of the Finance Committee). Ann Sears, chair of the Nominations Committee, reported the election of Larry

Worster as Vice President, George Keck as Treasurer, and Mary Dupree and George Boziwick as new Members at Large. *American Music* editor David Nicholls announced that the journal will be back on track (in terms of publication deadlines) in 2002. He named Ron Pen as the new book review editor and Craig Parker as the new recordings review editor. Kate Keller (Local Arrangements) and Katherine Preston (Program) both reported on the immense success of the Toronto 2000 special conference. The contributions of Trinidad conference committee chairs Keller and Jim Hines (Local Arrangements) and Johann Buis (Program) were recognized with much applause; all three acknowledged the cooperation and assistance of their counterparts with the Center for Black Music Research. Chairs for the Lexington Conference, to be held 6-10 March 2002 (Susan Cook, Program, and Ron Pen, Local Arrangements) exhorted members to send in abstracts and attend the meeting, respectively. The 2003 meeting of the society will be held in Tempe, Arizona from 26 February-2 March; Karen Bryan is Chair of the Local Arrangements Committee.

The various honors and awards of the Society were announced. The recipient of the 1999 Lowens Book Award was Howard Pollack for *Aaron Copland: The Life and Work of an Uncommon Man*. The 1999 Lowens Article Award was presented to Brian Harker for "Telling a Story: Louis

Armstrong and Coherence in Early Jazz," which appeared in *Current Musicology* 63 (1999). The Lowens Article Award for 1998 was also presented, to Carolyn Hess, for "John Philip Sousa's *El Capitan*: Political Appropriation and the Spanish-American War," which was published in *American Music*, XVI/1 (Spring 1998). The Wiley Housewright Dissertation Award was presented to Amy C. Beal for "Patronage and Reception History of American Experimental Music in West Germany, 1945-1986," a dissertation completed at the University of Michigan in 1999. The recipient of the Distinguished Service Award was Judy McCulloh of the University of Illinois Press. Finally, Brown announced the recipients of two other awards presented at the conference (but not at the meeting): Hollis Liverpool was named Honorary Member and Richard Crawford was presented with the Lifetime Achievement Award.

The final order of business at the meeting was the change in administration. Rae Linda Brown handed over the Society gavel to Paul Wells, incoming president. Wells thanked Brown, presented her with a plaque, and praised her grace, efficiency, and professionalism as President. After naming the new committee chairs, Wells called for adjournment of the meeting, which was done by acclamation of those present.

The Bulletin of the Society for American Music

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SAM Silent Auction

The SAM Silent Auction Committee would like to thank all of you who helped make last year's auction at the annual meeting in Trinidad a resounding success. Your donations and purchases are appreciated!

We hope to make this year's Auction even bigger with your help. So please start collecting items to bring with you to the meeting in Lexington, KY. Donations of books, music, cds, etc on music and American music are all welcome. Remember the proceeds all go to the Student Travel Fund. If you have any questions or need help getting your items to the meeting please contact Dianna Eiland, Chairperson of the Silent Auction, at 703-765-8660 or dkeiland@yahoo.com.

Trinidad: SAM's 27th Annual Conference

—Kate van Winkle Keller
Darnestown, MD

From the moment we landed at the old airport in Port of Spain till the take-off from the brand new airport that opened while we were there, we were immersed in a land of color and music, wonderful fruits and flowers, incredible bird life, and gracious people. The Society's twenty-seventh annual conference was held in conjunction with the Inter-American Conference on Black Music Research sponsored by the Center for Black Music Research. The program was admirably guided by Johann Buis for SAM and Sam Floyd and Morris Phibbs for CBMR. Morris, Jim Hines and Kitty Keller managed the local arrangements, a daunting task from so far away.

Over 325 members and guests from the US, Canada, Europe, Africa, the far East, and the West Indies participated in the conference, as well as an indispensable group of students from the University of the West Indies who helped at our information desk and with arrangements for pan yard and other local tours. On a cliff high above the city, the Trinidad Hilton provided comfortable, spacious and soundproof (!) rooms for our sessions, concerts, and parties. Our banquet was at poolside with bright steel drum music and dancers whose energy and joy was infectious. At this party, Richard Crawford was presented with the Society's Distinguished Service Award, an entirely appropriate moment for someone who has led our field with unusual methodologies and new insights.

Our man-on-the-spot was Trinidadian Dr. Hollis Urban Liverpool, who gave us a rousing keynote address, was inducted as a SAM Honorary Member, MC'd an amazing show of music, dancing, and song at the Country Club as well as helping with myriad other details. "Chalkdust," as he is called locally, also put together a two-hour session featuring local tradition-bearers, including performers in their full Carnival regalia, several story tellers, singers and, of course, more pan (steel drum) players.

SAM sessions ranged from presentations inspired by the location and our CBMR colleagues, especially those on pan music,

The Society for American Music

The Society for American Music promotes research, educational projects, and the dissemination of information concerning all subjects and periods embraced by the field of music in American life. Individual and institutional members receive the quarterly journal *American Music*, the *Bulletin*, and the annotated *Membership Directory*. Direct all inquiries to The Society for American Music, 405 Bellefield Hall, University of Pittsburgh, Pittsburgh PA 15260; (412) 624-3031; SAM@american-music.org.

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American Band History: Susan Koutsky; *American Music in American Schools and Colleges:* James V. Worman; *Folk and Traditional Music:* Ron Pen; *Gay/Lesbian/Bisexual/Transgendered:* David Patterson; *Gospel and Church Music:* Esther Rothenbusch and Roxanne Reed; *Music of Latin America and the Caribbean:* John Koegel; *Musical Biography:* Adrienne Fried Block; *Musical Theatre:* Paul R. Laird; *Popular Music:* Kirsten Stauffer Todd, Philip A. Todd; *Research on Gender and American Music:* Petra Meyer-Frazier and Liane Curtis; *Research Resources:* George Boziwick; *18th Century Music:* David Hildebrand; *20th Century Music:* David Patterson; *Historiography:* Paul Charosh; *Students:* Felicia Miyakawa, Maria Cizmic

Electronic Resources

Listserv: sonneck@nevada.edu

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

Annual Conferences

28th Annual Conference: 6-10 March 2002; Lexington, Kentucky

Susan Cook, Program Committee Chair

Ron Pen, Local Arrangements Chair

November is AMERICAN MUSIC MONTH

calypso, gospel, kalenda, and Carnival, to looks at 19th-century opera, Billings, musical communities, and the media. Many focused on bridgings, from east to west and south to north. In a special workshop, Renée Camus bridged the entire western hemisphere, showing how the Tango changed as it traveled from Argentina to America. She then taught us the steps of the dance!

From the hotel, the world of Trinidad, and of nearby Tobago beckoned tantalizingly, especially as accompanying family members returned from visits to fabulous bird sanctuaries, scarlet ibis colonies, white sand beaches, and the Port-of-Spain street lined with yard goods stores carrying incredible

fabrics from the middle East, Pakistan, India and Africa. Trinidad is a country of both African and East Indian traditions, the population about half from each continent. Tobago is mostly African in its traditions, so Friday afternoon we filled several busses and two airplanes for the short trip to Tobago, where very special experiences awaited us. At Pigeon Point, we were treated to a beachside performance of Tobagan dance and music. Glass-bottomed boats then took us to an offshore reef for swimming and snorkeling. Following the coast around the island, we then visited an old historical café perched

continued on page 4

high on a rocky cliff. We ended the day at Canoe Bay where the Pembroke Performers had prepared a Salaka Feast and evening performance, a tradition that celebrated the end of slavery on Tobago. The electricity went off for about an hour of this performance, but many didn't realize that it wasn't part of the show—so quickly were the lighted flambeaux brought in. Somehow those lights seemed entirely appropriate for the intense music and dancing.

Many conferees came early or stayed for a few extra days to be able to enjoy the richness of the conference as well as the experience of the Islands. Some are planning to return. George Foreman, manager of the Great American Brass Band Festival at Centre College in Danville, Kentucky, has invited several Trinidadian bands to come to the next Festival and is taking the Advocate Brass Band to Trinidad at Christmas time. As usual, contacts made during a SAM conference have already been fruitful. Make a note not to miss our next one, in Lexington, Kentucky in March. It will be just as special in its own way.

Opportunities to Advertise

Our Directory and Conference Program carry advertisements of interest to members of the Society.

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Submissions for SAM Awards

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

The period of eligibility for the Award is for doctoral dissertations successfully defended during the previous calendar year. Applicants need not be members of the Society. The submission process is not "blind," there is no limit on the number of submissions from any particular institution, and there is no requirement for nomination by dissertation director(s). Full instructions for submission can be found on the Society's website. Submit to Karen Ahlquist (ahlquist@gwu.edu) for 2001 completions.



Mark Tucker Award

Mark Tucker, Vice President of the Society for American Music at the time of his death in December 2000, is known to most SAM members as a leading jazz scholar; his *Ellington: The Early Years* and his *Duke Ellington Reader* are landmarks in Ellington scholarship and models of musical biography. Mark was deeply interested in many aspects of American music besides jazz. He wrote papers, participated in performances, and published pieces dealing with topics as diverse as Charles Ives's love of the Adirondacks, 19th-century parlor song, the compositions of Alec Wilder, the musical plays of Harrigan and Braham, and hip-hop.

Recognizing Mark's gift for nurturing and inspiring his own students and the high value he placed on skillful and communicative scholarly writing, and wishing to honor his memory, the Board of the Society for American Music has established the Mark Tucker Award, to be presented at the Business Meeting of the annual SAM conference to a student presenter who has written an outstanding paper for delivery at that conference. The recipient of the award, which consists of a modest amount of cash and a more significant measure of recognition, will be decided before the conference by a committee appointed annually; this year's committee is comprised of Nym Cooke (Chair), David Nicholls, and Judith Tick.

Students who will be presenting papers at the Lexington, Kentucky conference and who wish to compete for the 2002 Mark Tucker Award should send three copies of their conference papers, along with three copies of any accompanying audio or visual material (including handouts), *postmarked no later than Friday, January 18*, to Nym Cooke, Department of Music, College of the Holy Cross, One College Street, Worcester, Massachusetts 01610-2395. For further information about the award, contact Nym Cooke at ndtk@earthlink.net or 508 867 8566.

