

The Bulletin

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RICHARD STRAUSS'S VISIT TO THE KLEINES STADCHEN OF MORGANTOWN, WEST VIRGINIA

— Christopher Wilkinson, West Virginia University

This past March, the Division of Music of West Virginia University commemorated the centenary of the visit to campus by the German composer Richard Strauss, his wife, soprano Pauline de Ahna Strauss, the Pittsburgh Orchestra, and its conductor, Victor Herbert, on March 14, 1904. Strauss's visit provided the first occasion on which examples of his orchestral music and art songs for solo voice and piano were performed in Morgantown. In both instances, the composer played a key role. In the afternoon of March 14, he accompanied his wife at the piano in performances of sixteen

of his art songs. That evening, Strauss conducted the Pittsburgh Orchestra in performances of two of his best known tone poems: *Tod und Verklärung* and *Till Eulenspiegels lustige Streiche*. The story of the seemingly improbable series of events concerns not only the circumstances leading up to his arrival but also subsequent developments that would shape the future of the study of music at West Virginia University for years to come, and still others associated in a small way with

continued on page 45



Sidney Lloyd Wrightson, Richard Strauss, and Victor Herbert standing in front of the Pittsburgh Orchestra, Commencement Hall, West Virginia University, March 14, 1904. (Richard Strauss Institut und Archiv.)

EUGENE, OREGON -- THE UNIVERSITY TOWN PAR EXCELLENCE!

— Anne Dhu McLucas, University of Oregon

Presidents' Weekend of 2005 (February 17-20) will see the 31st Annual Conference of the Society for American Music meeting in Eugene, Oregon, hosted by the University of Oregon. Eugene is renowned for its track meets, its bike paths, and its friendly, liberal, and casual atmosphere. The city is beautifully situated between the Cascade Mountains to the East and the pristine Oregon Coast to the West-- each an hour away by car. The Willamette Valley is home to numerous vineyards and wineries. Some of the best pinot noir and pinot gris wines in the U.S. are produced here, and locally-grown grapes also find their way into California wines.

The conference will be held primarily at the Eugene Hilton, in the heart of downtown. There is a wide array of wonderful restaurants (in all price ranges), interesting shopping venues, galleries, and book and CD stores within easy walking distance. The Hult Center for the Performing Arts is next door to the hotel and the Willamette River, with its bike and jogging trails, is a short walk away. Some conference events will be held at the University. Transportation to these will be provided, though ambitious conference-goers may enjoy walking there. The Eugene Hilton may also be the only hotel in the world that features both a Ruth Crawford Seeger Room and a John Philip Sousa Room—it was clearly meant for a Society for American Music conference!

Weather

February weather in Eugene is hard to predict. Temperatures can range from the 30s to the 60s, and there will probably be some sort of precipitation—though it is unlikely to be snow! The earliest flowers—magnolias and early bulbs—will already be in bloom and you will see

continued on page 42

FROM THE PRESIDENT

Dear Fellow Members of SAM,

I write this letter in the midst of a presidential campaign, with daily headlines about the war in Iraq, and I find it striking that the central issues of American culture—whether in politics or the arts—are increasingly interlinked with international ones. “You must take a global point of view,” declared John Cage to a German interviewer in 1970, and his words resonate even more strongly today. Those of us working in the various corners of American Studies are increasingly faced with exploring transnational contexts. Doing so is one of the more fascinating aspects of working in our field.

SAM’s upcoming conference in Eugene, Oregon (16-19 February 2005) will engage us with many issues of the contemporary world, especially through the presence of Pauline Oliveros, our honorary member for 2005, whose career—both literally and conceptually—has strong ties to the West Coast. A composer who makes community a priority, Oliveros is at once a cutting-edge experimentalist, advocate of diversity, guru of spirituality, and activist for a holistic attainment of peace and peacefulness. The conference will feature a concert by Oliveros, together with opportunities to attend her Deep Listening Workshops, a ritualized blend of meditation, listening, and creativity.

A different set of contemporary issues will be explored in a Presidential Forum about the current state of music criticism, featuring two of the most provocative critics of our day, both of whom are Northwest residents: David Schiff, well-known composer, contributor to the *Atlantic Monthly* and *New York Times*, and professor at Reed College; and Ann Powers, former rock critic for the *New York Times* and current Senior Curator at Seattle’s Experience Music Project. As internet journalism grows, coverage of concert-music in newspapers shrinks, and various corners of the music industry function in a state of siege, our times are witnessing major changes in the role of music critics and the audiences they address.

I also want to alert you to several actions voted upon during the Board’s recent meeting in Pittsburgh. First, the University of Illinois Press has announced it will once again be raising the price of *American Music*, and so SAM needs to increase dues in order to cover those subscriptions (a subscription to the journal is included in members’ dues). As a result, individual memberships will be increasing to \$75, students to \$35, retirees to \$38, international members to \$75 (plus \$5 additional postage), and institutional members to \$90. The board has kept increases at a minimum and recognizes that SAM dues remain comparatively lower than those for similar organizations; to the extent possible, we want to keep it that way. Second, the board voted unanimously and enthusiastically to recommend that the newest incarnation of the Committee on Cultural Diversity, currently led by Josephine Wright, become a standing committee of SAM. Doing this requires an amendment of our bylaws, which must be approved by a two-thirds majority of members attending our annual meeting. You are hereby notified that this important action will be placed on the agenda for our meeting in Eugene.

In closing, I want to call on every single person reading this Bulletin to make sure they have paid their SAM dues, whether as a renewal or a new member. It’s easy for an organization like ours to be taken for granted when setting personal budgetary priorities. SAM just seems to be

there, no matter what. But renewals have become a problem for us in these times of fiscal agitation. At the same time, the number of paper abstracts submitted for our conferences continues to rise strikingly (up to 206 for the Eugene conference), as does overall attendance. We trust that all those who partake of the intellectual stimulation at our conferences—not to mention the exceptionally supportive atmosphere—will do their share.

I look forward to greeting you in Eugene!

Sincerely,

Carol J. Oja, President

Prayer

by Pauline Oliveros

I pray for deep listening in the new
century—listening alone—
listening together—listening to others—
listening to oneself—
listening to the earth—listening to the
universe—listening to the
abundance that is—awakening to and
feeling sound and silence as
all there is—helping to create an
atmosphere of opening
for all to be heard, with the understanding
that listening is healing.
Deep listening in all its variations is
infinite. Deep listening is love.

(published in *Prayers for a Thousand Years*,
HarperSanFrancisco, 1999)

The Bulletin of the Society for American Music

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Undine Smith Moore: A Centennial Glimpse of the Making of a Musician

— Ethel Norris Haughton, Virginia State
University

In the keynote address that Undine Smith Moore presented at the First National Congress on Women in Music held at New York University on March 27, 1981, she explained that when she graduated from high school,

. . . I had done well enough to choose to concentrate in any one of several areas, but the thought of being anything other than a musician never once crossed my mind.¹

The significance of this statement lies in the fact that it was made by an African American woman born in a small, rural Virginia community one hundred years ago. Often referred to as the “Dean of Black Women Composers,” Moore, who died on February 6, 1989, had numerous compositions to her credit, including choral, vocal, instrumental, and chamber works. She was pleased to announce in the keynote address that she had completed her largest work, the cantata *Scenes from the Life of a Martyr* based on the life of Dr. Martin Luther King, Jr., and that the work would be performed by the Richmond Symphony Orchestra during its 1981-82 season.² She also had to her credit, many former students, including Miss Camilla Williams and Dr. William “Billy” Taylor, who distinguished themselves as performers, composers, and music scholars. Her creativity as a composer and acumen as an educator earned for her several awards, including the Seventh Annual Humanitarian Award from Fisk University (her *alma mater*), the National Association of Black Musicians Award, a Governor’s Award for the Arts in Virginia, a Pulitzer Prize nomination (for *Scenes*), and honorary doctorates from Indiana University and Virginia State University (where she taught from 1927 until 1972). The centennial of her birth offers an appropriate time to consider the musical experiences of her

formative years that gave her no choice but to become a musician.

Moore was born on August 25, 1904 in rural Jarratt, Virginia, which today has a population of fewer than 600. When she was about three years old, her family moved approximately thirty miles away to the city of Petersburg, but her experiences in Jarratt were not forgotten. She remembered the singing at the Morning Star Baptist Church and the hollers of her aunts at the death of Cousin Johnny. But, it was Petersburg where her musical abilities were nurtured. She stated

As a woman, as a Black woman, as a musician, I think the town of Petersburg was a good choice for me when my family decided to leave Jarratt. Viewed objectively by its obvious limitations, one might question Petersburg as a good place for a musician to grow up. What did Petersburg have? In the first place, the lives of Black people in Petersburg were saturated with music of one kind or another.³

The value that Petersburg’s African Americans placed on music when Moore was growing up there can be traced back to the late 1870s. The fact that Petersburg’s African Americans were forming musical clubs in the late 1870s is especially significant once it is known that the Conservative Party had regained power in local government in 1875, causing African Americans to lose rights that they had just begun to receive during Reconstruction. Undeterred, Petersburg’s African American residents formed musical clubs, including the Aeolian Club, the Vocal Echo Club, and the Star Club. In addition to the musical clubs, there were other organizations, such as the Chorannesse Literary and Social Club (organized in 1878) that had musical components. The local newspaper carried accounts of the activities of these organizations, some of which solicited recognition by serenading the newspaper offices.

A change of political power from the Conservative Party to the Readjuster Party (so-named because the party was working to “readjust” the state debt) in the early 1880s brought new hope to African Americans in the state. Petersburg’s African Americans had played a tremendous role in electing Readjuster candidates to office and the Party granted them rewards, including the chartering of Virginia Normal and Collegiate Institute

(now Virginia State University). Also during this time, a representation of prominent African Americans in Petersburg succeeded in convincing the School Board to allow the hiring of African American teachers for the public school system.⁴ The first issue of Petersburg’s first African American secular newspaper, published weekly, appeared during the summer of 1883. This newspaper, titled *The Lancet*, played a vital role in encouraging cultural pursuits by printing such statements as “Culture and rare attainments are evidences of true ladies and gentlemen.”⁵ Its issues provided readers with information about a variety of musical topics, including ancient instruments, Chopin’s life, the latest operas of Johann Strauss, and news of the rivalry between cornetists Jules Levy and Ada Hewitt. It also carried advertisements for items such as musical instruments and sheet music. Among the advertisements that appeared in the early issues were those for piano lessons taught by Caroline “Carrie” Bragg (later, Campbell), who was Petersburg’s first-known African American piano teacher. Bragg was one the first students at VN&CI when the school opened its doors the following October and began teaching music at the school during her senior year.⁶ More musical clubs were organized in the 1880s, including two named in honor of pianist Thomas “Blind Tom” Wiggins and soprano Marie Selika. In 1883, following failed attempts to gain permission from the white Petersburg Musical Association to attend its concerts, African American residents formed their own Petersburg Musical Association.

Cultural opportunities in the African American community continued to expand in the 1890s. At least two new organizations were founded and the “colored” Y. M. C. A., organized in 1890, used its meeting space to present concerts. In 1893 Sisseretta Jones performed at the Oak Street A. M. E. Z. Church, along with local talent. In 1897, Flora Batson performed at the A. M. E. Z. Church and Marie Selika, assisted by her husband, Sampson Williams, performed at the Union Street C. M. E. Church for the benefit of the “Y.” In the early years of the 20th century, the “Y” moved to a larger space that included a 400-seat auditorium. It was in this auditorium where soprano

continued on page 42

REMEMBRANCES

Arthur F. Schrader (1925-2004)

-- Kate Van Winkle Keller

Arthur Francis Schrader came of age in the folk revival of the 1940s and 1950s. He loved folk song and international folk dance, getting good tastes of both while serving with the U.S. Army in Europe during WWII. His army experience wasn't all singing and dancing, however. He fought with ground troops from Anzio into France, earning four Purple Heart citations and a silver star for bravery in battle. After the war he completed his degree in History at the University of Buffalo in 1950 and began a career of teaching.