NEWS OF THE SOCIETY

Letter from the President

Dear Colleagues,

Greetings! It is with tremendous pleasure that I offer my first communication as president of the Society for American Music—though I might have hoped for more stable, less fearful times in which to do so. The horrific events of September 11 will be with us always and I know that we all are grappling with the problem of how to continue with our lives in the aftermath. While I have yet to learn of any Society members who were directly affected by the terrorist acts, they involved so many people that nearly everyone can point to a friend or relative, or friend of a friend, or neighbor, or someone who knew someone, who was killed or injured, or who narrowly missed being so.

It was heartening to read that some of the first acts of healing that took place after the disasters involved music. News broadcasts and e-mail lists were filled with stories of spontaneous performances, or of people who were determined to try to restore some sanity to their worlds through music. I do not think that I speak only for myself when I say that these accounts reminded me of the necessity of music to peoples' lives and souls, and reinforced my belief that the study of music is central to our understanding of human existence.

People have also turned to music in a big way as a vehicle through which to express their feelings of patriotism and pride. In the process we seem to have established at least one new American musical tradition, as Irving Berlin's "God Bless America" has replaced Albert Von Tilzer and Jack Norworth's "Take Me Out to the Ball Game" as the song of choice during the seventh-inning stretch at Major League Baseball games!

I take over as president of the Society at a crucial time in our own existence as an organization. My predecessor, Rae Linda Brown, oversaw some major changes and accomplishments—the change of our name, the implementation of a new long-range plan, the hiring of a new Executive Director, and the appointment of new editors for the Society's publications. Coming in as the new kid on the block myself it will be one of my challenges to keep us moving forward into the new era.

You have in your hands tangible evidence of continued change in a new, trimmed-down version of the *Bulletin*. Over the years and under the guidance of editors Bill Kearns, Susan Porter, George Keck, Larry Worster, and Phil Todd, the *Bulletin* grew from a modest vehicle through which Society members communicated with one another

and brought news of their activities to the world at large, to a substantial publication containing short articles, reviews and other features. Growth is not without its problems, however, and for a variety of reasons the Board decided at its fall meeting to re-vamp the *Bulletin* and restore it to its original function as a newsletter for the Society. The new, streamlined *Bulletin* will be published out of the Executive Director's office, and members can look forward to timely publication of news relating to the Society's conferences and other activities. We thank Phil Todd for his work in producing the Spring 2001 issue.

In closing, I want to take this opportunity to thank Rae Linda Brown for her excellent work in leading the Society over the course of the past two years. As already noted, she shepherded us through a period of great activity and accomplishment. She left a legacy that will be a tough act to follow, but this is a challenge that I am eager to undertake!

Best regards,



Paul F. Wells

BULLETIN BOARD

Dvorak in America

A special festival entitled, "Dvorak in America" will be presented by the Pacific Symphony Orchestra April 17 to 25, 2002. The festival will include some notable West Coast premieres. Michael Beckerman of the University of California, Santa Barbara, has constructed a March and Aria from Dvorak's sketches for a *Hiawatha* opera which will be presented, along with his "Hiawatha Melodrama," combining Longfellow with Dvorak by way of exploring programmatic content of the *New World* Symphony. The *New World* Symphony will also be performed with a visual presentation created by Joseph Horowitz with Peter Bogdanoff and Robert Winter (text from Longfellow, paintings by Catlin, Bierstad, Remington, etc.).

Additional Dvorak repertoire for the festival includes the Cello Concerto with Rostropovich, the American Suite (both

piano and orchestral versions), and shorter works. The orchestra will also perform Chadwick's *Jubilee* and Scherzo in F, and the Victor Herbert Second Cello Concerto.

The two orchestral programs, both conducted by Carl St. Clair, are April 17 and April 24-25. There are two ancillary events. "Dvorak and Native Americans" (April 20) includes Indianist music by Dvorak, Cadman, Farwell (terrific piano and choral pieces), and Busoni, as well as chamber music by an amazing contemporary Native American: Barbara Croall of Canada. "Dvorak and Plantation Song" (April 21) features music by Burleigh, Joplin, Dvorak, and Chadwick.

The Pacific Symphony, in Orange County, California, is an excellent group including lots of top free lancers based in Los Angeles. For more information, please contact Joseph Horowitz at horowitz4@juno.com.

SAM Mentor Program

Attention all current members! As you know, SAM takes great pride in welcoming new members, especially new student members, into the fold. In order to further foster our welcoming spirit, the SAM Student Interest Group is in the process of organizing a mentoring program for the Lexington conference. If you would like to sign up to mentor a first-time conference attendee, or if you would like more information about becoming a mentor, please email Felicia Miyakawa at fmিয়াকৱ@indiana.edu or call 812-331-1295. Please include your full name, email address, phone number, and a brief description of your scholarly interests. Many thanks in advance for sharing your time and energy with a new member!

SOME RECENT ARTICLES AND REVIEWS

Compiled By Joice Waterhouse Gibson, University of Colorado at Boulder

AMERICAN MUSIC RESEARCH CENTER JOURNAL

(2000/10): Thomas L. Riis, ed., "Composer Meets Critic: Selected Excerpts of the Jean Berger/Henry Pleasants Correspondence, 1962-1971," 1; Laurie J. Sampsel and Marcelyn H. D'Avis, "Music at the Colorado Chautauqua: A Century-Long Tradition," 43; David M. Wrobel, "Western Themes in Contemporary Rock Music, 1970-2000: A Lyric Analysis," 83; Howard B. Waltz, "Music Library Landmarks in Colorado," 101; Cassandra M. Volpe, "Brief Collection Descriptions of the American Music Research Center Archives," 107.

AMERICAN MUSIC TEACHER

(Aug/Sep 00): Rev. of Martha Braden, *The Collected Works for Solo Piano* [David Kraehenbuehl], by Jerome Reed, 81.

AMERICAN RECORD GUIDE

(Sep/Oct 00): Rev. of CD, Martha Braden, *Kraehenbuehl: Piano Music*, by Lehman, 160. (Mar/Apr 01): David Stevens, "Adam's *El Niño*—the Nativity, up-to-date," 25.

ASSOCIATION FOR RECORDED SOUND COLLECTIONS JOURNAL

(Fall 00): James Fisher, "'The Depression Kid': The Recorded Legacy of Eddie Cantor," 191; Discography, 209; Dick Spottswood, "We Ain't 'Fraid Nobody: Decca Calypsos in the 1930s," 224; rev. of Tim Gracyk, with Frank Hoffman, *Popular American Recording Pioneers, 1895-1925*, by Timothy C. Fabrizio, 299; rev. of Howard Hazeltorn, *Columbia Phonograph Companion*, Vol. I: Hazeltorn's Guide to the Columbia Cylinder Graphophone, by Tim Brooks, 300; rev. of Tim Brooks, *Little Wonder Records: A History and Discography*, by Tim Gracyk, 302; rev. of Stephen A. Kallis, Jr., *Radio's Captain Midnight: The Wartime Biography*, by Ronald Koltzow, 307; rev. of William Howland Kenney, *Recorded Music in American Life: The Phonograph and Popular Memory, 1890-1945*, by Tim Brooks, 308.

BASS PLAYER

(Mar 01): Chris Jisi and Richard Johnston, "Milt Hinton: 1910-2000, Remembering a Life in Jazz," 54.

BASS WORLD

(24/3): Gene Lees, "A Tribute to Milt Hinton—1910-2000," 5.

BBC MUSIC MAGAZINE

(Jan 01): Heidi Waleson, "A 'Messiah' for Modern Times [Adams's *El Niño*]," 16.

BLUES ACCESS

(Win 01): John Sinclair and Bill Taylor, "A Conversation with the Legends of the Delta Blues [David 'Honeyboy' Edwards, Homesick James, Robert Lockwood, Jr., Henry Townsend]," 44.

CANADIAN UNIVERSITY MUSIC REVIEW

(20/2, 00): Rev. of Judith Tick, *Ruth Crawford Seeger: A Composer's Search for American Music*, and Joseph N. Straus, *The Music of Ruth Crawford Seeger*, both by Lori Burns, 141; rev. of Ralph P. Locke and Cyrilla Barr, eds., *Cultivating Music in America: Women Patrons and Activists since 1860*, and Mona Mender, *Extraordinary Women in Support of Music*, both by Caryl Clark, 148.

CHORAL JOURNAL

(Mar 01): Marvin V. Curtis, "African-American Spirituals and Gospel Music: Historical Similarities and Differences," 9.

THE CLARINET

(Mar 01): F. Vincent Mannino, "Clarinetists' Tributes to Benny Goodman," 70.

CLAVIER

(Sep 00): Rev. of Martha Braden, *The Collected Works for Solo Piano* [David Kraehenbuehl], (Jan 01): Suzanne Guy, "Pianos At an Exhibition [Smithsonian]," 10; Carl Montparker, "The Paintings and Drawings That Inspired Aaron Copland," 65. (Feb 01): Elyse Mach, "Beyond Strayhorn's *A Train* to a Treasure of Piano Works," 12.

ETHNOMUSICOLOGY

(Fall 00): Rev. of Bruno Nettl and Melinda Russell, eds., *In the Course of Performance: Studies in the World of Musical Improvisation*, by Hafez Modirzadeh, 517; rev. of Carlo Bonfiglioli, *Fariseos y Matachines en la Sierra Tarahumana: Entre la Pasión de Cristo, la Transgresión cómico-sexual y las Danzas de Conquista*, by Brenda Romero, 527. (Win 01): Chris Goertzen, "Powwows and Identity on the Piedmont and Coastal Plains of North Carolina," 58; rev. of Luke E. Lassiter, *The Power of Kiowa Song*, by Tara Browner, 170.

FANFARE

(Nov/Dec 00): Rev. of CD, Martha Braden, *Kraehenbuehl: Piano Music*, by Peter Burwasser, 297. (Jan/Feb 01): Peter J. Rabinowitz, "Bernstein Remembered," 104.

FILM SCORE MONTHLY

(Jan 01): Mark Leneker, "Small Town Sounds: An analysis of Aaron Copland's score to *Our Town*," 18.