He found that by adding music to his history lessons, he reached his students with more power and thus began his second career which would later be called "Singing History." With his trusty guitar he sang old songs and new songs, always fitting them into their historical niche. When he joined the staff at Old Sturbridge Village in 1961 he found a new aspect to the old songs. In an environment where the clapboards and nails on the buildings had to be authentic and the guides wore funny old clothes without zippers and other modern bits, Art insisted that music too should be subjected to the same rigid standards of authenticity. He began to research the music played in rural New England villages—he discarded his Spanish guitar and began an ambitious program of music that could be documented to the Village period.

In his free time, he and his beloved wife Penn Elizabeth Burke Schrader (1924-1997) were looking ahead to 1976 and the American bicentennial celebration. Half of his time was given to the OSV period, but the rest went to recovering the songs and the music from 1776. They hoped to produce a songbook in time for the bicentennial. In 1970, disaster struck the Schrader household. Luckily, they were both in Providence, happily working at the Harris Collection, when a gas line outside their house was ruptured by an errant bulldozer. The

entire house blew up, and with it, their collection of books, microfilms, notes, instruments—everything. Only one set of cards for the bicentennial book survived, blown off the windowsill out into the yard and covered with soot.

Brokenhearted but undaunted, they set out to rebuild the lost collection with help from friends and colleagues. Old Sturbridge Village supported a return trip to England where they re-photographed the resources they had lost. Art prided himself on his abilities with a camera and did his own processing. He mastered the art of half-frame photography so he could get twice as many images of old sheet music and song books on his film. He made progress but his job at OSV soon dominated his time. Learning of the Isaiah Thomas Broadside Collection (1814) at the American Antiquarian Society in Worcester, Massachusetts, he realized how important it could be to the interpretive program. He filmed the set so that he could introduce those songs into the Village interpretive scheme and then set out to find period tunes for the songs on the broadsides. With Village support, he found himself working more and more on those songs and less and less on the unfunded bicentennial book.

It's hard to believe, but in 1973, Art was among a very few scholars looking at early American music with a fresh eye—an eye to authenticity of source and performance. Oscar Sonneck had led the bibliographic way decades earlier, John Tasker Howard opened a few more doors. H. Earle Johnson, Alan Buechner, H. Wiley Hitchcock, Nicholas Tawa, Raoul Camus, Allen Britton and a few others were producing studies, but the vast majority of music historians, teachers, and the public still read in textbooks and magazine articles that the colonists only sang psalms and didn't permit secular music into their lives until about 1800.

It was in 1972 that Art convinced Old Sturbridge Village to host a conference of people interested in "accurate information about American music and music in America." It was clear that it was a desperately needed focus. On a beautiful weekend in May 1973, over 150 people

came to Sturbridge to a gathering called "Joyful Sounds: Early American Music in its Social Setting." Irving Lowens proposed an organization with this goal in mind, and the wheels were set in motion for The Sonneck Society, now the Society for American Music. In an article in the *Sonneck Society Bulletin*, vol. 17/3 (1991), 97-100, Art described the gestation and accomplishments of "Joyful Sounds."

A few weeks later, Barbara Lambert hosted a weekend celebration of music in Colonial Massachusetts at the Boston Fine Arts Museum, and Art's presentation there rocked a few boats with his insistence that song texts from colonial times simply shouldn't be matched up with folk tunes and sung with guitars. He demonstrated how to find the authentic music, how it could be tested, and why it mattered. Many of the "Joyful Sounds" participants were in Boston and met again and discussed the formation of a new Society. Thus the first salvos went out as this group of concerned musical scholars looked ahead to the bicentennial and bemoaned the paucity of accurate resources available to guide local town and national celebrations.

From his position at OSV, Art helped any and all who came to him needing guidance and help. His favorite aphorism was that if you "cast your bread upon the waters, it will come back as buttered scones!" So it was that several of us who attended "Joyful Sounds" became friends with this warm hearted singer with the bushy expressive eyebrows, and the sharing of enthusiasm and assistance that would characterize the Society for American Music became a reality for us.

As Art continued his work on early American music, he was the recipient of an NEH grant to work on the Thomas Broadside as a fellow at the American Antiquarian Society. The Society later recognized his accomplishments by electing him a member in 1995. He presented three major concerts of historical music at the Society over the years, the last being on the occasion of the Society's 175th anniversary, always selecting his program from items in the Society's collection. In

her remarks made at the memorial service on June 26, 2004, at the Meeting House on the Green in Old Sturbridge Village, Ellen Dunlap, president of the Society, lauded Art's generosity to others and his modesty, quoting him as saying "I have done enough reading on the subject to know I have much to learn."

Art spent so much of his time in live performance and teaching that his written output is not large, but it is succinct and a good guide to the business of teasing out information about period music in its social setting. Arthur died on April 4, 2004. He had read and edited all the essays on the Isaiah Thomas broadsides that I wrote up from the notes we assembled together. We have lost a fierce and valuable advocate for accuracy in early American music studies but his work and those he inspired and guided will carry on the work.

Schrader Works List:

"Arcade Revisited: Some Additional Notes for A Pioneer Songster," *New York Folklore Quarterly*, 24/1 (March 1968), 16-26.

In-house programs and reports in the Old Sturbridge Village library, including:

"The Annotated Moore's Irish Melodies," August 19, 1977.

"Seven Traditional Ballads in New England," August 28, 1978.

"Song to Cultivate the Sensations of Freedom," in Barbara Lambert, ed., *Music in Colonial Massachusetts*, vol. 1 (Boston: The Colonial Society of Massachusetts, 1980), 105-156.

"The Meandering Banks of the Dee," *New York Folklore*, 8/1-2 (Summer, 1982), 65-84.

Book review: William J. Kaufman and Thomas E. Cheney, eds., *The Mormon Pioneer Songbook*, in *American Music* 2/3 (Fall, 1984), 93.

"Joyful Sounds," *The Bulletin of the Society for American Music*, 17/3 (Fall, 1991), 97-100

"'The World Turned Upside Down': A Yorktown March, or Music to Surrender By," *American Music* 16/2 (Summer, 1998), 180-215.

"Singing Shear History," *Journal of the Early Republic*, Winter 2001, 667-690.

"Emotional Baggage and Two National Anthems," *The Bulletin of the Society for*

American Music, 28/2 (Summer, 2002), 17-18.

"Songs in Vogue with the Vulgar, The Isaiah Thomas Broad-sides." With Kate Van Winkle Keller. In preparation for the American Antiquarian Society.

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, Stephen Foster Memorial, University of Pittsburgh, Pittsburgh, PA 15260; (412) 624-3031; SAM@american-music.org.

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Listserv: sonneck@american-music.org
Website: <http://www.american-music.org>

Annual Conferences

31st Annual Conference, Eugene, Oregon
Judy Tsou, Program Committee Chair
Anne Dhu Lucas, Local Arrangements Chair

November is AMERICAN MUSIC MONTH



"Eugene" continued from page 37

people out walking and biking regardless of the weather. Bring warm clothes and a raincoat, but be prepared for anything!

Special Events

Our Honorary Member, composer Pauline Oliveros, will be featured in a concert on Friday night at the University, as well as in her famous "Deep Listening" sessions occurring throughout the week at the University and at the Hilton. (For more on Deep Listening, see her website: <http://www.deeplisting.org>) On Thursday afternoon the Oregon Festival of American Music will host a reception and the traditional Sacred Harp Sing at their venue near the Hilton, the Shedd,—formerly a Baptist church. We will be joined there by our own Sacred Harp community singers. On Thursday night, conference attendees will have a choice of jazz, folk, blues, pop, and/or contemporary classical music presented by the various music organizations in town. The downtown gallery, DIVA, will present a series of films highlighting West Coast composers, which will be shown at various times throughout the conference. The newly renovated University Art Museum will be hosting an Andy Warhol exhibit, which can be enjoyed Friday, along with dinner at a nearby restaurant before the Oliveros concert. The University of Oregon School of Music will host a reception for the Society after the Oliveros concert on Friday. On Saturday a special President's session featuring two prominent critics of classical and rock music will take place. And of course on Saturday night the traditional SAM banquet will take place, with live music for lively dancing.

Transportation

Air transportation to Eugene comes through a variety of larger cities: Denver, San Francisco, Portland, Salt Lake City,

Seattle, and almost always involves smaller planes—so you should make reservations early. America West, Horizon Air (aka Air Alaska), Northwest Air, and United Express all serve Eugene. Local Arrangements will provide free van transportation from the airport if you send us your flight information at least a week ahead of time to the following e-mail address: amclucas@uoregon.edu. A cab to the Hilton will cost \$20. It is also an option to fly into Portland, rent a car, and drive to Eugene, which will take a bit over two hours on the I-5 freeway. There is ample free parking at the Hilton. Amtrak serves Eugene from Vancouver and Seattle to the North and Los Angeles to the South. The Eugene train depot is walking distance from the hotel. Bus service from both directions via Greyhound is also available. (Exact travel directions for cars will be provided in the Conference Announcement to come in December.)

Because so many of our members live on the East Coast, many people may try to leave early on Sunday morning. We are therefore hosting only optional events on Sunday (an Oliveros Deep Listening with brunch, for instance, and/or a visit to a vineyard) rather than papers. Since it is physically impossible for everyone to leave early, we hope you will stagger your departures throughout the day Sunday. Planes leave normally from 5:00 a.m. on through the morning and up to 7:50 p.m., but once again, early reservations are advisable since the planes are small!

Come to Eugene, and enjoy the unique atmosphere of one of the best university towns in the Northwest! True to the region, coffee and/or tea-houses are found on nearly every block; tofu and granola are plentiful; the grass is green; the trees are lush; people are friendly (if sometimes eccentric); and micro-brews and delicious local wines are abundant.

"Moore" continued from p. 39

E. Azalia Hackley and violinist Joseph Douglass performed in 1903 and 1904, respectively.

This was musical environment that Moore's family found when they moved to Petersburg. Certainly, some of the most important musical experiences of Moore's early years in Petersburg were those provided by Gillfield Baptist Church, the church that she joined and became a life-long member. One of the leading singers at Gillfield was William Henry Johnson, whose reputation as a bass has been passed down through the decades. In 1876, Johnson began studies at Hampton Institute (now University). In his autobiography, he wrote

*My name from my entrance was "The Fellow with the Big Voice." My voice made me a factor to be reckoned with in all singing, regular service in church and Sunday School, at Hygea Hotel, Fortress Monroe, and on all concert occasions.*⁷

Johnson had been invited by Orpheus McAdoo, a former member of the Fisk Jubilee Singers, to join his professional jubilee singers and go to Europe. Following his mother's wishes, Johnson turned down the offer. Johnson returned to Petersburg where he joined the public school system. He was a regular soloist at Gillfield, as well as for various occasions in the city, and when the church choir was reorganized in 1902, he became one of its first members. One example of esteem with which the quality of music at Gillfield was held during Moore's childhood was the performance of a quartet of male voices from the church on a program held for the visit of Virginia Governor William Hodges Mann to the "Y" in 1913.

Gillfield purchased its first pipe organ in 1917. In 1919, the church's search for a qualified person to play the instrument led them to hire Johnella Frazer (later Jackson), a Fisk graduate who had recently been hired as the first full-time piano teacher at Virginia Normal (by that time Virginia Normal and Industrial Institute). Because she did not retire until 1965, she and Moore were colleagues at the institution for thirty-eight years. Moore, herself, contributed to the musical history of

Gillfield by serving, at various times, as organist and choir director.

Moore recalled that her own piano study was something that was expected of children in general. She explained that

... there was a veritable fascination with piano study. A person walking along the street carrying a music roll, that is a leatherette forerunner of the attache case, walked proudly. This was clearly a person of culture, affluent enough to pay Miss Patty [Carrie] Campbell one dollar a month for eight lessons.

*The progress of children was inquired about in the community and noted with pleasure. The favorite question asked to test the advancement of children was "You playing sheet music yet?"*⁸

Though Moore credits "Miss Carrie" with causing the "fascination with piano study," she studied with Mrs. Lillian Allen Darden, a Fisk graduate and physician's wife who moved to the city about five years after Moore herself. According to Moore, Mrs. Darden's

*arrival was a major event in the town, as well as in my own life. Now, the range of music performed and heard was much broader and one's enjoyment could be enhanced by the development of a solid technique.*⁹

Mrs. Darden created occasions to provide Moore with as many musical experiences as possible. One of the proudest moments from Moore's elementary school days was when she was called upon to play for the high school graduation. These and other opportunities developed her musical growth and confidence. Mrs. Darden's guidance and teaching led Moore to the decision to study at Fisk, despite having been offered a scholarship to attend VN&I.

Moore's determination to succeed as a musician—as an African American musician—as an African American woman musician—was fortified by the examples set for her by women such as Carrie Bragg Campbell, Lillian Allen Darden, and Johnnella Frazer Jackson. In addition, the dominant forces in building the music program at VN&I were women. One of these was Miss Anna Laura Lindsay, a Fisk graduate hired in

1899, who became head of the music department and who was responsible for hiring Moore in 1927.¹⁰

What did Petersburg have that inspired little Undine Smith to grow into a consummate educator and composer? This glimpse into the Petersburg of Moore's childhood shows that the city had an African American community with an indomitable spirit to set its own path and to acquire all those intangible things that enhance the quality of life. As she spoke in 1981, Moore explained that

*Motivation is a much used word these days. Educators regard it as an extremely important factor in growth. Consider the quality of motivation in the life I have described. To live in a society where one's favorite art is highly regarded, highly valued, where one's progress is a source of pride to the family and the entire community is enough to create in a child a fine sense of self-worth and a high level of aspiration.*¹¹

The spirit of sharing knowledge, motivating youth, and developing self-worth that started Moore on the path to great accomplishments permeated her life and professional career. This spirit also explains her statement that "I've always thought of myself as a teacher who composes rather than a composer who teaches."¹² Undine Smith Moore was a product of her environment and she committed herself to carrying on the legacy that was handed to her. To know this about her is to more fully understand a statement found on a certificate presented to her in 1972 by former Mayor John Lindsey that reads: "To One Who Knows the True Meaning of Service, Dedication, Beauty and Love."¹³

¹ Moore, Undine Smith, "My Life in Music," transcribed by Jeannie Pool, *Journal of the International Alliance for Women in Music* 3,1 (February 1997), 9-15. This transcription of the speech may be accessed on a number of web sites that are linked to www.undinesmithmoore.com.

² Moore, "My Life in Music," 14.

³ Moore, "My Life in Music," 10.

⁴ Petersburg had provided public schools for African Americans since the end of the Civil War, but the School Board had refused to hire African American teachers. The fight to change that policy was based on the fear that white teachers in "colored" schools were shortchanging the students.

⁵ *The Lancet*, 12 Aug. 1882.

⁶ The first advertisement appeared in *The Lancet*, 7 Jul. 1883.

⁷ William Henry Johnson, *A Bird's Eye View of Happenings in the Life of William Henry Johnson of Petersburg, Virginia* (Petersburg, Va: Owen Printing Co., 1927), 8-9.

⁸ Moore, "My Life in Music," 10. Here the name "Patty Campbell" in the transcription should be "Carrie Campbell." "Miss Carrie" married Roger Campbell, a barber who was also involved in music-making.

⁹ Moore, "My Life in Music," 10. Mrs. Darden was an aunt of pianist William Duncan Allen, who gained fame as Todd Duncan's accompanist. Mrs. Darden was at Fisk at the same time as Roland Hayes and Hayes performed a group of solos on her senior recital.

¹⁰ Moore married Dr. James Arthur Moore in 1938. Her husband was the head of Virginia State's Health and Physical Education Department. He was also head of the school's concert series, which brought to the campus such famed musicians as Duke Ellington.

¹¹ Moore, "My Life in Music," 10.

¹² *The [Petersburg] Progress-Index*, 5 Jan. 1975,

9.

¹³ *The [Petersburg] Progress-Index*, 5 Jan. 1975, 9.

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Renewals

Thank you for making the Society for American Music your professional organization in 2004. SAM maintains a calendar-year membership, and your current membership will expire December 31, 2004. To ensure that you continue to receive the journal, *American Music*, without interruption, we encourage you to renew your membership as soon as possible. Renewal forms will be mailed soon, so please return it promptly.

Your vote counts! Included in your renewal packet will also be a ballot. Please don't forget to return this important document with your dues in the envelope provided.

Contributions

Look for the contribution form in your renewal packet to help the Society achieve its important goals. This year contributions to the Student Travel Endowment Fund can be designated for this year's conference. Please indicate whether you would like your contribution to help send a student to Eugene, or applied to the endowment to help build the fund for students in the future.

Conference Update

Conference information will be available on the SAM website (www.american-music.org) soon! Take advantage of the reduced conference rate by registering early!

Sight and Sound

The Board of Trustees is pleased to announce that the Non-Print Publication Subvention has now been re-named "Sight and Sound," more accurately representing the intent of the subvention.

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

Individuals:

Dr. Carol Neuls-Bates, New York, NY
L. Clayton, Princeton, NJ
Eileen Hayes, Denton, TX
Linda Florjancic, Bowling Green, OH
Douglas Gardner, Columbus, IN

Foreign Individual Members:

Helen Smith, Redditch, Worcs. UK

Student Members:

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Nikos Pappas, Lexington, KY
Joshua S. Duchan, Westport, CT
Emily Murphy, Seattle, WA
Judy Brady, Madison, WI
Christine Fena, St. James, NY
Jennifer Wilson, Princeton, NJ

New Bulletin Editor Sought

The Society is seeking a new Editor for the Bulletin to be responsible for managing the overall content and compilation of the Bulletin. This may include soliciting short articles, in addition to the collection of reports and announcements of interest to the membership. The responsibilities of typesetting, printing, and mailing of the Bulletin will continue to reside with the Society office. Individuals who would like to take an active role in assisting the Society as we develop this important publication are asked to contact Paul Wells via email: pfwells@mtsu.edu or by phone: (615) 898-2449. Questions may also be directed to Mariana Whitmer (SAM@American-music.org or (412) 624-3031.

The SAM Student Forum organized a successful panel for the 2004 Cleveland conference on "Teaching American Music." The positive response to the panel demonstrates three things: the growing number of student members of SAM, their enthusiasm about and commitment to studying and teaching American music, and the continued support of the Society's senior members in guiding students toward their goals. Concomitant with the current growth of the organization's student membership is an increasing demand for assistance in negotiating the daunting task of entering the academic job market for the first time. In response to this need, therefore, the SAM Student Forum will present a panel at the 2005 conference in Eugene, Oregon, that is directed toward the practical concerns of the new Ph.D. who is embarking upon a career in academia. Entitled "So I Got a Ph.D., Now What?: Entering the Academic Job Market," the panel will comprise faculty members at various stages of their careers who will discuss their experiences and offer advice in the following areas: writing a curriculum vitae, applying for jobs, the formal interview, and surviving the first year. This panel is designed to offer graduate students the skills and knowledge necessary to enjoy a positive experience while on the job market, leading to an equally successful academic career in the field of American music studies.

There will be a SAM Student Forum business meeting at the Eugene conference at which student members can voice their opinions and elect a new co-chair. Stay tuned for more information. The SAM website features a page for student members; go to www.american-music.org/organization/studentpage.html for updates as the conference date nears.

Good luck with the rest of the fall semester, and see you in March!

“Strauss” continued from page 37

events that occurred during the collapse of the Third Reich at the end of World War II.

The most enduring evidence of Strauss’s visit is an extraordinary photograph with the composer standing between the dean of the School of Music, Sidney Lloyd Wrightson, holding the score of *Till Eulenspiegel*, and Victor Herbert holding that of *Tod und Verklärung*. Behind them are members of the Pittsburgh Orchestra. It was Wrightson who was responsible for organizing the occasion memorialized by this image.

Born in London in 1869, like Strauss Wrightson was a member of a musical family. His maternal grandfather had conducted Queen Victoria’s private orchestra as well as the opera orchestra at Drury Lane. His great uncle was reportedly a distinguished organist. According to a brief biography in the School of Music Catalog, Wrightson had begun singing as a boy soprano at the age of eight and in his early teens was a soloist at St. Paul’s Cathedral in London. At sixteen (presumably after his voice changed), he spent three years studying in Paris, Venice, and elsewhere on the Continent, then moved to Chicago for three years to lead choirs in two churches. Next, he returned to London to study voice with a leading pedagogue of the time who had the somewhat memorable name of William Shakespeare. By 1899, now 30 years old, he had returned to Chicago where he taught privately and served as soloist with various choral societies. Three years later, in September, 1902, he arrived in Morgantown to oversee WVU’s School of Music, which at that time reportedly had the largest enrollment of any of the University’s divisions.

The School’s 1903-04 catalog informed readers that it “stands for high ideas and a training based upon a thorough education, to develop to the highest stage of artistic capability all those possessing true musical talent, and to fit pupils for private and public teaching.” This and statements by Wrightson both in newspaper accounts and in personal correspondence make clear that his vision was founded upon the sacralized view of Germanic art music actively cultivated

in America following the Civil War, and who better epitomized the genius of German musical expression at that time than Richard Strauss?

It was through his acquaintance with Henry Wolfsohn of the Wolfsohn Musical Bureau in New York City who organized Strauss’s first American tour, that Wrightson arranged for the composer and his spouse to come to Morgantown. When he learned subsequently that Strauss had been booked to conduct the Pittsburgh Orchestra on March 10 and 11, he resolved to create, in his words, “the biggest musical event in West Virginia. Business men and banks will close at noon that day and I shall run special trains from Fairmont and Uniontown.” (Waters, Herbert, 243). The contract was signed on September 9, 1903. In addition to providing room and board for 68 musicians, the University agreed to pay them a total of \$753.60.

Now all Wrightson had to do was to build an audience from a population of students and local residents who would probably have known little of Richard Strauss and even less of his music. At the same time, Wrightson needed to cultivate a group of patrons whose personal support could help him defray the total costs of this enterprise which he calculated

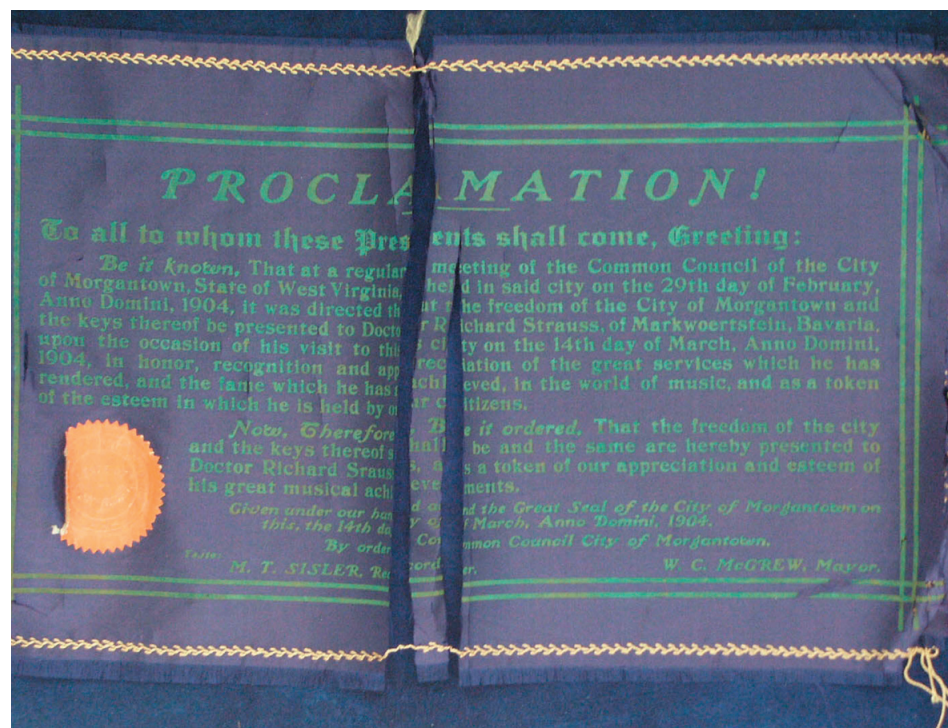
would be somewhat more than \$2,250.00, including, of course, Strauss’s fee.