FLUTE TALK

(Nov 00): David and Denise Thompson, "Edward Riley's Flute Melodies: An Early American Treasure," 16.

THE FORWARD

(Dec 8, 00): Rev. of CD, *Let Us Break Bread Together: Further Explorations of the Afro-Semitic Experience*, by Martin Goldsmith.

INDIANA THEORY REVIEW

(Sp/Fall98): Ronald Rodman, "'There's No Place Like Home': Tonal Closure and Design in *The Wizard of Oz*," 125.

INSTITUTE FOR STUDIES IN AMERICAN MUSIC NEWSLETTER

(Fall 00): Jeff Taylor, "Life with Fatha [Earl Hines]," 1; H. Wiley Hitchcock, "Mark Tucker [memorial]," 3; Mark Tucker, "Seven Steps to Piano Heaven: The Artistry of Sir Roland Hanna," 4; Gail Levin, "Visualizing Modernity and Tradition in Copland's America," 6; Douglas A. Lee, "Rediscovering *The Sylviad* [Anthony Philip Heinrich]," 10; Marc E. Johnson, "Seeger Scholarship," 12.

REVIEWS OF BOOKS

Jazz of the Southwest: An Oral History of Western Swing. By Jean Boyd. Austin: University of Texas Press, 1998. ISBN: 0-292-70860-2. Pp 269.

Following a summary overview of western swing, each of the seven chapters of *Jazz of the Southwest* presents a discussion focused on one component of the typical western swing ensemble: fiddlers, guitarists, steel guitarists, banjo and bass players, pianists and drummers, and horn players and vocalists. Boyd's thesis is that western swing was jazz. Thus each chapter opens with a brief discussion of the given instrument's use in standard jazz history, then segues to its use in western swing, and culminates with a number (one to seven) of personal interviews with performers of that instrument.

Though a native Texan, Boyd is admittedly a newcomer to western swing, producing both strengths and weaknesses. Her writing exhibits enthusiasm, and there are many unjaded insights. For example, as a steel guitarist, I was gratified to read Boyd's assessment of this instrument: "few observers grasp the enormity of the task of mastering the instrument, both technically and in terms of its potential for effects." On the other hand, there are also a number of naïve misunderstandings and reductionist misrepresentations. For example, as part of her thesis she suggests western swing was 100% jazz, not country and not pop. Yet the reality is more complex: western swing was (and is) part of country music, as it evolved away from the hillbilly stereotype, and also mainstream popular music.

Boyd's methodology comes from traditional musicology, again producing both strengths and weaknesses. She has done her homework, and there is a wealth of information here, primarily biographical and secondarily on various events. (I am now convinced that every western swing musician did, in fact, work for Bob Wills at one time or another, and that "Pappy" O'Daniel, recently portrayed in *O Brother, Where Art Thou?*, really was a scoundrel.) Boyd's efforts to promote western swing as a significant American music are to be applauded. However, she also falls into the trap of academic elitism in supporting her point. Her

stated goal is to bring western swing to the attention of jazz scholars, as though this would legitimize it. For years, country music scholars have recognized the depth of western swing. Moreover, "country" music is stigmatized here, both as lowly folk music and as commercial pabulum from Nashville.

Despite these shortcomings, *Jazz of the Southwest* is a valuable addition to the study of western swing, particularly in its gathering and presentation of information from personal accounts of several unsung heroes who created it.

—Daniel C. Jones,
University of Colorado – Boulder



Goin' Back to Memphis. By James L. Dickerson. New York: Cooper Square Press, 2000. ISBN 0-8154-1049-2. Pp 274. \$16.95.

With no credible research and dubious powers of assumption, James Dickerson has written a book that makes remarkable claims regarding the history of music in Memphis. The only thing more puzzling than some of the fantasies presented as fact is how this work ever got published. It is a sad state of affairs that allows for the marketability of any book including discussions of Al Green, B.B. King and Elvis Presley, regardless of content.

In a fantastical surprise to those living in and/or studying Memphis music and politics, Dickerson claims, with absolutely no documentation provided, that a "Hoodoo Cartel" (18) of underworld figures was established around the turn of the century in Memphis. Dickerson assumes this is widespread knowledge and fact. Indeed, according to the author, the descendants of these same shady figures (none of whom are actually named) still control most activities in the city. In Dickerson's scenario, only *The Commercial Appeal* newspaper, Dickerson's former employer, had the courage and integrity to fight this group of crime families. If this were even remotely true, it would

be astonishing, ground-breaking news in both social and musical studies of Memphis. As such, it would at least warrant some summation proof where none is given.

Dickerson makes several similarly absurd claims and assumptions. Some of the more elaborate include the implication that former Supreme Court Judge Abe Fortas had sexual relations with blues singer Memphis Minnie (intuited by Dickerson, apparently, because they lived on the same side of town). No record of their ever having met exists and this is a wildly unfounded, smarmy suggestion. Dickerson even theorizes that the reason Sam Phillips sold Elvis Presley's recording contract to RCA was to protect him from the Memphis mobsters, the same ones from above that seem to exist only in the author's mind.

The problems with this book extend far beyond its wildly imaginative nature. Many situations presented as fact are wrong. Dickerson claims Memphis Slim "was in the minority on Beale Street because he played the piano at a time when most blues performers played guitar (83)". He is confusing the country blues and jugband musicians who only played on the street corners with the more urban blues players who performed indoors on Beale. In fact, there is a strong legacy of pianists from Beale that never recorded because they played in the joints and gambling halls.

Unfortunately I had to read this book in order to review it. If you are ever tempted to do the same, I suggest X-Men or Superman comics instead. Either would be more factual and the illustrations are more interesting.

—David Less
Memphis, Tennessee

OPERNWELT

(Feb 01): Bernd Feuchter, "Jesus und die Drachen: Das Weihnachtsoratorium 'El Niño' von John Adams am Pariser Chatelet," 13.

ORCHESTER

(2000/10): Alexandra Scheibler, "Ein großer Musiker und Mensch: Leonard Bernstein zum 10. Todestag," 12.

PANPIPES

(Win 01): Liana Valente, "Violet Archer: 'Oh, Canada,' Her Canada," 3; Jeanette Drone, "Born at the Turn of an Earlier Century!—Ruth Crawford Seeger and Colin McPhee," 5; rev. of Aaron Copland, *What to Listen for in Music*, and Gail Smith, ed., *The Life and Music of Amy Beach: 'The First Woman Composer of America'*, both by Adrienne Provenzano, 8.

PERCUSSIVE NOTES

(Dec 00): Jan Williams, "Elliott Carter's 'Eight Pieces for Timpani'—The 1966 Revisions," 8. (Apr 01): Terry O'Mahoney, "Cuban Carnival and Conga de Comparsa," 8.

THE PERFORMING SONGWRITER

(Dec 00): Paul Zollo, "A Tribute to Steve Allen," 87; Paul Zollo, "Legends of Songwriting: Irving Berlin," 89. (Jan/Feb 01): Paul Zollo, "Legends of Songwriting: Woody Guthrie," 89. (Mar/Apr 01): Paul Zollo, "Legends of Songwriting: Johnny Mercer," 89.

PIANO TODAY

(Win 01): Riccardo Scivales, "Nat 'King' Cole: Master of Swing," 39.

POPULAR MUSIC

(Oct 00): Kenneth Bilby, "Making Modernity in the Hinterlands: New Maroon Musics in the Black Atlantic," 265; Alexander Steward, "'Funky Drummer': New Orleans, James Brown and the Rhythmic Transformation of American Popular Music," 293; Robert Wright, "'I'd Sell You Suicide': Pop Music and Moral Panic in the Age of Marilyn Manson," 365; rev. of Sheila Whiteley, ed., *Sexing the Groove: Popular Music and Gender*, by Jill Halstead, 397.

POPULAR MUSIC AND SOCIETY

(Win 99): George O. Carney, "Cowabunga! Surfer Rock and the Five Themes of Geography," 3; B. Lee Cooper, "Women's Studies and Popular Music Stereotypes," 31; S. Renee Dechert, "'Some Things Never Go Out of Style': Recorded Music and the Rhetorical Analysis," 45; George H. Lewis, "Traps, Troubles, and Social Issues: Country Music in the Social Science Classroom," 61; David R. Pichaske, "Poetry, Pedagogy, and Popular Music: Renegade Reflections," 83; Jerome L. Rodnitzky, "The Sixties between the Microgrooves: Using Folk and Protest Music to Understand American History, 1963-1973," 105; B. Lee Cooper, "Bibliography of Popular Music Teaching Resources," 123.

PULSE!

(Nov 00): Kyle Gann, "The Copland Centenary: Other works by the man who created American classical music," 47.

SHOW MUSIC

(Win 01): Lee Davis, "The Indestructible Icon [*Guns and Dolls*]," 17.

SING OUT!

(Spr 01): Roger Deitz, "Tom Lehrer: The Elements," 48; Scott Alarik, "Chris Strachwitz: Mining America's Roots," 60.

STRINGS

(Apr 01): Stacy Phillips, "Instruction in American Fiddling: The Best Books and Videos for Every Style," 57.

SYMPHONY

(Nov/Dec 00): Christopher Rouse, "An American Original [Aaron Copland]," 32.

T.U.B.A. JOURNAL

(Win 01): Marty Erickson, "The Tuba in Jazz: A Brief Discography," 59.

THE TRACKER

(44/2): Jason Alden, "The Organs of Costa Rica," 16. (44/3): Allison Alcorn-Oppedahl, "A History of the Hinners Organ Company of Pekin, Illinois," 13.

WOMEN OF NOTE QUARTERLY

(May 00): Thomas R. Erdmann, "Jazz Soprano Saxophonist/Composer Jane Ira Bloom: A Profile," 5.