To build that audience, the Dean gave lectures, performed some of Strauss’s songs and also made use of *The Athenæum*, the weekly student newspaper and, to a lesser extent, Morgantown’s newspapers to make the case. His campaign began early with an article in *The Athenæum* of October 2, 1903: the first issue of the academic year. Headlined “Strauss and Herbert will give a big musical event on March 14, 1904,” it described Wrightson’s plans for the event and noted that:

The West Virginia University will be the only university, college, school of music, or similar institution in American that will have the Strausses. This is indeed a distinction and will give the School of Music a prestige that nothing else could. It will make it talked of the country over, and if the building of a great music school here is a matter of any moment, the money expended is well invested.

The article then discussed the significance of the composer:

Richard Strauss has been charac-



Proclamation granting Strauss the Freedom of the City of Morgantown. (Richard Strauss Institut und Archiv)

terized as the greatest composer of the present generation. He is a native of Germany and is only 38 years old [actually, 39]. His music is known for its intricacy and its pronounced individuality. It probably resembles Wagner's more than that of any other composer. The world of music is divided into two very distinct classes on the question of its merits—those who praise it without stint and those who condemn it without reservation. This is about the highest testimonial of genius that could be given.

Wrightson's public relations campaign continued throughout the year. Announcements of recitals and concerts by the School of Music's faculty were accompanied by reminders of the impending visit. On various occasions, notices would appear in *The Athenæum* and elsewhere of the publication of articles concerning Strauss in nationally-circulating periodicals—outside reading, as it were, for any who might be interested.

During the 1903-04 academic year there were five recitals by faculty and visiting artists prior to the "biggest musical event." The last of these was a performance of Mendelssohn's "Saint Paul" by the University Choir under Wrightson's direction. Given all of this activity, one might infer that in Wrightson's scheme Strauss would have simply been the first of a steady stream of the world's leading composers, conductors, and performers to make a pilgrimage to the new American Parnassus of Music: West Virginia University.

During February, 1904, activity picked up. Advertising was drafted and the program laid out. Reserved seats went on sale. The City Council and Mayor voted to grant Strauss the freedom of the city to be documented both by a formal proclamation and by a crystal key to the city to be inscribed "Dr. Richard Strauss, Morgantown, West Virginia, March 14, 1904."

Then disaster struck. In fulfilling his part of the contract with the Pittsburgh Orchestra, Wrightson had reserved rooms in three hotels to house the musicians. The Monongalia Grand Jury, clearly oblivious

to the barriers it would be raising to the advancement of high culture, ordered the largest of these establishments closed for selling liquor illegally. Wrightson was beside himself. In a letter to George Wilson, manager of the Orchestra, he wrote, "Can you imagine my feelings. I am doing all I am for the town, and no one but one or two appreciate it." And apparently, neither of those two allegedly appreciative individuals had been empaneled on that grand jury.

The orchestra's contract was renegotiated so that, in exchange for an additional \$103.50, the orchestra assumed responsibility for meals and lodging. Complicating matters was evidence that ticket sales were slow. An editorial appeared in *The Athenæum* of February 25 decrying the "inexplicable apathy to the appearance of Richard Strauss in Morgantown on March 14."

Wrightson redoubled his efforts at promotion. In *The Athenæum*, he drew attention to an article on Strauss accompanied by a photo of the composer in *Scribner's Magazine*, an excerpt from a review of a Strauss concert in the Boston *Evening Transcript* describing the composer as "a world's genius in the very morning glow of his greatness," as well as a statement attributed to Strauss that this tour "will positively be his only professional visit in America." Wrightson went on to say that "this is a great opportunity and should not be lost." An editorial appeared in the *Morgantown Weekly Post* on March 3, calling upon the business community to help defray the costs now totaling \$3,000.00 for the concerts.

Three dollars for a ticket and \$3,000.00 for the entire performance may seem comparatively small sums in 2004. While such things are difficult to calculate precisely, I have recently encountered research suggesting that to understand the purchasing power of the dollar a century ago, one should multiply any figures of that time by the number seventeen. Thus to purchase a ticket to the Strauss concert would in fact cost \$51.00 today; the price of the entire event would thus be \$51,000.00.

Wrightson's campaign began to pay off early in March. By the 10th, *The Athenæum* noted that tickets were going quickly and informed readers

that on Monday, March 14, "All school exercises will be suspended ...in honor of Dr. Strauss, the guest not only of the University but of the whole city."

The University's newly completed Commencement Hall was the site for all the festivities, beginning at 10:30 a.m. on March 14 with formal welcoming ceremonies. Strauss was escorted to the podium by a welcoming committee of six senior faculty between lines of the University's Corps of Cadets (the forerunner to the ROTC units of today) who had presented arms. One commentator suggested that Strauss would find this appealing as it would have been reminiscent of the military ceremonies of Kaiser Wilhelm's Germany.

Formal remarks were made by the Honorable George Sturgiss of the University's Board of Regents and by the Mayor of Morgantown, W.C. McGrew. Following the Mayor's oratory, Strauss was granted the freedom of the city as recorded in a formal proclamation and a crystal glass key. While this was being read, Strauss was provided with a German translation of the text, courtesy of Wrightson. Both the original document, with its yellow lettering on blue silk, and the translation (on University stationery) are preserved in the Richard Strauss Institut und Archiv in Garmisch-Partenkirchen, Bavaria. Aided by this text, Strauss made a brief reply in German, subsequently translated by Henry Wolfsohn, the tour manager, in which he said that he was gratified by his welcome and apologized for his inability to speak English. He concluded by saying, "I feel I am not worthy of so great an honor."

The afternoon recital of sixteen of his Lieder was presented to a large audience in Commencement Hall. Not limited to students, faculty, and members of the Morgantown community, the audience also included those who had traveled from other communities on trains Wrightson chartered for the occasion. All were reportedly quite enthusiastic. The Washington reporter for *The Musical Courier* wrote of Pauline's performance, "The little lady quickly accomplished the conquest...by her clever dramatic delineations, good diction, effective voice, winning manner, and picturesque costume in

German traditional lines.”

The evening concert had an even greater attendance. For their three dollars, audience members heard a program extraordinary for its length and revealing in its purpose. It began with Beethoven’s Seventh Symphony which was followed by Wagner’s “Träume, A Study for Tristan und Isolde,” for solo violin and orchestra, and the Prelude to Act III of *Lohengrin*, all conducted by Herbert. Then Strauss mounted the podium to conduct *Till Eulenspiegel* and, following intermission, *Tod und Verklärung*. The evening concluded with Herbert conducting Wagner’s Overture to *Tannhauser*.

It is my belief that for Wrightson, this program encapsulated the important developments of the entire nineteenth century in European art music. For him, Beethoven established the direction and the creative agenda for Germanic music as exemplified in his Seventh Symphony. Beethoven’s inspiration would encourage Richard Wagner to break new expressive ground in his operas. Strauss was presumably Wagner’s principal heir. For Wrightson, his genius was advancing this great tradition into the twentieth century.

The concert concluded with the taking of the photograph shown on the first page. During this event, the governor of the state arrived and was greeted by all with enthusiastic applause. Sidney Lloyd Wrightson, it would appear, had indeed pulled off “the biggest musical event in West Virginia.”

Two sources provide us with some insight into Strauss’s public reaction to Morgantown and to the University. In *The Musical Courier*, he was quoted as saying:

Morgantown has immense enthusiasm, a sincere desire toward music, and an intelligent comprehension as to the relation of music to life. It has, too, infinitely more money than Bayreuth, the city in which Richard Wagner’s operas are performed, a beautiful location, and a world of country about from which to draw sympathy and audiences. But all this might not be without the *rara avis*, the “leading spirit,” suited by various qualities of head and heart and personality to promote

unusual endeavor. Such a person is Sidney Lloyd Wrightson, who has practically raised the plane of music in this section of the country a decade in a couple of years.

In a quiet moment probably after lunch on March 14, Strauss completed a letter to his parents in Germany that Pauline had begun the day before:

Since Pauline began this letter in Pittsburgh, we have been since last night in the small city of Morgantown, West Virginia, which has 10,000 citizens and a University situated on a high hill, resembling Jena somewhat. ... We are residing high on the hill at the home of the music director Wrightson, who has produced a great honor for me. At 11:30, I was given the freedom of the city in the great hall of the University at the order of the governor through the mayor as the spokesman for the citizens of the city. He presented me with a large proclamation and a crystal honorary sword; then two speeches were made to me to which I responded. The militia was paraded and welcomed me with music from the University’s tower, etc. In short, everything was very pleasant. This afternoon Pauline’s recital. Tonight, the orchestra concert.

I cannot account for his describing the crystal key as a sword nor explain the source of the music from the University’s tower, presumably the one at Stewart Hall since that would have been adjacent to Commencement Hall.

On March 15, the orchestra and Herbert returned to Pittsburgh, and the Strausses boarded a train to make their way to New York where he would conduct the premiere what would be his last tone poem, the *Sinfonia Domestica*. Morgantown and the University returned to life as usual. The evidence of Strauss’s visit to Morgantown was dispersed, save for the concert photograph, but another benefit to Strauss of this visit was to be demonstrated forty-one years after it occurred.

On the last day of April, 1945, in the

southern Bavarian town of Garmisch-Partenkirchen where the Strausses had resided for more than two decades the first units of the American army arrived. Directing the initial occupation was Lieutenant Alfred Mann, native of Hamburg, graduate of the Curtis Institute of Music in Philadelphia and, after the war, Columbia University, and subsequently one of this nation’s distinguished historical musicologists.

While Mann and his squad were establishing control of the town’s government, Lieutenant Milton Weiss and a platoon of soldiers set about the task of finding residences for the officers and troops. Needless to say, the Strauss’s villa attracted their attention. When Weiss and his squad approached its entrance, the composer came out to greet them, saying in heavily accented English, “I am Richard Strauss, composer of *Salomé* and *Der Rosenkavalier*.” Weiss knew of this music and quickly concluded that there were good reasons not to evict Strauss and his family. Strauss’s reputation and his great age was sufficient to prevent his family’s removal from its home. Weiss ordered that the villa be placed off limits to the American forces occupying the town.

Strauss invited the soldiers and officers into his home for some refreshment. For reasons I do not fully understand, he did something else as well, quite possibly to affirm Weiss’s conclusion that he deserved special consideration: Strauss showed the Americans the proclamation presented to him in Morgantown.

At some point on that same day, Alfred Mann met the composer. Strauss, learning that Mann was a musician and scholar and thus fully acquainted with the his achievements, felt no need to persuade him of his reputation in America. Thus Mann has no memory of seeing the Proclamation. The composer and he had the first of numerous conversations about music. Again, to quote from a recent letter, “the subject of [our] conversations was mostly his own recent works—and Wagner. Touching was his remark when he played the Siegfried motive [from Wagner’s Ring cycle], ‘my father used to play this beautifully’.”

Several days later, oboist John DeLancie, also in the Intelligence Corps and on leave, asked Mann if he could

introduce him to Strauss. To quote Mann, "Since I was at the Villa frequently, it was easy: I called up, and we were invited to tea." Apparently, during that conversation, DeLancie asked Strauss if he was considering writing something for oboe. The composer's initial reaction was decidedly negative, but, again, quoting Mann, "A few days later, Strauss sent me a postcard: 'The visit of your friend gave me the idea to write something for oboe'." That "something" turned out to be Strauss's Oboe Concerto. Mann later received a page from Strauss's first draft, which, along with that postcard, he later gave to DeLancie.

It is remarkable to think his visit to Morgantown that he had described as "very pleasant" to his parents on March 14, 1904, would have this curious afterlife. One wonders what most of the GI's who were shown the Proclamation thought. How many would have even known where Morgantown was? How many would attached any significance to the composer's receipt of this document? Precise answers to these questions may never be known.

The ultimate significance of the events of March 14, 1904 can, I believe, be viewed from two perspectives. Obviously, Strauss's visit demonstrated what might have been had financial resources been more plentiful and, perhaps, if circumstances at the University had been different. Its President, Daniel Purinton was culturally quite conservative, and a review of all available correspondence shows Wrightson to have required "high maintenance." He was demanding, apparently quite self-absorbed, and determined to create a leading school of music for the nation in the mountain state without apparent regard for other interests or priorities. As a backdrop to these issues of personality, the University was deeply in debt as a consequence of decisions made by Purinton's predecessor.

Though no documents survive to account for the details, the simple fact is that at the end of the second year of his leadership of the School of Music, Wrightson and Purinton came to a parting of the ways. Wrightson resigned, moved to Washington, D.C. and opened his own music conservatory. There had been talk of a new music building for

which Wrightson had raised one quarter of the projected \$100,000.00 cost. It was not built. Nor is there evidence that the School's enrollment continued to make it the largest division of the University. In sum, one might be tempted to see this event as a big splash in a small pond after which silence returned.

Yet instead of viewing the visit retrospectively, if we look at it prospectively, that is, from a vantage point that places it at the conclusion of developments, the visit takes on a very different meaning. Wrightson's musical values were entirely consonant with those of the nation's elite, the culturally Eurocentric, primarily German or Anglo-Saxon Americans who funded, and thus shaped, the artistic institutions of the nation's major cities. His own professional training and prior experiences clearly reflected aesthetic values shared by that cultural elite.

By those standards and the expectations they implied for any leader of a school of music who shared those values with a passion, Wrightson could (and should) have done nothing other than what he did by bringing the Strausses to campus. This was the duty of a devout believer in the inherent superiority of European art music. Although, as it turned out, his fund-raising efforts were well ahead of their time for the University; others had already concluded that only by private support would the institutions of sacralized European music endure in this country, be they schools of music, orchestras, or opera companies. In this effort, Wrightson was very much in the mainstream of American thought regarding high culture. It was Purinton who was out of step.

Many Europeans were touring the United States at this time. The market was good for art music. Had Purinton approved, had funding been available, perhaps not someone of Strauss's stature but nevertheless distinguished performers could have retraced the composer's route to Morgantown again and again over the subsequent decades, bringing performances of "music of the highest class," as one commentator described it, to the University. However, as things turned out, the next prominent composer to visit the University was Aaron Copland in 1970.

This is a story of what might have been, had personalities been different and had the University's finances and vision of itself been different. While it is remarkable that Richard Strauss came to West Virginia University, also remarkable is how that visit enlarges our understanding of America's cultural history and values at the turn of the twentieth century.

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BULLETIN BOARD

The Society is pleased to congratulate **Robert Stevenson** of the Musicology Department at UCLA, who has won the Constantine Panunzio Award for Distinguished Emeriti. This is an annual award for scholars who have maintained the highest standards of research quality and productivity in the years following their retirement. It is a system-wide honor, whereby each of the nine UC campuses puts forward a finalist for the last round of the competition. Professor Stevenson has continued his extraordinary activities as the eminence grise of musicology of the Hispanic world, a field he virtually founded fifty years ago. This award celebrates the fact that his energy, influence, and productivity have continued unabated throughout the fifteen years since his retirement.

Members in the News

Nadine Hubbs is delighted to announce that her book is now available online. *The Queer Composition of America's Sound: Gay Modernists, American Music, and National Identity* is on display at the University of California Press web site and can be advanced-ordered there: <http://www.ucpress.edu/books/pages/10228.html>

Elise Kirk spoke recently in the White House at the invitation of Laura Bush on the subject of her ASCAP-Awarding winning book, *Music at the White House*. The event celebrated the production of the DVD/video, "The White House: In Tune with History," that was inspired by her book and televised nationally on PBS. Kirk's recent publications include articles in *Opera News*, *African-American Biography* (Harvard and Oxford), *The Cambridge Handbook of Twentieth Century Opera* (forthcoming), and *White House History* ("A New Look at the John F. Kennedys and the Arts"). In the fall, Elise Kirk will present lectures on her books, *Musical Highlights from the White House* and *American Opera* as part of the Stamps Distinguished Visitor Series at

the University of Miami, Coral Gables, Florida.

Elaine Keillor, professor at the School for Studies in Art and Culture, Carleton University, Ottawa, Canada, was recently named the 2004 recipient of the Helmut Kallmann Award for Distinguished Service relating to music libraries and archives, for outstanding contributions in documenting and improving access to resources in Canadian music. As Chair of the Canadian Musical Heritage Society, she guided to completion the publication of 25 volumes of Canadian music written before 1950. Over the past decade she has been the pianist on ten CDs almost exclusively devoted to Canadian music. She is the editor of the first two volumes in a new series published by Clifford Ford Publications (<http://cliffordfordpublications.ca>) called *Performing Our Musical Heritage*.

The National Federation of Music Clubs has given its 2004 First Place award for "The Promotion and Performance of American Music" to Texas Christian University's School of Music, reports **Michael Meckna**. The award, which comes with a \$500 cash prize, commends the School for its annual American Music Month (November) celebration, 27th Annual Jazz Festival, and the hosting of a variety of regional and national conferences. During the period covered by the award (June 2003 to May 2004), TCU musicians gave a total of 311 performances of works by 192 American composers on 172 programs. Five percent of the programs were "all-American," and at least one American work was heard on over 50% of the programs. Forty-eight composers were present for performances of their music, and 34 works were given their premieres. In addition to concerts and recitals, 16 visiting artists and lecturers participated in seminars, workshops, or master classes which focused on American music. Various School of Music faculty members also published two CDs and one book. Discounting a considerable radio and tour audience, approximately

20,335 people attended these events, and the average audience was 118. TCU has previously won the NFMC award in 1966, 1988, 1997, 1999, and 2002.

We are pleased to announce a new collaboration. The Society has just received a consultation grant from the National Endowment for the Humanities to explore the possibility of producing a one-hour radio documentary about musician and comic legend Bert Williams. **Elizabeth Yates McNamee**, SAM member and independent radio producer, will direct the project. This will be the second venture into radio for the Society. Last year Elizabeth produced a documentary about popular music in California, 1890-1910, with the participation of SAM members Dale Cockrell, Catherine Parsons Smith, Katherine Preston and Steven Baur. Elizabeth also recently produced a feature story for National Public Radio on Williams (<http://www.npr.org/features/feature.php?wfid=3890469>), which featured the release of a new CD of his earliest recordings on Archeophone Records (www.archeophone.com). A special session is planned for the upcoming Eugene conference. Look for it in the upcoming Conference Announcement.

Jean Snyder was interviewed for a BBC broadcast, entitled "Dvorak in America" on its program, "Music Review". The interview took place at St. George's Episcopal Church in New York City, where Harry T. Burleigh sang for over 50 years.

Larry Worster spent two weeks as a guest lecturer at the Sommerakademie Kloster Seeon 2004, a project of the Junge Munchner Philharmonie. The academy featured the chamber and orchestral works of American composer Cecil Effinger, several of which had never been performed in Europe before. Young artists from 20 countries participated in the event, which culminated in a performance at the Konzerthaus in Berlin. A complete report will be included in the winter Bulletin.

SOME RECENT ARTICLES AND REVIEWS

— Joice Waterhouse Gibson, University of Colorado at Boulder

ACTA MUSICOLOGICA

(1/2003): Sally Bick, "Political Ironies: Hanns Eisler in Hollywood and Behind the Iron Curtain," 65. (1/2004): Leonardo Waisman, "La música colonial en la Iberoamérica neo-colonial," 117.

AMERICAN MUSIC RESEARCH CENTER JOURNAL

(12/2002): Marianne Betz, "American Women as Operatic Characters: Puccini's *Fanciulla del West* Versus Chadwick's Marietta in *The Padrone*," 1; Charles Kinzer, "'Just a Little While to Stay Here': Louis Armstrong and the Brass Bands of New Orleans," 11; Brian Locke, "'The Periphery is Singing Hit Songs': The Globalization of American Jazz and the Interwar Czech Avant-Garde," 25; Karl Kroeger, "Leonard Marshall and Early American Psalmody," 57; William Kearns, Cassandra Volpe, "Normand Lockwood: An Active Final Decade," 73; Kay Norton, "Normand Lockwood: A Singular Composer's Life," 93; rev. of Victoria Lindsay Levine, *Writing American Indian Music, Historic Transcriptions, Notations, and Arrangements*, by Brenda Romero, 99; rev. of John Metz, Barbara Bailey-Metz, eds., *Rayner Taylor: Chamber Music*, by Joanne Swenson-Eldridge, 103. (13/2003): Catherine Parsons Smith, "'Glory is a Passing Thing': William Grant Still and Langston Hughes Collaborate on *Troubled Island*," 5; Tammy L. Kernodle, "'Sons of Africa, Come Forth': Compositional Approaches of William Grant Still in the Opera *Troubled Island*," 25; Gayle Murchison, "Was *Troubled Island* Seen by the Critics as a Protest Opera?" 37; Wayne Shirley, "Two Aspects of *Troubled Island*," 61; Earnest Lamb, "An African-American Triptych," 65; Horace J. Maxile, Jr., "Reverent References: African American Cultural Topics in William Grant Still's Symphonic 'Prayer'," 91.

AMERICAN RECORD GUIDE

(July-Aug 03): Marilyn Tucker, "Other Minds [concert of music by living composers]," 10. (Sept-Oct 03): Herman Trotter, "Lukas Foss at 80," 33. (July-Aug 04): "All About Ives: The Juilliard School's Focus on Charles Ives," 16.

AMERICAN STRING TEACHER

(Nov 03): Steven Kruse, Penny Thompson Kruse, "Remembering Joseph and Lillian Fuchs [Amer. string virtuosi]," 58.

ARCHIV FÜR

MUSIKWISSENSCHAFT

(60/2): Felix Meyer, "Adaptation—Transformation—Rekomposition. Zu einigen Liedbearbeitungen von Charles Ives," 115.

ASIAN MUSIC

(34/2): Rev. of E. Taylor Atkins, *Blue Nippon: Authenticating Jazz in Japan*, by Richard Miller, 126; rev. of Sunaina Marr Maira, *Desis in the House: Indian American Youth Culture in New York City*, by Peter Kvetko, 130.

ASSOCIATION FOR RECORDED SOUND COLLECTIONS JOURNAL

(Spr 03): Rev. of Chris Sheridan, *Brilliant Corners: a Bio-Discography of Thelonius Monk*, by Robert Iannapolo, 60; rev. of E. Taylor Atkins, *Blue Nippon: Authenticating Jazz in Japan*, by Robert Iannapolo, 64; rev. of Patsy Montana with Jane Frost, *Patsy Montana: The Cowboy's Sweetheart*, by Ronald Koltnow, 66; rev. of Alyn Shipton, *Fats Waller: The Cheerful Little Earful*, by Paul S. Machlin, 67; rev. of Charlene B. Regester, *Black Entertainers in African American Newspaper Articles, Volume I*, by Bob Arnold, 71; rev. of William R. Bauer, *Open the Door: the Life and Music of Betty Carter*, by Robert Iannapolo, 75. (Fall 03): Rev. of Don Rayno, *Paul Whiteman, a Pioneer in American Music, Vol. 1: 1890-1930*, by Jim Farrington, 217; rev. of Danny O. Crew, *Ku Klux Klan Sheet Music, An Illustrated Catalogue of Published Music, 1867-2002*, 219; rev. of Jonathan Sterne, *The Audible Past, Cultural Origins of Sound Reproduction*, by Timothy C. Fabrizio, 225. (Spr 04):

Raymond R. Wile, "The North American Phonograph Company: Part I (1888-1892)," 1; Tim Brooks, "George W. Johnson: The First African-American Recording Star," 37; Carl Rahkonen, "An Essential Resource of American Folk Music: The Samuel Bayard Collection at the Pennsylvania State University," 90.