THE WORLD OF MUSIC

(42/1-00): Ansgar Jerrentrup, "Gothic: Forms and Backgrounds," 25; Friedrich Neumann, "Hip hop: Origins, Characteristics and Creative Processes," 51; Ansgar Jerrentrup, "Techno Music: Its Special Characteristics and Didactic Perspectives," 65; Bettina Roccor, "Heavy Metal: Forces of Unification and Fragmentation within a Musical Subculture," 83; Stefanie Rhein, "Being a Fan is More Than That: Fan-Specific Involvement with Music," 95; Gunther Diehl, "...the fleeting association is a flash of inspiration...": One Dimension of Aesthetic Intensity in Music-Related Expressive Forms of Youth Culture," 111; Susanne Binns, "Youth Subcultures are Dead!?: On the Cultural Logic of 'Generation Z' and the Consequences for Music Educational Concepts," 125; rev. of Peter Manuel, with Kenneth Bilby and Michael Largey, *Caribbean Currents: Caribbean Music from Rumba to Reggae*, by Elizabeth Mackinlay, 155. (42/2-00): Katherine J. Hagedorn, "Bringing Down the Santo: An Analysis of Possession Performance in Afro-Cuban Santería," 99; rev. of Paul Austerlitz, *Merengue: Dominican Music and Dominican Identity*, by Marcia Q. Rivera, 153.

INTERNATIONAL TRUMPET GUILD JOURNAL

(Jan 01): Rev. of Nick Catalano, *Clifford Brown: The Life and Art of the Legendary Jazz Trumpeter*, by Kurt Zernitaitis, 59; rev. of Peter J. Levinson, *Trumpet Blues: The Life of Harry James*, by William Stowman, 60. (Mar 01): Joel Treybig, "The Life of George Edward Ives: Cornetist and Bandmaster," 33; rev. of Harold Jones, *Bobby Hackett: A Bio-Discography*, by Vern Siefert, 74; rev. of Leon Merian and Bill Bridges, *Leon Merian: The Man Behind the Horn*, by Janel M. Reed, 75.

JAZZ EDUCATORS JOURNAL

(Jan 01): Paul de Barros, "A Love Letter to Jazz [Ken Burns's film]," C2.

LISTEN TO NORWAY

(8/2 00): Randi Hultin, "Silver Mines, Golden Jazz," 36; Jostein Pedersen, "Master of Strings [Chicago blues]," 42. (8/3 00): Knut Borge, "The Norwegian Jazz Miracle," 12; Dan Ouellette, "The Newborn Jazz Scene," 38.

LIVING BLUES

(Nov-Dec 00): Brett Bonner, "Willie Cobbs," 14; Scott Barretta, "Willie King," 24; Jeff Hannusch, "Mel Brown," 34; Bill Dahl, "Mickey Baker," 40. (Jan-Feb 01): Sebastian Danchin, "Shemekia Copeland," 14; Scott Bock, "Toni Lynn Washington," 20; Bill Dahl, "Don Covay," 26; Sebastian Danchin, "Earl Hooker," 34.

MUSIC AND LETTERS

(Nov 00): Rev. of William Howland Kenney, *Recorded Music in American Life: the Phonograph and Popular Memory 1890-1945*, by Timothy Day, 649; rev. of David Nicholls, ed., *The Cambridge History of American Music*, by Peter Dickinson, 604; rev. of James B. Sinclair, *A Descriptive Catalog of the Music of Charles Ives*, by Arnold Whittall, 647; rev. of Jack Sullivan, *New World Symphonies: How American Culture Changed European Music*, by Peter Dickinson, 632. (Feb 01): Rev. of Walter Everett, ed., *Expression in Pop-Rock Music: a Collection of Critical and Analytical Essays*, by Allan F. Moore, 145.

MUSIC TEACHER

(Feb 01): Rev. of Howard Pollack, *Aaron Copland: The Life and Work of an Uncommon Man*, by Anthony Burton, 35.

THE MUSICAL QUARTERLY

(Sp 00): Vincent J. Panetta, "For God's Sake Stop! Improvised Music in the Streets of New Orleans, ca. 1890," 5; Anne C. Shreffler, "The Myth of Empirical Historiography: A Response to Joseph N. Straus," 30; Joseph N. Straus, "A Response to Anne C. Shreffler," 40. (Sum 00): Howard Pollack, "Samuel Barber, Jean Sibelius, and the Making of an American Romantic," 175; Marva Griffin Carter, "Removing the 'Minstrel Mask' in the Musicals of Will Marion Cook," 206; Gavin James Campbell, "A Higher Mission Than Merely to Please the Ear: Music and Social Reform in America, 1900-1925," 259. (Fall 00): Warren R. Pinckney, "Toward a History of Jazz in Bermuda," 333; Mickey Thomas Terry, "An Interview with George Walker," 372.

MUSICWORKS

(Fall 00): Bonnie Barnett, "30 Years of Listening: Recollections of Sonic Meditations with Pauline Oliveros," 36.

MUSIKTHEORIE

(15/3 00): Matthias Drude, André Engelbrecht, "Klassik analysiert Jazz—und umgekehrt," 335.

NEUE ZEITSCHRIFT FÜR MUSIK

(Jan/Feb 01): Christoph Wagner, "Sweet Home Chicago," 64.

NOTES: QUARTERLY JOURNAL OF THE MUSIC LIBRARY ASSOC.

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CONFERENCES

18 – 21 February 2002

71st Annual Conference of the Music Library Association. Over four hundred music librarians and vendors will gather at the Las Vegas Riviera Hotel. For more info see www.musiclibraryassoc.org.

6-10 March 2002

The Society for American Music's 28th National Conference in Lexington, KY. For full details about the program log on to our website: www.american-music.org.

11-13 April 2002

Delta Blues Symposium VIII: The Sacred and the Secular. Conference sponsored by the Department of English and Philosophy at Arkansas State University (Jonesboro campus). An interdisciplinary Delta Blues conference, bringing together scholars and performers to celebrate this rich musical tradition. For information check out www.afsnet.org, the website of the American Folklore Society.

11-14 April 2002

"Crafting Sounds, Creating Meaning: Making Popular Music in the U.S." Sponsored by the Experience Music Project (EMP) of Seattle, Washington, a museum devoted to exploring creativity and innovation as expressed through American popular music. For more info log on to www.afsnet.org.

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Fall 2001

Dick Cary's Tuesday Night Friends

—Edward A. Berlin

On a memorable evening in November 1997, stride pianist Jim Turner honored me with an invitation to a session of Dick Cary's Tuesday Night Friends. Performing were eleven crackerjack studio and jazz musicians—playing reeds, brass, guitar, piano, bass, and percussion—reading through arrangements and original compositions by Cary. (Turner, assuming here the role of recording engineer, was not part of the performing group.) The music spanned jazz styles from traditional jazz tunes and 32-bar standards to original, extended jazz compositions. But the original compositions were not alone in displaying Cary's creativity; even familiar tunes long associated with the likes of Armstrong, Ellington, or Goodman sported new instrumental relationships and fresh harmonic underpinnings.

Dick Cary, the consummate sideman, had a long career working with leading traditional jazz and swing ensembles. Whether on piano, trumpet, or E-flat alto horn, he excelled as a knowledgeable and expert musician with notable groups, among others, those headed by Eddie Condon, Bud Freeman, Bobby Hackett, Muggsy Spanier, Jimmy McPartland, Dorsey Brothers, Bob Crosby, and Louis Armstrong. Most leaders quickly learned of Cary's abilities as an arranger.

Arranging became Cary's most fulfilling and lasting expression. The needs of the groups with which he performed naturally limited the scope of his arranging styles, but he sought and found other outlets for a more modern language. In New York in the 1940s, he paid keen attention to the bebop revolution then in progress, though he viewed it only as an outsider. Another New York institution, composer Stefan Wolpe's Contemporary Music School (1948-52), provided the opening he needed for further

development. While Wolpe had established himself as an expressionist atonal and serial composer, he made no secret of his interest in the musical vernacular, especially folk and jazz; this receptive attitude attracted to his institution significant young musicians of both the concert tradition (such as Ralph Shapey and Morton Feldman) and the jazz world—Cary, Tony Scott, George Russell, Bill Finegan, and Eddie Sauter among them.

By the time Cary moved to Los Angeles in 1959, he had a trunk full of arrangements, to which he added weekly. To hear them, he formed a "rehearsal band" of studio and jazz musicians who had razor-sharp reading skills and stylistic flexibilities. The "rehearsal band" tradition, already common in New York and Los Angeles, was a misnomer to the extent that such bands did not usually rehearse for public performance. Rather, they played only for themselves, for their own enjoyment and to sharpen their skills with interesting and challenging music unlike their normal everyday studio fare. Cary imposed one other rule to his sessions, again underlining that they were not true rehearsals: each piece was to be played only once. The purpose was not to produce flawless renditions, but to hone reading skills and give each piece a hearing. The reading sessions were a success, became a weekly affair, on Tuesday evenings, with a core group of regulars and a list of on-call substitutes growing to about a hundred.

With the opportunities to hear his arrangements soon after writing them, Cary fine-tuned his skills. Except for the times when he was on tour as a jazz musician, the sessions continued unabated for decades.

Jim Turner entered the scene in 1987. An outstanding pianist specializing in stride, Turner became aware of shortcomings in his

ensemble playing. On recommendation, he sought out Cary for instruction to remedy this deficiency. The student-teacher relationship between them blossomed into close friendship and mutual respect. Turner, experienced also as a sound engineer, began recording the Tuesday Night sessions.

Cary died in 1994, but the sessions outlived him. Now under the guidance of Dick Hamilton, a multifaceted studio musician who excels on trombone, trumpet, alto horn, and piano, the weekly sessions continue as they had under Cary's direction. The scores, the Cary house (the site of the Tuesday Night sessions), and the recordings remain in the care of Jim Turner. Several sessions have been released on Arbors Records, and Turner has released a CD on Klavier Recordings that is comprised mostly of his piano renditions of Cary compositions. For details and sample soundtracks and scores, check out the Cary website at <http://home.pacbell.net/jnr2/dickcary/>. (Click on Recordings, and then, under the album *Dick Cary's Tuesday Night Friends - Catching Up*, click on "Track List with sound files.")