BASS WORLD

(27/1): Andrew Kohn, "A List of Compositions by Women for the Double Bass [incl. Amer. composers]," 23.

BBC MUSIC MAGAZINE

(May 04): Jan Smaczny, "Antonín Dvořák [incl. American influences]," 44.

BLACK MUSIC RESEARCH JOURNAL

(21/2): Entire issue: Samuel Coleridge-Taylor; Doris Evans McGinty, "'That You Came So Far to See Us': Coleridge-Taylor in America," 197. (22/supp): Lawrence Gushee, "New Orleans-Area Musicians on the West Coast, 1908-1925," 5; Bruce Tucker, "'Tell Tchaikovsky the News': Postmodernism, Popular Culture, and the Emergence of Rock 'n' Roll," 23; Samuel A. Floyd, Jr., "Ring Shout! Literary Studies, Historical Studies, and Black Music Inquiry," 49; Gary Tomlinson, "Cultural Dialogics and Jazz: A White Historian Signifies," 71; Carol J. Oja, "'New Music' and the 'New Negro': The Background of William Grant Still's *Afro-American Symphony*," 107; Mark Tucker, "The Genesis of *Black, Brown, and Beige*," 131; Lawrence Gushee, "The Nineteenth-Century Origins of Jazz," 151; Peter Narváez, "The Influences of Hispanic Music Cultures on African-American Blues Musicians," 175; Lawrence Kramer, "Powers of Blackness: Africanist Discourse in Modern Concert Music," 197.

BLUES REVUE

(Oct/Nov 03): [Congress declared 2003 the Year of the Blues; PBS airs Scorsese's film series]; Bill Vitka, "Feel Like Going Home: Martin Scorsese Taps the Blues' Root," 9.

SOME RECENT ARTICLES AND REVIEWS (CONT'D)

BRITISH JOURNAL OF MUSIC EDUCATION

(July 04): Colin Symes, "A Sound Education: The Gramophone and the Classroom in the United Kingdom and the United States, 1920-1940," 163.

CADENCE

(July 03): Rev. of Andrew Clark, ed., *Riffs & Choruses: A New Jazz Anthology*, by Larry Nai, 18; rev. of Peter J. Levinson, *September in the Rain: The Life of Nelson Riddle*, by Larry Nai, 18. (Aug 03): Revs. of Lynn Abbott, Doug Seroff, *Out of Sight: The Rise of African American Popular Music, 1889-1995*; James L. Dickerson, *Just a Thrill: Lil Hardin Armstrong, the First Lady of Jazz*; Fred Wesley Jr., *Hit Me, Fred: Recollections of a Sideman*, all by David Dupont, 19.

CANADIAN FOLK MUSIC BULLETIN

(Spr 03): [author unk], "Before Newfoundland: Maud Karpeles in Canada," 1. (Sum 03): Anna Kearney Giugn , "An Operative Model for Analyzing Kenneth Peacock's Newfoundland Song Collection," 1; rev. of Georges Arsenault, *Acadian Legends, Folktales, and Songs from Prince Edward Island*, by Robert Rodriguez, 16. (Fall 03): Pauline Greenhill, "Radical? Feminist? Nationalist? The Canadian Paradox of Edith Fowke," 1; rev. of Ronald C. Cohen, *Rainbow Quest: The Folk Music Revival & American Society, 1940-1970*, by David Gregory, 18.

CANADIAN UNIVERSITY MUSIC REVIEW

(22/2, 02): William Echard, "Expecting Surprise Again: Neil Young and the Dialogic Theory of Genre," 30; Janette Tilley, "Representations of Gender in Barbara Pentland's *Disasters of the Sun*," 77; Karen Pegley, "Multiculturalism, Diversity and Containment on Much Music (Canada) and MTV (US)," 93; rev. of Judith Tick, *Ruth Crawford Seeger: A Composer's Search for American Music*, by Austin Clarkson, 127; rev. of Georgina Born, David Hesmondhalg, eds., *Western Music and Its Others: Difference, Representation, and Appropriation in Music*, by Ellen Waterman, 135.

CHAMBER MUSIC

(June 03): Kyle Gann, "American Composer: Jerome Kitzke," 44. (Aug 03): Steve Smith, "The Education of Ned Rorem," 62; Kyle Gann, "American Composer: Rain Worthington," 18. (Dec 03): Kyle Gann, "American Composer: Judith Lang Zaimont," 38; Gene Santoro, "Jazzin' Around: Vijay Iyer," 50.

CHORAL JOURNAL

(Aug 03): Kathy Romey, "Music Down In My Soul: An Interview with Moses Hogan," 19. (Nov 03): Alfred S. Townsend, "Perspectives on John Corigliano's *A Dylan Thomas Trilogy*," 29. (Aug 04): Thomas Lloyd, "'Shout All Over God's Heaven': How the African American Spiritual Has Maintained Its Integrity in the Face of Social and Musical Challenges," 9.

CLASSIC RECORD COLLECTOR

(Sum 03): Mortimer H. Frank, "Copyright and Its Wrongs," 51.

CLASSICAL GUITAR

(Sept 03): Tim Panting, "Twenty Years of the Latin American and Caribbean Cultural Society," 36.

CLASSICAL SINGER

(Nov 03): Lourin Plant, "Spirituals: Whose Songs Are They? And Why Aren't We Singing Them?" 40.

CLAVIER

(Oct 03): Jane Solose, "Imaginative Sounds in Many Piano Pieces of Barbara Pentland [Canadian composer]," 24. (Nov 03): Danny Rocks, "History, Evolution, Changes in the U.S. Copyright Law for Teachers and Students," 24.

CONTRIBUTIONS TO MUSIC EDUCATION

(31/1 04): Phillip M. Hash, "Philip Cady Hayden and the Formation of Music Educators National Conference," 49.

CURRENT MUSICOLOGY

(Spr 01-Spr 02): Special issue: Jazz Studies. Travis A. Jackson, "Mark Tucker (1954-2000)," 9; Mark Tucker, "Porgy

and Miles," 13; Jeffrey Magee, "'King Porter Stomp' and the Jazz Tradition," 22; Dan Skea, "Rudy Van Gelder in Hackensack: Defining the Jazz Sound in the 1950s," 54; Jeffrey Taylor, "Earl Hines and 'Rosetta,'" 77; George E. Lewis, "Experimental Music in Black and White: The AACM in New York, 1970-1985," 100; Jeffrey S. McMillan, "A Musical Education: Lee Morgan and the Philadelphia Jazz Scene of the 1950s," 158; T.M. Scruggs, "'Come on in North Side, You're Just in Time': Musical-Verbal Performance and the Negotiation of Ethnically Segregated Social Space," 179; David Chevan, "Musical Literacy and Jazz Musicians in the 1910s and 1920s," 200; Ben Givan, "Discontinuity in the Music of Django Reinhardt," 232; Keith Waters, "Outside Forces: 'Autumn Leaves' in the 1960s," 276; William R. Bauer, "Scat Singing: A Timbral and Phonemic Analysis," 303; Matthew W. Butterfield, "Music Analysis and the Social Life of Jazz Recordings," 324; Scott DeVeaux, "Struggling with Jazz," 353; Sherrie Tucker, "Big Ears: Listening for Gender in Jazz Studies," 375; Christopher Washburne, "Latin Jazz: The Other Jazz," 409; rev. essay of Graham Lock, *Blutopia: Visions of the Future and Revisions of the Past in the Work of Sun Ra, Duke Ellington, and Anthony Braxton*, by Paul Allen Anderson, 427; rev. essay of John Kurth, *Bright Moments: The Life and Legacy of Rahsaan Roland Kirk*, Gene Santoro, *Myself When I Am Real: The Life and Music of Charles Mingus*, Eric Nisenson, *Open Sky: Sonny Rollins and His World of Improvisation*, Nick Catalano, *Clifford Brown: The Life and Art of the Legendary Jazz Trumpeter*, Linda Dahl, *Morning Glory: A Biography of Mary Lou Williams*, Safford Chamberlain, *An Unsung Cat: The Life and Music of Wayne Marsh*, all by Evan Spring, 446; rev. essay of Horace Tapscott, *Songs of the Unsung: The Musical and Social Journey of Horace Tapscott*, and Bill Kirchner, ed., *The Oxford Companion to Jazz*, all by Vijay Iyer; rev. of Eric Porter, *What Is This Thing Called Jazz?: African American Musicians as Artists, Critics, and Activists*, by Krin Gabbard, 477; rev. of Phil Pastras, *Dead Man Blues: Jelly*

SOME RECENT ARTICLES AND REVIEWS (CONT'D)

Roll Morton Way Out West, by Kathy J. Ogren, 484; rev. of Alyn Shipton, *A New History of Jazz*, by Frank Tirro, 491; rev. of Rob van der Bliek, ed., *The Thelonius Monk Reader*, by Brian Priestley, 500; rev. of Richard M. Sudhalter, *Lost Chords: White Musicians and Their Contribution to Jazz, 1915-1945*, by David Sager, 509; rev. of Uta G. Poiger, *Jazz, Rock, and Rebels: Cold War Politics and American Culture in a Divided Germany*, by Jeffrey H. Jackson, 518; rev. of Andrew F. Jones, *Yellow Music: Media Culture and Colonial Modernity in the Chinese Jazz Age*, by Dale Wilson, 524; rev. of E. Taylor Atkins, *Blue Nippon: Authenticating Jazz in Japan*, by Ian Condry, 533. (Fall 02): David Carson Berry, "The Role of Adele T. Katz in the Early Expansion of the New York 'Schenker School'," 103; rev. of Timothy D. Taylor, *Strange Sounds: Music, Technology, and Culture*, by Richard Kramer, 181.

DIRTY LINEN

(Oct/Nov 03): Annette C. Eshleman, "Peggy Seeger: Homeward Bound," 21. (Feb/Mar 04): Stephen Winick, "What Child Is This?: Francis James Child's Ballads in the Modern Age," 29.

DOUBLE BASSIST

(Winter 03): John Goldsby, "Bassists for Miles [Davis]," 18.

DULCIMER PLAYERS NEWS, THE

(Nov 03-Jan 04): Peter Irvine, "Folk Music, Copyright, and the Public Domain," 30.

EARLY MUSIC AMERICA

(Sum 04): Heidi Waleson, "Homespun Harmonies: How Early Music Groups Go About Exploring America's Musical Past," 28; Anna Peekstok, "The Hurdy-Gurdy in America," 32.