The immense collection of charts—about thirty-two hundred—are composed of about a thousand for big band, a thousand for medium-sized ensembles (10-11 pieces), the balance for brass quartets and quintets, woodwind quintets and other ensemble groupings. Stylistically, the arrangements may be divided into five categories:

Arrangements

1. Early jazz tunes.
2. Standard tunes by such jazz-oriented songwriters as Gershwin and Ellington.

Original Compositions by Cary

3. 32-bar songs.
4. Jazz waltzes.
5. Extended compositions in a variety of styles, ranging from diatonic to highly dissonant.

I've spoken to several longtime members of the Tuesday Night Friends, and their comments are so revealing that it is best to allow them to speak for themselves. While editing the interviews for brevity, I've tried to remain faithful to each musician's expressions.

Dick Hamilton, trombone, trumpet, alto horn, piano; composer and arranger of soundtracks, commercials; currently leads the Tuesday Night Friends.

"I've been playing with Dick's rehearsal band since 1966. I had left playing to concentrate on composing and arranging. Then, after many years, I realized I had an emotional need to get back to playing. It took me only a matter of weeks to gain strength to play for long stretches, but I couldn't read at all. Dick suggested I come to the rehearsal band ses-

continued on page 2

sions, and that's where I got my reading chops back. There were many rehearsal bands in those days, but I gravitated to Dick because he was the best writer, giving us the most interesting and challenging music. Cary's sessions helped us maintain our skills.

"It's difficult to characterize Cary's music. His roots were equally classical and jazz oriented. As a kid he played violin in an orchestra [he played in the Hartford Symphony Orchestra at age 11], and then he learned all those other instruments. Then he got to know all the old jazz musicians—Barney Bigard, Rex Stewart, Benny Goodman...—they were all his friends.

"Every once in awhile you read through something he wrote and ask 'Where did that come from?' He picked up everything he heard. If he heard something on the radio, he would go home and copy the style. He could analyze anything by ear. Some of the exercises he did while studying with Wolpe led to something he would do for the band. He would get interested in intervals. Sometimes he would use someone's name to dictate the intervals. The tune 'B-E-T-T-Y O-H-A-R-A' was one, but I don't remember how he worked that out. Sometimes a letter would refer to an interval, sometimes a register. It is serial music. He would start with a ground rule and have the choice of notes taken out of his hands just to see what he could do.

"The thing is, no matter what style he copied—it could be Bartok, Prokofiev—it always ended up sounding like Cary. He could start with a random series of notes, but his own taste would always take over. His 'Sgt. Pee Wee' is a good example. It's a militaristic thing, modeled after Prokofiev. It's so involved, so complex; we really had to

concentrate to play that. He made several settings of that, from big band down to brass quartet. We recorded a ten-piece version, and our jaws dropped when we heard that recording. In making recordings after Cary died, we broke his rule and would rehearse; 'Sgt. Pee Wee' we practiced many times. [A sample of 'Sgt. Pee Wee' is on the website.]

"When Dick passed away, we knew we wanted to continue playing his music. Betty O'Hara [a long-time member of the Friends, on trumpet and trombone] and I were talking about how we would do it. Would we have to get new players to replace Dick on trumpet and piano? Betty said I should do it; I play those instruments.

"The way Cary wrote the music was to think of the players, not the instrument. For himself, he would write both the trumpet and piano parts on the same paper. So I sat at the piano while playing the trumpet, and I noticed everyone looked at me to set the tempo and signal the cutoff. That's how I became the leader."

Dave Koonse, jazz guitarist, played with Benny Goodman, Harry James, Red Norvo, George Shearing.

"I first met Cary many years ago. I was working with George Shearing and he liked the way I played and introduced himself. A few weeks later he got me a record date with Barney Bigard. Then I started playing with his Tuesday Night rehearsal band. This is not the kind of music that is usually available; it's just so rewarding to play. You don't find this kind of quality often.

"It's really impossible to characterize his music because he loved so many styles. He loved the Sauter-Finegan orchestra. He would hear Stravinsky, and be influenced by him. He took in everything. That's what made his music so interesting."

Ernie Tack, bass trombonist; worked with Ray Conniff for almost forty years, with Doc Severinsen for more than 20 years; still tours with both.

"Cary's sessions are an institution. I've been doing it for 30 years. I used to do the Johnny Carson Show and immediately afterwards head over to Cary's. Sometimes I would have a Tuesday morning rehearsal with Doc and nothing else to do the rest of the day. My home is 80 miles from LA, so I'd wait around, maybe go to a couple of movies, so I could get to Cary's that night. I wouldn't miss those sessions for anything. I'm 70, and I'm still going; it keeps my chops up. The music is very special.

"I first played his big band books, then the smaller band books. My favorite is the Lower Book, for bass trombone, two tenor trombones, two baritone saxes, and Cary on alto horn. You'd think that with all that bass it would be muddy, but it isn't; Dick just knew how to make everything clear. It's hard to say if he had a particular style because everything is so varied. But he always has a lot of notes, very busy. He loved the bass trombone and that made me feel important. Many bands had me pounding away doing nothing special, but Cary always had good music for me, kept my chops up.

"He also had a classical approach; some day we should do an album of his classical things. My favorite is 'Sea of Cortez.' I have a house in Mexico, on the beach in Baja. I once described it to Dick, and the next week he had the music. He turned my description into music and it's perfect. ['Sea of Cortez' is sampled on the website.]

"When Dick died, the first rehearsal was like a wake, but we played some things. Then Dick Hamilton suggested we start doing the books chronologically. He could play all of Cary's parts, so he was the natural leader. Every week we would do things chronologically and discover new works of art. Various segments showed his development, some dark, some brighter. There were so many things we hadn't known about Cary."

It's understandable that the Tuesday Night Friends speak of Cary's music with such contagious enthusiasm. Listening to only the minuscule amount currently available stirs one's desire to hear more. Jim Turner has dedicated himself to provide the solution, to promote Cary's music, to broaden the audience recognition and appreciation of Cary's legacy. To this end, he has preserved the charts and makes them available to interested performing groups. For more information, consult the above website or contact Turner at <jnt2@pacbell.net>; 818-353-6595; or 9828 Wornom Avenue, Shadow Hills, CA 91040.

The Bulletin of the Society for American Music

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New Light on George Whitefield Chadwick Recent discoveries of unknown material

From Marianne Betz, August 2001

In the last years the American composer George Whitefield Chadwick (1854-1931) has been rediscovered and subsequently his nearly forgotten music has found an increasing interest. In consequence, scholarly studies focussed on various parts of his oeuvre, for instance on the symphonies, his symphonic poems, but also on his oratorio *Judith* and the nearly unknown opera *The Padrone* also: *Fanciulle del West, Fanciulle dell'Est - Frauenfiguren im Verismo*. In: S. Gienger, M. Peter-Bolaender (ed.), *Frauen Körper Kunst*. Vol. 3, Kassel: Furore-Verlag 2001, 283-293. Victor Fell Yellin's important studies on the composer's life and work have helped to establish the idea that Chadwick, the German trained composer, conservatory director and later influential teacher, was a leading, if not the key figure of the so called Second New England School.⁴ The recent writings have emphasized anew Chadwick's rank. His music, a revelation to listeners whenever played, proved to be undeservedly forgotten, but difficult to access. Already during his lifetime one part of the compositions was donated to the Library of Congress, which now possesses a considerable number of holographs and printed music. Another part of the music went to the library of the New England Conservatory of Music in Boston, the very one musical institution Chadwick had modelled and guided as a director for more than 30 years. Other libraries and archives of course collected Chadwick's music. The distribution of musical and biographical sources, including documents of reception has been worked up by the detailed surveys of Steven Ledbetter and Bill Faucett⁵ (Bill F. Faucett, *George Whitefield Chadwick. A Bio-Bibliography* [Westport, Conn.: Greenwood Press 1998]).

Furthermore, publications of Chadwick researchers had always indicated that the composer himself obviously was an attentive "Zeitzeuge", a testimony of his period. He kept daybooks and compiled memories, which were meant as a gift for his sons and

The Society for American Music

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Annual Conferences

28th Annual Conference: 6-10 March 2002; Lexington, Kentucky

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their offspring. These notes summarize not only personal development and experiences, but also convey a vigorous impression of musical life in Boston and surroundings. Chadwick's particular style, witty and often deliberately "jolly", made his writings even more fascinating, as his individual character seemed to reveal itself in between the lines.

Thanks to the successors of the Chadwick family, we can now, in 2001, probably update our knowledge about the composer and his music. Only a couple of months ago, thus far unknown material was discovered. This includes holographs, sketches, textbooks, articles and speeches as well as autobiographical documents, iconographic material, and his musical library. It

was an overwhelming experience to discover writings, which very probably have not been touched since they were fixed onto paper by the composer himself.

Chadwick himself worked out his compositions very accurately. Often he noted down the various steps in his agendas. He used small sketchbooks to write down his ideas and themes, or to work out phrases, usually annotating the musical note by the date and situation, in which it was written. Very often he fixed something while travelling somewhere in a train, and, of course, during his summer vacations spent in West Chop (Martha's Vineyard). Sometimes he

continued on page 4

reworked or arranged already finished compositions.

The most enigmatic work in Chadwick's output is probably his opera *The Padrone*, submitted to the Metropolitan Opera in December 1912, but rejected and never premiered during the composer's lifetime. Chadwick, at the height of his compositional career, was convinced of the dramatic effect of both the scenario, which he himself outlined, and his music. The failure of the project marks a painful caesurae in his hitherto successful professional life, foreshadowing a change of musical taste, a change of reception categories and, a change of generation, which definitely took place after WW I.

It is now possible to reconstruct the process of development of Chadwick's only grand opera. The entries in Chadwick's memories, partly published already by Victor Fell Yellin in 1957, have now correspondences in the sketches. Furthermore, the composer's initial idea of a bilingual libretto, expressing the encounter of Italian immigrants and Americans in the plot, can now be verified by the various versions of the text.⁸

In light of the new findings we actually can wish for modern editions, which will make the music more easily accessible to many performers. Hopefully also *The Padrone* as an important example of American opera before 1915, for the first time produced in 1996 by the opera school of the New England Conservatory, can now find its way onto an opera stage. As it is intended that the material, that thus far belongs to the Chadwick family, will be transferred to the archive of a music library, where it can be preserved, we look forward to the reactions these Chadwickiana may have. Hopefully the year 2004 with the composer's 150th birthday will be an occasion to celebrate this event with many performances of his music.

Notes:

¹ I would like to thank Theodore Chadwick and his family for their kind support and the permission to publish about the recent findings.

² Steven Ledbetter, *Two Seductresses: Saint-Saëns's Delilah and Chadwick's Judith*, in: *A Celebration of American Music. Words and Music in Honor of H. Wiley Hitchcock*, ed. by R. Crawford, R. A. Lott, C. J. Oja, (Ann Arbor: Univ. of Michigan Press 1990).

³ Bill F. Faucett, *The Symphonic Works of George Whitefield Chadwick*, Diss. Florida State Univ. Tallahassee/Fla 1992 (Lanham, Md.: Scarecrow c1996).

⁴ Charles S. Freeman, *American Realism and Progressivism in Chadwick's "The Padrone" and Converses' "The Immigrants"* (Ph.D. Diss. Florida State Univ. Tallahassee/Fla 1999);

⁵ H.-L. Yang, *A Study of the Overtures and Symphonic Poems by American Composers of the Second New England School* (A. Foote, J. Paine, G. W. Chadwick, E. MacDowell, H. Parker) (Diss. Wash. Univ. 1998, UMI 9905228)

⁶ Marianne Betz, *Amerikanische Studierende am Leipziger Konservatorium. Mendelssohn-Rezeption am Beispiel George W. Chadwicks*, in: *Musikkonzepte - Konzepte der Musikwissenschaft. Kongressbericht der Gesellschaft für Musikforschung Halle 1998*, vol. 2, Kassel: Baerenreiter 2000, 531-536; also: *George W. Chadwick. In: Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik*, founded by F. Blume. Second, rev. edition, ed. L. Finscher, Personenteil vol. 4, Kassel/Stuttgart: Baerenreiter 2000, col. 654-664.

⁷ Victor F. Yellin, *The Life and Operatic Works of George Whitefield Chadwick* (Diss. Harvard Univ. Cambridge/Mass. 1957); also: *Chadwick, American Realist*, in: MQ 61, 1975, 77-97; and: *Chadwick, Yankee Composer*, Wash. D.C. 1990; S. Ledbetter/V. Yellin, *George Whitefield Chadwick*, in: NGrove2, vol. 5, 419-422.

⁸ Steve Ledbetter, *George W. Chadwick: A Sourcebook* (New England Cons./Boston] 1984, Ms.).

⁹ Marianne Betz, *American Women as Operatic Figures: Puccini's Fanciulla del West versus Chadwick's Marietta in The Padrone* (forthcoming).

The Society welcomes the following new members:

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We look forward to seeing you in Lexington!

From the Executive Director...

It recently occurred to me that the Society, incorporated in 1975, seems to have passed its 25th year of existence with very little fanfare. We acknowledged the historical benchmark by reaffirming its course, including the important name change, but without a proper celebration. Perhaps we were so much in awe of the possibilities of the future that we forgot to look back. As historians I'm sure we all recognize that retrospection is just as important (if not more so) as looking ahead. I would like to assemble a scrapbook of the Society (although I like to think it will include more important things than the 'scrap' the name implies) which will include photographs, memories, and any other mementos you may want to share. While this will not constitute a formal history of the Society (this figures in other plans), I hope it will come close to documenting some of the many, finer moments of the group from its inception to the present.

By way of example, I recall that when Kitty Keller passed to me the

important documents and records of the Society (including a dozen or more boxes with copies of all the *Bulletins* ever published!), she pointed out a tab within one of the notebooks entitled "Important Stuff". There exists only one item behind it; the recipe for something called Shrub. (I'm hoping some of our members will recall this with a smile.) I like to think that there is a quantity of "important stuff" out there related to the history of the Society and I'm hopeful that those of you who have been keeping it, cleverly realizing its importance, will want to share it with other members. So if you have items which in some way relate to the history of the Society, please let me know.

In the meantime, please remember that the *Bulletin* is in its own way a documentary of the Society as it reflects important events as well as the interests of our members. Please contribute to it in any way you feel is important so that it will continue to do so. I look forward to seeing everyone in Lexington!

CONFERENCE ANNOUNCEMENTS

Southern American Music and Shreveport

April 4-7, 2002

A conference to be held at Louisiana State University, Shreveport. This conference is co-sponsored by the E.A.M.E., Louisiana Endowment for the Humanities, and Louisiana State University - Shreveport.

For more information contact Kip Lornell (klornell@dc.net)

The preliminary conference agenda includes a keynote talk entitled "Elvis Presley and the Hayride" by Peter Guralnick (author of seven books about Southern music). Other sessions will include:

- "On the Road with Gov. Jimmie Davis" with Ted Jones, Fox McLeithen, Virginia Sheehy. [Scholar: Dr. Kevin Fotenor, Tulane University]
- "Shreveport Record Companies—Jewel Records, Ram Records, and Ace Records" with Alton Warrick, Dan Garner, Ray Topping, and Stan Lewis. [Scholar: Dr. Nick Spitzer, University of New Orleans]
- "Women on the Louisiana Hayride" with Maxine Brown, Betty Amos, Janet Hicks, Goldie Hill. [Scholar: Dr. Tracey Laird, Agnes Scott College]
- "KWKH on the Air" with Bob Sullivan, Joey Kent, Frank Paige, Norm Baile. [Scholar: Dr. George Carney, Oklahoma State University]
- Panel and Performance "Performing in Clubs on Texas Avenue: Shreveport's Jazz Scene—The 1950s" [Scholar: Dr. Ernest Lamplin, ret. Caddo Parish Schools].
- "E.A.M.E.'s plan to document and revitalize Shreveport's Historical Music District."
- Reunion of Musicians at the Strand Theater
- Panel and Performance "Shreveport's Gospel Quartet Tradition" with the Ever Ready Gospel Singers. [Scholar: Dr. Kip Lornell, The George Washington University]

National Conference on Music of the Civil War Era

April 12-13, 2002

Shepherd College

Shepherdstown, West Virginia

The conference will take place at Shepherd College in historic

Shepherdstown, West Virginia, 54 miles from both Baltimore, Maryland and Washington, DC. Shepherdstown lies just across the Potomac River from the Antietam National Battlefield and is the site of Lee's retreat and the last battle of that campaign. The conference provides an academic outlet for research on music and musicians of the Civil War era, including the Antebellum and Reconstruction periods. In this respect, the conference serves as an academic forum (as opposed to the many musical festivals) devoted to this subject. Events will include paper presentations, workshops, concerts, and a display of period instruments. Details for submitting proposals can be found at the website www.shepherd.edu/gtmcweb/seminars or by contacting Dr. Bruce Kelley at 304-876-5290.

Special Concerts: Philadelphia Ambassadors Chorale and Ensemble (Evelyn Simpson Curenton, Director). Soloist David Neal, accompanied by Rachel Franklin

Keynote speaker: S. Frederick Starr (author of "Bamboula! The Life and Times of Louis Moreau Gottschalk")

Call for Papers: Association for Recorded Sound Collections (ARSC)

The association for Recorded Sound Collections (ARSC) invites submissions of program proposals for its annual meeting in Santa Barbara, California, May 8-11, 2002. Founded in 1966, ARSC is a non-profit organization dedicated to research, study, publication, and information exchange surrounding all aspects of recordings and recorded sound. With over one thousand members from twenty-three countries the organization is comprehensive in scope and reflects the interests and concerns of its members, including collectors and dealers, archivists, and librarians, historians and discographers, musicians and more. The three-day annual conference, held each spring, features dozens of papers, presentations, and workshops on topics of interest to the membership.

A form for submitting proposals is available at <http://nico.library.ucsb.edu/arsc/> under the session proposals. Further information on the conference is also available at this site. This is the first ARSC annual conference to take place on the west coast for many

continued on page 6

CONFERENCE ANNOUNCEMENTS

Conferences, continued from page 5

years. Presentations focusing on recording in California and the west are encouraged and will be given special consideration.

Further information is available at <http://nico.library.ucsb.edu/arsc>

Society for Ethnomusicology. 2002 Annual Meeting.

October 24-27, 2002. The YMCA of the Rockies Estes Park Center, Colorado.

The 2002 Conference theme is Ethnomusicological Vistas; the Conference topics include: Applying Ethnomusicology, Diversifying Ethnomusicology, Music in Mountain Cultures, Popular Music & Sexuality, Music in Times of Crisis, and Circuits of Musical Production and Consumption. The proposal deadline is March 15, 2002. A preconference on issues related to world music ensembles will be held on October 23. For information contact: Su Zheng, Chair, SEM 2002 Program Committee, Music Department, Wesleyan University, Middletown CT 06459.

E-mail: szheng@wesleyan.edu

Website: www.ethnomusicology.org

Crafting Sounds, Creating Meaning: Making Popular Music in the U.S. Experience Music Project, Seattle, WA

April 11 to 14, 2002

Experience Music Project is pleased to announce the program for its first conference on popular music studies. The conference will feature 100 people from a variety of professional worlds—scholars, musicians, journalists, writers, and teachers—all coming together for the first time at a single event to engage in a new public dialogue about the significance of popular music in American life. The keynote will be a debate between Village Voice music critic **Robert Christgau** and British popular music scholar and critic **Simon Frith** on the idea of American exceptionalism in popular music. An additional 32 panels over two days will feature explorations of the conference theme, "making popular music," from a number of perspectives, including: Jazz writer **Gary Giddins**, Ralph Ellison scholar **William Maxwell**, and UCLA musicologist **Rob Walser** on the history and current state of jazz studies. Literature scholar **Stephen Burt**, English professor **Daphne Brooks**, and British music writer **Simon Warner** on the complex connections between popular music, poetry, and literature. Musician **Sarah Dougher**, Aerosmith roadie **Julie Peterson**, and *Teen People* editor **Barbara O'Dair** on their experiences in the culture industry. Music professors **Chris Waterman**, **Anthony Killick**, **Stephen Taylor**, and **Luke Howard** on the "Strange Frequencies" of popular music EMP Director **Bob Santelli**, Cultural critic **Luc Sante**, editor and writer **R.J. Smith**, and Library of America editor **Geoffrey O'Brien** on the "Genealogies of Pop." Other participants include Harris Berger, Rob Bowman, Eric Charry, Shannon Dudley, William Echard, Susan Fast, Paul Fischer, Reebee Garafalo, David Gates, Kyra Gaunt, Holly George-Warren, Charlie McGovern, Andre Millard, Jon Pareles, Robert Polito, Ann Powers, Simon Reynolds, Kelefa Sanneh, David Sanjek, Joseph Schloss, Thomas Swiss, Jason Toynbee, Carol Vernallis, Steve Waksman, Deena Weinstein, and many more.