ETHNOMUSICOLOGY

(Spr/Sum 03): Rev. of Eric Zolov, *Refried Elvis: The Rise of the Mexican Counterculture*, by Peter J. Garcia, 254; rev. of Manuel Peña, *Música Tejana: The Mexican American Orquesta: Music Culture and the Dialectic of Conflict*, by

Cathy Ragland, 255; rev. of Jeff Todd Titon, *Old-Time Kentucky Fiddle Tunes*, by Chris Goertzen, 261; rev. of Dale Olsen and Daniel Sheehy, eds., *The Garland Encyclopedia of World Music: Volume 2, South American, Mexico, Central America, and the Caribbean*, by Helen Myers, 263. (Fall 03): Cathy Ragland, "Mexican Deejays and the Transnational Space of Youth Dances in New York and New Jersey," 338; rev. of Barry Kernfeld, ed., *The New Grove Dictionary of Jazz*, second ed., by Alexander Steward, 376; rev. of Brenda F. Berrian, *Awakening Spaces: French Caribbean Popular Songs, Music, and Culture*, by Jocelyne Guilbault, 384; rev. of David Ake, *Jazz Cultures*, by Gabriel Solis, 392. (Win 04): Burt Feintuch, "The Conditions for Cape Breton [Nova Scotia] Fiddle Music: The Social and Economic Setting of a Regional Soundscape," 73; Jennie M. Smith, "Singing Back: The Chan Pwen of Haiti," 105; rev. of Ronald Radano and Philip V. Bohlman, eds., *Music and the Racial Imagination*, by Kyra Gaunt, 127; rev. of E. Taylor Atkins, *Blue Nippon: Authenticating Jazz in Japan*, by Judith Herd, 131.

FILM SCORE MONTHLY

(Aug 03): Mark Griffin, "Better Than a Dream: An Interview with Legendary Songwriter Betty Comden," 18.

FONTIS ARTIS MUSICAE

(July-Sept 02): Rev. of Barry Kernfeld, ed., *The New Grove Dictionary of Jazz*, 2nd ed., by Brad Short, 199.

INDIANA THEORY REVIEW

(Spr 01): Stanley V. Kleppinger, "Metrical Issues in John Adams's *Short Ride in a Fast Machine*, 65; Brenda Ravenscroft, "Finding the Time for Words: Elliott Carter's Solutions to the Challenges of Text-Setting," 83. (Fall 01): Drew Massey, "Unifying Characteristics in Classic Ragtime," 27.

INSTITUTE FOR STUDIES IN AMERICAN MUSIC NEWSLETTER

(Spr 04): Stephen Stuempfle, "Documenting Calypso in New York and the Atlantic World," 1; Robin Kelley,

"Brooklyn's Jazz Renaissance," 4; Kevin Miller, "Bolly'hood Re-mix," 6; Melissa de Graaf, "Intersection of Gender and Modernism in the Music of Johanna Beyer," 8; Anton Vishio, "Cage and Carter on DVD," 11.

THE INSTRUMENTALIST

(Sept 03): Ronald Demkee, "The Allentown Band [Sousa] Celebrates 175 Years of Lively Music," 52.

INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC JOURNAL

(9/1 03): Jeannie Gayle Pool, "Zenobia Powell Perry, An American Composer," 13. (10/1 04): Carolyn Waters Broe, "Louise Lincoln Kerr (1892-1977): Composer, Performer and Patron," 12; Peggy Karp, "Vivian Fine—A Reminiscence," 18.

INTERNATIONAL ASSOCIATION OF JAZZ RECORD COLLECTORS JOURNAL

(Win 02/03): Ron Sweetman, "Recordings of the Piano Compositions of Bix Beiderbecke," 21. (Win 04): Floyd Levin, "Benny Carter: Tributes and Remembrances, 1907-2003," 16.

INTERNATIONAL REVIEW OF AESTHETICS AND SOCIOLOGY OF MUSIC

(34/1): Johannes Eurich, "Sociological Aspects and Ritual Similarities in the Relationship Between Pop Music and Religion," 57.

INTERNATIONAL TRUMPET GUILD JOURNAL

(Oct 03): Mark Flaherty, "The Life and Music of Paul Wesley 'Doc' Evans (1907-1977)," 47. (June 04): Julie Patton, "A Tribute to Armando Ghitalla: A Survey of His Influence on Trumpet Teachers in America and Canada Today," 11.

JAZZ EDUCATION JOURNAL

(July 03): Alan Bergman, "Copyright in the International Classroom and Marketplace," 43.

JOURNAL OF AMERICAN FOLKLORE

SOME RECENT ARTICLES AND REVIEWS (CONT'D)

(Spr 03): Rev. of Mark Slobin, *Fiddler on the Move: Exploring the Klezmer World*, by Sarah Quick, 234. (Win 04): Rev. of Sw. Anand Prahlad, *Reggae Wisdom: Proverbs in Jamaican Music*, by Stephen D. Winick, 106; rev. of John H. McDowell, *Poetry and Violence: The Ballad Tradition of Mexico's Costa Chica [corrido]*, by Manuel Peña, 107.

JOURNAL OF ARTS MANAGEMENT, LAW, AND SOCIETY

(Spr 03): Joan Jeffri, "Jazz Musicians: The Cost of the Beat," 40. Maria-Rosario Jackson, "Investing in Creativity: A Study of the Support Structure for U.S. Artists," 43.

JOURNAL OF BAND RESEARCH

(Fall 03): Bruce P. Gleason, "Horse-Mounted Military Musicians: An Overview," 1; Donald Dean Ryder, "March Compositions of the Goldman Library," 37.

JOURNAL OF COUNTRY MUSIC

(23/2 03): Mark Medley, "The Truth Is Out There [the Delmore Brothers, country music history]," 4; Chuck Miller, "Almost Heaven: Wheeling in the Years: The Story of a Jamboree in the Hills of West Virginia," 18.

JOURNAL OF HISTORICAL RESEARCH IN MUSIC EDUCATION

(Oct 01): Wilfried Gruhn, "European 'Methods' for American Nineteenth-Century Singing Instruction: A Cross-Cultural Perspective on Historical Research," 3; E. Christina Chang, "The Singing Program of World War I: The Crusade for a Singing Army," 19; Bonnie Schaffhauser Jacobi, "Music in Higher Education for Females in Nineteenth-Century America," 46; rev. of Roy Newsome, *Brass Roots: A Hundred Years of Brass Bands and Their Music*, by Keith Preston, 74. (Apr 02): Rev. of Richard Sudhalter, *Lost Chords: White Musicians and Their Contributions to Jazz, 1915-1945*, by Andrew Goodrich, 162. (Apr 03): Paul D. Sanders, "Calvin E. Stowe's Contribution to American Music Education," 128; Delores R. Gauthier, "The Arts and the Government:

The Camelot Years, 1959-1968," 143; Patrice Madura Ward-Steinman, "Musical Training and Compensation in the Big Band Era: A Case Study of Madura's Danceland from 1930-1950," 164; rev. of Nicholas E. Tawa, *From Psalm to Symphony: A History of Music in New England*, by William R. Lee, 201. (Oct 02): Juanita Karpf, "'Would that it were so in America!': William Bradbury's Observations of European Music Educators, 1847-49," 5; William R. Lee, "Charles H. Farnsworth's 'Music in the Secondary School,'" 39; Beatriz Aguilar, Darhyl Ramsey, Barry Lumsden, "The Aztec Empire and the Spanish Missions: Early Music Education in North America," 62; Sheila Feay-Shaw, "The Music of Mexican-Americans: A Historical Perspective of a Forgotten Culture in American Music Education," 83. (Oct 03): Karen M. Bryan, "Radiating a Hope: Mary Cardwell Dawson as Educator and Activist," 20; Terese M. Volk, "Looking Back in Time: On Being a Music Education Historian," 49; rev. of James W. Loewen, *Lies My Teacher Told Me: Everything Your American History Textbook Got Wrong*, by Jere T. Humphreys, 60.

JOURNAL OF NEW MUSIC RESEARCH

(Sept 02): Howard Pollack, "Aaron Copland's Short Symphony and the Challenge to Human Supervision and Control in Music," 201. (Dec 02): Kjetil Falkenberg Hansen, "The Basics of Scratching," 357.

JOURNAL OF THE AMERICAN MUSICOLOGICAL SOCIETY

(Sum 03): Elizabeth B. Crist, "Aaron Copland and the Popular Front," 409; rev. of David Farneth w/ Elmar Juchem and Dave Stein, *Kurt Weill: A Life in Pictures and Documents*, Lys Symonette and Kim H. Kowalke, trans., ed., *Speak Low (When You Speak of Love): The Letters of Kurt Weill and Lotte Lenya*, Kurt Weill, Lys Symonette and Elmar Juchem, eds., *Briefe an die Familie (1914-1950)*, Kurt Weill, Nils Brosch, ed., *Briefwechsel mit der Universal Edition*, Kurt Weill, Stephen Hinton and Jürgen Schebera, eds., *Musik*

und musikalisches Theater: Gesammelte Schriften, Elmar Juchem, Kurt Weill und Maxwell Anderson: *Neue Wege zu einem amerikanischen Musiktheater, 1938-1950*, Kurt Weill, Stephen Hinton, Edward Harsh, eds., *Die Dreigroschenoper*, all by Christopher Hailey, 484. (Fall 03): Rev. of Nicholas Temperley, w/ Charles G. Manns and Joseph Herl, *The Hymn Tune Index: A Census of English-Language Hymn Tunes in Printed Sources from 1535-1820*, by Nym Cooke, 710; rev. of David Nicholls, ed., *The Cambridge History of American Music*, by Judith Tick, 721; rev. of Carol J. Oja, *Making Music Modern: New York in the 1920s*, by Larry Starr, 734. (Spr 04): Charles Hiroshi Garrett, "Chinatown, Whose Chinatown? Defining America's Borders with Musical Orientalism," 119; rev. of Nicholas Tawa, *High-Minded and Low-Down: Music in the Lives of Americans, 1800-1861*, by Katherine Preston, 208; rev. of Michael T. Bertrand, *Race, Rock, and Elvis*, by David Brackett, 215.

LIVING BLUES

(Apr 04): Special issue dedicated to Mississippi blues [festivals, locations, birth/death places, pre-war, post-war, underground, etc.].

MUSIC ANALYSIS

(Mar-Jul 03): Adam Krims, "What Does It Mean to Analyse Popular Music?" 181.

MUSIC REFERENCE SERVICES QUARTERLY

(8/1 2001): Metro Voloshin, "The Appalachian Dulcimer: An Essay and Bibliography," 79; rev. of Patricia Trice, *Choral Arrangements of the African-American Spirituals: Historical Overview and Annotated Listings*, by Robert Follet and Timothy Woods, 89; rev. of Bill F. Fawcett, *George Whitefield Chadwick: A Bio-Bibliography*, by Holly E. Mockovak, 91; rev. of Charley Gerard, *Jazz in Black and White: Race, Culture, and Identity in the Jazz Community*, by John Voigt, 94. (8/2 2002): Robert Freeborn, "Confronting the Dark Side of the Beat: A Guide to Creating a Heavy Metal Music Collection [basic musical concepts, history, major

SOME RECENT ARTICLES AND REVIEWS (CONT'D)

sub-genres],” 25; Metro Voloshin, “The Preservation and Storage of Historical 78 rpm Recorded Discs,” 39; John Brower, “A Core Musical Theater Collection: A Bibliography,” 45; rev. of Ken Bloom, *American Song: The Complete Companion to Tin Pan Alley Song*, by Ralph Hartsock, 87; rev. of William Zinsser, *Easy to Remember: The Great American Songwriters and Their Songs*, by Susannah Cleveland, 92; rev. of Roy Shuker, *Understanding Popular Music*, 2nd ed., by Rick Anderson, 98; rev. of Mary Dupree, ed., *Musical Americans: A Bibliographical Dictionary, 1918-1926*, by Phyllis Danner, 102.

THE MUSICAL QUARTERLY

(Spr 02): Dorothy Lamb Crawford, “Arnold Schoenberg in Los Angeles,” 6; Philip Ford, “Somewhere/Nowhere: Hipness as an Aesthetic,” 49; Gabriel Solis, “Hearing Monk: History, Memory, and the Making of a ‘Jazz Giant,’” 82. (Sum 02): Marc Rice, “Break ‘o Day Blues: The 1923 Recordings of the Bennie Moten Orchestra,” 282; Amy C. Beal, “A Place to Ply Their Wares with Dignity: American Composer-Performers in West Germany, 1972,” 329.