Go to www.emplive.com/visit/education/pop_music.asp for a

full listing of conference participants and paper abstracts. A complete schedule of panels will appear in mid-February.

To Attend

In keeping with the diversity of the program participants, EMP encourages people from different disciplines and professional affiliations to attend the conference. The registration fee, which includes entrance to all conference panels and discussions, as well as free admission to EMP's museum exhibits, is a flat fee \$45.00. Day passes and panel passes are also available.

To register, go to www.emplive.com/visit/education/pop_music.asp download, print, and complete the registration form; and then mail it, with your payment, to EMP at:

Experience Music Project
Popular Music Education Conference
2901 3rd Avenue
Suite 400
Seattle, WA 98121

You may also fax the form to EMP at (206) 770-2727.

EMP has arranged discounted rates for both airline travel and overnight stay at area hotels. For complete details on registration, hotels, and travel, go to www.emplive.com/visit/education/pop_music.asp

For any additional questions or concerns you might have please send a message to pop_music_conference@emplive.com

Cage 2002 - 90/10

Sheffield, UK

Saturday 21 September 2002

CALL FOR PAPERS

Submission deadline: Monday 15 April 2002

"Cage 2002 - 90/10" is a day to discuss, perform and listen to John Cage's music. It will take place on Saturday 21 September at the music department of the University of Sheffield. The day aims to mark Cage's 90th birthday and the 10th anniversary of his death. **Key-note speaker will be David Nicholls** (University of Southampton).

We welcome proposals for individual papers, themed sessions, round tables, lecture recitals relating to and performances of any compositions of John Cage. We especially encourage performers and speakers of all backgrounds to submit their proposals.

Please note that there will be no conference fee; we are also not able to remunerate presenters or performers.

Proposals for individual papers

(maximum 20 minutes) should include an abstract (max. 300 words), indicating any necessary audiovisual equipment.

Proposals for themed sessions

(60 or 90 minutes; 2 or 3 speakers) should include one abstract for the whole session (max. 600/900 words), indicating any necessary audiovisual equipment and the names and contact details for all speakers involved in the session.

Proposals for round tables

(max. 60 minutes) should indicate the issue to be aired and list names of participants. (abstract: max. 300 words)

Proposals for lecture recitals

(30 minutes) should include a list of pieces being performed (partly or fully), indicating any needed audiovisual equipment, and if necessary any equipment required for the performance. (abstract: max. 300 words)

CONFERENCE ANNOUNCEMENTS

Proposals for performances

(duration anything up to 90 minutes) should indicate the list of compositions, and if necessary any equipment required for the performance.

Important notice for all submissions

Any proposals should be sent via e-mail (text within the body of the message only, please do not send any attachments) to <cage2002@yahoo.com>

The programme will be announced before 20 May 2002.

The organisers are: Stephen Chase (Sheffield University), MUP99STC@sheffield.ac.uk; Clemens Gresser (University of Southampton), cgresser@soton.ac.uk; Danae Stefanou (Royal Holloway, University of London), Danae.stefanou@talk21.com

Local arrangements are being co-ordinated by Stephen Chase (Music Department, Sheffield University, MUP99STC@sheffield.ac.uk)

The "Cage 2002 - 90/10"-day web page can be found at: <http://www.soton.ac.uk/~cgresser/cage2002.html>

Audio Heritage Preservation:

The Survival of Recorded Sound in Folklore, Music, and Oral History Collections

North Carolina Preservation Consortium Annual Conference
Charlotte, North Carolina
April 18, 2002

The custodians of our audio heritage collections encounter many challenges in their efforts to preserve music and spoken word recordings. Topics for this one day conference will include collection priorities, media formats, audio technology, engineering standards, guidelines and best practices, preserving the artifact, digitization, and rights management. Please join us for an opportunity in audio preservation education and networking.

Alan Lewis, Subject Area Expert for Audiovisual Preservation in the Special Media Archives Services Division of the National Archives and Records Administration, will present an overview of audio preservation in the National Archives. An introduction to the fundamental nature of mechanical, magnetic, and optical sound recording media will follow. Issues in conservation, preservation, and restoration of audio collections, including contracting for audio laboratory services, will also be discussed.

Michael Taft, Folklife Specialist in the Library of Congress American Folklife Center, will provide an overview of Save Our Sounds: America's Recorded Sound Heritage Project. Part of the Save America's Treasures program, the Library of Congress and the

Smithsonian Institution are working collaboratively to preserve collections of historical recordings. This preservation project for spoken word and music collections includes restoring original recordings, producing archival copies, and digitizing recordings for online access.

Sara Velez, Assistant Chief of the Rodgers and Hammerstein Archives of Recorded Sound in the New York Public Library for the Performing Arts, will address strategies for preserving sound collections. Media formats discussed will include wax cylinders, acetate and aluminum discs, magnetic wire recordings, 78rpm recordings, audio-cassettes, compact discs, and digital audio tapes. Methods of preservation reformatting pioneered by the Archives' sound studio engineers will be presented.

Charles J. Haddix, Sound Recording Specialist, in the University of Missouri-Kansas City Libraries' Marr Sound Archives, will give a presentation on the Marr Archives' sound preservation studio's equipment, staffing, and operations. Preservation issues for sound archives in academic libraries will be addressed. Topics include preserving the artifact, digitization, and rights management.

Location

The conference will be hosted by the Public Library of Charlotte and Mecklenburg County in Charlotte, North Carolina. Presentations will be in the main library's Francis Auditorium on the lower level. The library's Robinson-Spangler Carolina Room is home to the Piedmont Music Archives. From the 1920s to the 1940s, Charlotte was one of the locations where major record companies would seek out local talent. Today, many artists from across the country continue to record in some of Charlotte's studios. The Piedmont Music Archives has one of the largest collections of music from the Carolinas; from gospel to country; bluegrass to folk; bebop to pop to hip-hop. Robert E. Cannon, Director of the Public Library of Charlotte and Mecklenburg County, will welcome the audience with a few words about the Piedmont Music Archives.

Lunch

Lunch is included in the registration fee and will be provided in the Harris Hall of the Levine Museum of the New South, located one block behind the Public Library of Charlotte and Mecklenburg County.

Directions

Directions to the Public Library of Charlotte and Mecklenburg County are on the web. <<http://www.plcmc.org/libloc/mainLibrary.htm>>

Airport and Transportation

Information for the Charlotte/Douglas International Airport and local transportation is on the Charlotte Convention and Visitor's Bureau web page. <<http://www.charlottecvb.org/transportation.cfm>>

NCPC Information

For information about the North Carolina Preservation Consortium, contact:

Robert James, NCPC President
Bruce I. Howell Library
Wake Technical Community College
Phone (919) 662-3607
Email rmjames@waketech.edu

Registration

The registration fee is \$35.00 for employees of NCPC member institutions and individual members and \$45.00 for non-members. Please make checks payable to the North Carolina Preservation Consortium. No refunds will be given after April 1, 2002.

For additional registration information, contact :

Roger Loyd, NCPC Treasurer
Divinity School Library
Duke University
Phone (919) 660-3452
E-Mail roger.loyd@duke.edu

Awards of the Society for American Music

Further information is available at the website (www.american-music.org) or by contacting the SAM office.

H. Earle Johnson Bequest for Book Publication Subvention

This fund is administered by the Book Publications Committee and provides two subventions up to \$2,500 annually. Applications may be made at any time, but applicants should anticipate a long waiting period. To receive consideration before the board meeting, applications should be received by November 15.

Non-Print Publications Subvention

This fund is administered by the Non-Print Publications Committee and provides annual subventions of approximately \$700-\$900. The deadline for application is 1 December.

Irving Lowens Memorial Awards

The Irving Lowens Award is offered by the Society for American Music each year for a book and article that, in the judgment of the awards committee, makes an outstanding contribution to the study of American

music or music in America. Deadline for nominations is February 15, 2002. Nominations for articles published in 2001 should be sent to Catherine Parsons Smith (smithcp@unr.edu). Book nominations are being accepted by Mary Wallace Davidson (mdavidso@indiana.edu). Self-nominations are accepted.

Wiley Housewright Dissertation Award

This award consists of a plaque and cash award given annually for a dissertation that makes an outstanding contribution to American music studies. The Society for American Music announces its annual competition for a dissertation on any topic relating to American music. The dissertation must be in English, and must be completed between 1 January and 31 December, 2001. Applicants need not be members of the Society. 2001 completions should be submitted to Karen Ahlquist (ahlquist@gwu.edu).

Student Travel Grants

Grants are available for student members who wish to attend the annual conference of the Society for American Music. These funds

are intended to help with the cost of travel. Students receiving funds must be members of the Society and enrolled at a college or university (with the exception of doctoral students who need not be formally enrolled). Application should be submitted to Marva Carter, Student Committee Liaison to the Society for American Music Board (mccarter@gsu.edu).

Mark Tucker Award

Mark Tucker, Vice President of the Society for American Music at the time of his death in December 2000, is known to most SAM members as a leading jazz scholar; his *Ellington: The Early Years* and his *Duke Ellington Reader* are landmarks in Ellington scholarship and models of musical biography. Recognizing Mark's gift for nurturing and inspiring his own students and the high value he placed on skillful and communicative scholarly writing, and wishing to honor his memory, the Board of the Society for American Music has established the Mark Tucker Award, to be presented at the Business Meeting of the annual SAM conference to a student presenter who has written an outstanding paper for delivery at that conference.

THE BULLETIN OF THE SOCIETY FOR AMERICAN MUSIC

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A Celebration for American Music Month

In November, 2001, Vox Humana, directed by Lyle Brown, with Carl Fernstrum as accompanist presented a concert of American music in recognition of American Music Month. The program entitled "A Celebration of American Music." From the Program Notes: "It is a wide and diverse world in which we live, with a wealth of musical compositions and traditions from which to draw. It is easy to forget that we have a tradition of Art Music that is uniquely American. That is why November was declared American Music Month—to help us explore our own roots."

The program featured: William Billings' "Chester", "I am the Rose of Sharon", and "David's Lamentation"; Stephen Foster's "Oh! Susanna", "Come Where My Love Lies Dreaming", "Gentle Lena Clare", "Willie Has Gone to the War", and "Hard Times Come Again No More". A collection of African-American spirituals followed, "Soon-ah Will Be Done" (arr. William L. Dawson, 1934), "Steal Away" (Harry T. Burleigh, arr. Branton & Lukin, 2001 [sic]), and "Elijah Rock" (arr. Moses Hogan, 1994). More modern works included Daniel Pinkham's "Wedding Cantata" (1959), and John Corigliano's "Fern Hill" (1961). Daniel Pinkham is one of the most prolific composers of the late 20th century. A Fulbright Fellow, a Ford Foundation Fellow and a Fellow of the American Academy of Arts and Sciences, Pinkham is well-known for his choral cantatas. *Wedding Cantata* is a setting of verses selected from Song of Songs (as was Billings's *Rose of Sharon*) and its movements alternate from unrepressed joy and introspection. John Corigliano won the Pulitzer Prize in Music Composition in 2001 for his Symphony #2, and is celebrated internationally for his expressive and compelling compositions. Known to concert-goers for his 1987-90 stint as Composer-in-Residence for the Chicago Symphony Orchestra and his 1991 opera *The Ghosts of Versailles*, he is better known to the world at large for his film-scores: the Oscar-nominated score for 1981's *Altered States* and the more recent *The Red Violin*. *Fern Hill* is one of Corigliano's early works, composed when he

was only twenty-three. It is a setting of the Dylan Thomas poem of nostalgic longing.

More from the Program Notes: "Vox Humana" means "Human Voice." We believe that the Human Voice is a beautiful instrument and with the addition of text, is capable of expression beyond all other musical instruments. We are dedicated to exploring vocal music from the Middle Ages to the Avant Garde, from Bach to Beethoven to Brahms to Bartok and beyond. Vox Humana is based in Detroit, the Renaissance City, in the beautiful and historic First Unitarian Universalist Church. Conveniently located in Detroit's University Cultural Center, we serve the entire Metro Detroit Area through concerts and educational outreach. More information concerning Vox Humana may be found at www.comnet.org/voxhumana, or by calling them at 313/964-2658.

Attention students!

Will the Lexington conference be your first SAM conference? Want to know how to make the most of the conference? The SAM Student Interest Group invites you to be part of our mentoring program. You will be paired with a seasoned SAM conference attendee, who will help guide you through the conference. Depending on participation levels, we hope to be able to pair students with scholars in similar research fields.

If you want to sign up for a mentor, please email Felicia Miyakawa at fmiyakaw@indiana.edu or call 812-331-1295. Be sure to include your full name, email address, phone number, and a brief description of your scholarly interests. We look forward to meeting you!

Summerwind Seminar 2002: Voices Across Time

Summerwind Seminar 2002, an exciting two-day summer workshop exploring the teaching of American music in the classroom, will be held this June at Georgia State University. This seminar for middle and secondary level teachers will feature *Voices Across Time*, a new classroom resource guide supported by recordings of historic American music. Led by *Voices Across Time* developers Deane Root (former President of SAM), Mariana Whitmer (Executive

Director of SAM), and Susan Donley, participants will explore the uses of American music in the teaching of social studies, music, and language arts. Topics will include the role of music in society, understanding and teaching song as primary document, developing historical imagination, and developing standards-based interdisciplinary lessons. Two *Voices Across Time* units from the twentieth century will be examined in detail.

Summerwind will take place on June 20 and 21, 2002, from 8 a.m. to 4 p.m. in the Student Center on the Georgia State campus. The cost is \$180, with earlybird registration of \$150 by June 1. Limited funds will be available to support travel for out-of-state participants. Each of the first five schools that register two or more people for the seminar will receive \$100 toward the purchase of recordings and other resources for the school. For information, call 404-651-2477 or visit the Summerwind website at: <http://library.gsu.edu/spcoll/music/sw>.

Summerwind is sponsored by
The Special Collections Department of
Georgia State University's Pullen Library
and the
Georgia State University School of Music,
with generous support from
The Johnny Mercer Foundation.

[Editors Note: "Voices Across Time" is a project of the Society for American Music. For an overview, attend our roundtable session in Lexington and/or visit our display in the Exhibits area.]

REVIEWS OF BOOKS

Morning Glory: A Biography of Mary Lou Williams. By Linda Dahl. New York: Pantheon Books, 1999. ISBN 0-375-40899-1. Pp.viii, 463, ill. \$30.00.

Scholars have longed acknowledged that men express their identity and offer commentary on their world experiences through their music. Until recently there has been a lack of scholarship addressing the issues surrounding women, especially their participation in jazz. In those instances where women are addressed, the discussion has focused primarily on vocalists. The exceptions are the writings of D. Antoinette Handy, Sally Placksin and Linda Dahl. Dahl returns to music scholarship since her landmark text, *Stormy Weather: The Lives of a Century of Jazz Women* (1984), to offer unprecedented work on jazz pianist Mary Lou Williams (1910-1981).

Although there have been numerous articles, interviews, theses, and dissertations addressing the various dimensions of Williams and her compositions, there had yet to be a "definitive" biography. The primary focus of *Morning Glory* is a systematic recreation of the experiences of Williams. The text offers readers an intimate and sometimes disturbing perspective of Williams' experiences as one of the few female instrumentalists in the early years of jazz: as a solo performer during the peak years of Café Society in New York, as a jazz musician consumed by the European jazz scene and as a broken musician and woman who leaves the jazz scene and seeks solace in Catholicism. Dahl draws her narrative from interviews, letters, and Williams' writings about her music and experiences. The author's unlimited access to materials never before viewed by the scholarly community sets this text up to be one of considerable merit. Unfortunately, the text often fails to live up to its full potential.

Dahl's treatment of various aspects of Williams' family and personal life are at their best in questionable taste. The first two chapters focus on Mary's mother as an abusive alcoholic. In the latter chapters the nature of manager Peter O'Brien's relationship with Mary is brought into question, as well as his actions in the last days of her life. With the limited number of endnotes, one is not sure what the author's sources are for such assertions. Furthermore, the lack of any real discussion of her musical output often leaves the reader wondering whether

Williams' musical reputation was built upon the hype of her gender. The discourse is often flat, reading like a report of the historical "facts" with little in-depth discussion of cultural and historical relevance or how these experiences are shaped by America's conceptions of race and gender.

Despite these questionable aspects of Dahl's biographical work and interpretation of information, this is a major contribution to jazz scholarship. She offers a comprehensive list of Williams' recordings and compositions in the appendix, a valuable tool to researchers. Her bibliography consists of recent sources written on Williams. The publication of *Morning Glory* marks a new chapter in jazz scholarship and will hopefully inspire other works, ones which will more carefully address the contributions of Mary Lou Williams to the development of jazz.

—Tammy Kernodle

Women Performing Music: The Emergence of American Women as Instrumentalists and Conductors by Beth Abelson Macleod (Jefferson, NC: McFarland & Company, 2001).

Women Performing Music is a careful and sympathetic look into the lives and environments of female performers in the United States. It considers the experiences of solo performers, conductors, and women in orchestras from the second half of the nineteenth century to the late twentieth century.

Chapters one through four – approximately half the book – provide social context for several key issues surrounding female performers in the United States. Chapter one discusses gendered expectations for instrument choices. There are several remarkable quotes from contemporary sources in this chapter, not the least of which is a response to the 1932 debut of the National Women's Symphony Orchestra: "Where, when, and why do women take up horn? . . . [Where] do you get a female tuba player? And Whence comes the lady tympanist?" (17). Chapter two reviews problems facing female virtuosos, such as achieving balance between flamboyance, power, and femininity. Chapter three considers the expectation that virtuosos would study in Europe and the great personal sacrifices of families to ensure their child prodigy secured a good education. Chapter four discusses

the rigors of touring North America during the late nineteenth and early twentieth centuries, focus on the frequently horrible accommodations and brutal schedules.

Chapters five through seven give more detailed attention to three women: pianist Fannie Bloomfield-Zeiler, pianist and conductor Ethel Leginska, and conductor Antonia Brico. Each of these women negotiated differently the divide between domesticity and professionalism. Macleod illuminates these differences beautifully. A topic that imbues these chapters is contemporary views of female versus male physiology, the debates over women's abilities to perform, and women's so-called "nervous breakdowns." Although these chapters focus on the three women listed above, the book as a whole provides biographical material on other figures, including pianist Olga Samaroff, violinist Camilla Urso, pianist Leopold de Meyer, John Philip Sousa, and pedagogue Theodor Leschetizky.

Chapter eight is devoted to late twentieth century performers, such as conductors JoAnn Falletta and Marin Alsop, and touches on the "sex sells" approach to many female performers of art music, such as that seen in the marketing of violinist Anne-Sophie Mutter. A helpful chart (143) demonstrates that many of the gendered conceptions surrounding instruments during the nineteenth century (as presented in chapter one) are still alive and well today. There are few scholarly works that consider the experiences of so many American women musicians over such a long time period. Macleod put to good use the research of scholars such as Carol Smith-Rosenberg, Judith Tick, Josephine Wright, Adrienne Fried Block, Katherine Preston, and Douglas Bomberger. The list of archives consulted is not extensive, but the collections are well chosen and researched, and the text is riddled with quotes from newspaper and magazine articles. Macleod's theoretical arguments are sound, although I wonder why she did not discuss suffrage in more detail. There are a few unclear footnotes – regarding the sources of quotes, for example – and the book's binding fell apart almost immediately as I began to read. These problems do not significantly detract from Macleod's excellent work, and I recommend *Women Performing Music* as entertaining and informative reading.

—Renee Lapp Norris