MUSICAL TIMES

(Sum 04): Arnold Whittall, “Uneasy Evaluatives: Perspectives on Babbitt,” 75; Stephen Banfield, “In the Finest Tradition: New Books on Musical Theatre,” 83.

NEUE ZEITSCHRIFT FÜR MUSIK

(Mar-Apr 04): Hermann-Christoph Müller, “Auf der Grenze: Natur in der amerikanischen Musik [Ives, Cage, Lucier, La Monte Young],” 38; Wolfgang Rathert, “Reale und imaginäre Landschaften: Charles Ives’ musikalische Exkursionen und ihre Folgen,” 42. (May-June 04): Andreas Wagner, “Luigi Nono - John Cage: keine In-Eins-Setzung,” 42; Chrisoph Wagner, “Das Abstrakte und das Konkrete: Ein Gespräch mit Elliott Sharp über den Blues und die Avantgarde,” 54.

19TH CENTURY MUSIC

(Spr 04): Matthew McDonald, “Silent Narration? Elements of Narrative in Ives’s *The Unanswered Question*,” 263.

NOTES: QUARTERLY JOURNAL OF THE MUSIC LIBRARY ASSOC.

(Mar 04): Rev. of Glenn Watkins, *Proof Through the Night: Music and the Great War*, by Simon Trezise, 658; rev. of Allan Moore, ed., *Cambridge Companion to Blues and Gospel Music*, by Tammy Kernodle, 673; rev. of Dale E. Hall, *The Honolulu Symphony: A Century of Music*, by Gregg Geary, 694; rev. of Kristine H. Burns ed., *Women and Music in America Since 1900: An Encyclopedia*, by Margaret Donelian Ericson, 703; rev. of Frederick Crane, *A History of the Tramp in Pictures: Europe and America*, by Laurence Libin, 706.

NUTIDA MUSIK

(1/04): Johannes Bergmark, “Musik är ett verb! Christopher Small och den musikaliska ritualens framtid,” 8.

THE OPERA QUARTERLY

(Spr 04): Jim McPherson, “Mr. Meek Goes to Washington: The Story of the Small-Potatoes Canadian Baritone Who Founded America’s ‘National’ Opera,” 197.

ORGANISED SOUND

(Apr 03): Elizabeth Hinkle-Turner, “Women and Music Technology: Pioneers, Precedents and Issues in the United States,” 31. (Aug 03): Randal Davis, “‘...and what they do as they’re going...’: Sounding Space in the Work of Alvin Lucier,” 205.

PANPIPES

(Win 04): Jeanette Drone, “Thomas Wright ‘Fats’ Waller: The ‘Harmful Little Armful’ - ‘The Cheerful Little Earful,’” 4.

PERSPECTIVES OF NEW MUSIC

(Win 04): Leslie Blasius, “Late [Morton] Feldman and the Remnants of Virtuosity,” 33.

PIANO TODAY

(Win 04): Scott DeVeaux, “Thelonius Monk & Popular Song,” 6; Tom Roberts, “Willie ‘The Lion’ Smith & *Tango a la Caprice*,” 6; Stuart Isacoff, “The Legacy

of Sir Roland Hanna,” 7.

POPULAR MUSIC

(May 03): Cynthia Cyrus, “Selling an Image: Girl Groups of the 1960s,” 173; essay rev. of Murray Forman, *The Hood Comes First: Race, Space and Place in Rap and Hip-Hop*, by Inez H. Templeton, 241; rev. of Jason Toynbee, *Making Popular Music: Musicians, Creativity and Institutions*, by Mike Jones, 247; rev. of Ken Stephenson, *What to Listen For in Rock: A Stylistic Analysis*, by Allan Moore, 250; rev. of Stan Hawkins, *Setting the Pop Score: Pop Texts and Identity Politics*, by Sarah Hill, 251; rev. of Greg Dimitriadis, *Performing Identity/Performing Culture: Hip-Hop as Test, Pedagogy, and Lived Practice*, by Eithne Quinn, 253; rev. of Kai Fikentscher, “*You Better Work!*” *Underground Dance Music in New York City*, by Stephen Amico, 254. (Oct 03): Ulf Lindberg, “Popular Modernism? The ‘Urban’ Style of Interwar Tin Pan Alley,” 283; Caroline O’Meara, “The Raincoats: Breaking Down Punk Rock’s Masculinities,” 299; Ken McLeod, “Space Oddities: Aliens, Futurism and Meaning in Popular Music,” 337; David Horn, “Eileen Southern,” 378; rev. of Russell Reising, *Every Sound There Is: The Beatles ‘Revolver’ and the Transformation of Rock and Roll*, by Ian Inglis, 381; rev. of Kenneth J. Bindas, *Swing, That Modern Sound*, by David Horn, 383; rev. of Mark Slobin, ed., *American Klezmer—Its Roots and Offshoots*, by Jonathan Walton, 385; rev. of David Hesmondhalgh and Keith Negus, *Popular Music Studies*, by Allan Moore, 386; rev. of Cheryl L. Keyes, *Rap Music and Street Consciousness*, by Janis McNair, 390.

POPULAR MUSIC AND SOCIETY

(Feb 03): Kristen Schilt, “‘A Little Too Irony’: The Appropriation and Packaging of Riot Grrrl Politics by Mainstream Female Musicians,” 5; Dafna Lemish, “Spice World: Constructing Femininity the Popular Way,” 17; Fumiko Takasugi, “The Development of Underground Musicians in a Honolulu Scene, 1995-1997,” 73. (June 03): Melanie Lowe, “Colliding Feminisms: Britney Spears,

SOME RECENT ARTICLES AND REVIEWS (CONT'D)

'Tweens,' and the Politics of Reception," 123; Steve Bailey, "Faithful or Foolish: The Emergence of the 'Ironic Cover Album' and Rock Culture," 141; Mike Daley, "'Why Do Whites Sing Black?': The Blues, Whiteness and Early Histories of Rock," 161; Steven Hamelman, "But Is It Garbage? The Theme of Trash in Rock and Roll Criticism," 203. (Oct 03): Mark F. DeWitt, "The Diatonic Button Accordion in Ethnic Context: Idiom and Style in Cajun Dance Music," 305; Holly Everett, "'The Association That I Have with This Guitar Is My Life': The Guitar as Artifact and Symbol [history of guitar in North America, Reuben Rivera]," 331; Roy C. Brewer, "The Appearance of the Electric Bass Guitar: A Rockabilly Perspective," 351; Paula Lockheart, "A History of Early Microphone Singing, 1925-1939: American Mainstream Popular Singing at the Advent of Electronic Microphone Amplification," 367; B. Lee Cooper, Patty Falk, and William L. Schurk, "Accordions, Banjos, Cornets...and Zithers: Sound Recordings Archives and Musical Instruments," 387. (Dec 03): Jason D. Haugen, "'Unladylike Divas': Language, Gender, and Female Gangsta Rappers," 429; Kevin Holm-Hudson, "Apocalyptic Otherness: Black Music and Extraterrestrial Identity in the Music of Magma," 481; John C. Hajduk, "Tin Pan Alley on the March: Popular Music, World War II, and the Quest for a Great War Song," 497; Mark Duffett, "False Faith or False Comparison? A Critique of the Religious Interpretation of Elvis Fan Culture," 513; rev. of Cameron McCarthy, Blenn Hudak, Shawn Miklaucic, and Paula Saukko, eds., *Sound Identities: Popular Music and the Cultural Politics of Education*, by Peter Dunbar-Hall, 557; rev. of John Einarson, *Desperados: The Roots of Country Rock*, b S. Renee Dechert, 562; rev. of Jay R. Howard and John M. Streck, *Apostles of Rock: The Splintered World of Contemporary Christian Music*, by André J. M. Prévost, 564.

PSYCHOLOGY OF MUSIC

(Apr 04): Rev. of H. Kingsbury, *Music, Talent and Performance: A Conservatory*

Cultural System, and J. Toynbee, *Making Popular Music: Musicians, Creativity and Institutions*, by Fred Seddon, 224. (July 04): Special issue on mapping music education research; Harry E. Price, "Mapping Music Education Research in the USA: A Response to the UK," 322.

RESEARCH MEMORANDUM SERIES

(No. 182): James G. Kantor, "Choral Websites: An Introductory Compilation." (No. 183): David P. DeVenney, "Recent Researches in Choral Music, I: Books and Dissertations." (No. 184): L. Brett Scott, comp., "The Choral Music of R. Murray Schafer."

REVISTA DE MÚSICA LATINOAMERICANA

(Spr/Sum 04): Michael Largey, "Ethnographic Transcription and Music Ideology in Haiti: The Music of Werner A. Jaegerhuber," 1; rev. of Steven Loza, ed., *Musical Cultures of Latin America: Global Effects, Past and Present*, by Juan Pablo González, 121.

REVISTA MUSICAL CHILENA

(Jan-June 04): Leonardo J. Waisman, "Alcances a Dos Estudios Sobre la Música Española e Hispanoamericana de los Siglos XVII y XVIII," 87.

REVUE MUSICALE

(Dec 03): Vincent Giroud, "Le Bicentenaire de Berlioz en Amérique," 54; Jean-Christophe Branger, "Les Troyens à New York," 55.

SONUS

(Fall 03): "America Is" Poetic Boundaries IV; Mee-Eun Jeon, "Ralph Shapey's 'Unforgettable Moments' in *Evocation I*, Movement 1," 1. (Spr 04): "America Is" Poetic Boundaries V; Renate Groth, "'Magic Mountain'—About the Concertos of Elliott Carter," 33.

SYMPHONY

(Mar-Apr 04): Chester Lane, "Goin' Home [Dvořák's American influences]," 50. (May-June 04): Kyle Gann, "'Conservative' Praise: Saving Charles Ives's Symphonies from His Fans," 13.

TEMPO

(Jul 02): Julian Anderson, "Harmonic Practices in Oliver Knussen's Music Since 1988: Part I," 2. (Jan 03): Julian Anderson, "Harmonic Practices in Oliver Knussen's Music Since 1988: Part II," 16; Maarten Beirens, "Archaeology of the Self: Michael Finnissy's *Folklore*," 46. (Apr 03): Peter Dickinson, "Aaron Copland in Interview," 11; rev. of Nicholas Hopkins and John F. Link, *Elliott Carter: Harmony Book*, by David Schiff, 53; rev. of Peter Dickinson, ed., *Copland Connotations: Studies and Interviews*, by Anthony Gritten, 57; rev. of Arthur Berger, *Reflections of An American Composer*, by Rodney Lister, 58; rev. of Robert Maycock, *Glass: A Portrait*, by Robert Stein, 61. (Apr 04): Edward Pearsall, "Symmetry and Goal-Directed Motion in Music by Béla Bartók and George Crumb," 32; rev. of Vincent Katz, ed., *Black Mountain College: Experiment in Art*, by Rodney Lister, 47.

THE WORLD OF MUSIC

(1/2003): Ramona Holmes, "'It's a Girl Bonding Thing': Softball Set Cheers in the United States," 119; Chris Goertzen, "Galax, Virginia's 'Old Fiddlers' Convention': The Virtues and Flaws of a Giant Fiddle Contest," 133; Denis-Constant Martin, "Technology, and the Contradictions of Globalisation [review-essay incl. Andreas Gebesmair and Alfred Smudits, eds., *Global Repertoires: Popular Music Within and Beyond the Transnational Music Industry*, and Timothy D. Taylor, *Strange Sounds: Music, Technology, and Culture*]," 149. (2/2003): Rev. of Mark Slobin, ed., *American Klezmer: Its Roots and Offshoots*, by Lindsay Aitkenhead, 166. (3/2003): Cheryl L. Keyes, "The Aesthetic Significance of African American Sound Culture and Its Impact on American Popular Music Style and Industry," 105.

The Editor gratefully acknowledges Joice's hard work on this important feature of the Bulletin. Thank you!

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